

QUESTION OF DEBUTS

York, postponing to a later season her essay of the title rôle in "Ariane et Barbe-Bleue" and Kundry in "Parsifal."

Tino Pattiera, a young Dalmatian tenor of the Dresden Opera, has recently been engaged for three years with the Chicago Opera Association. Mr. Pattiera made his debut in Berlin in 1915. He will arrive in this country in October and will probably make his American debut in "Aida" at Chicago.

SIXTH WEEK OF BAND.

BAND concerts at Columbia under the direction of Edwin Franko Goldman enter upon a sixth week with the Summer session of the university adding to audiences already large. On Friday night half of the music will be from Wagner.

Following are the three programs for the week:

MONDAY, JULY 11.

"Homage March" Wagner
Overture, "Marriage of Figaro" Mozart
"Kammermusik" Rubenstein
Excerpts from "The Huguonots" Meyerbeer
"Bourree" Bach
Berceuse from "Jocelyn" Godard
Ernest Williams, cornet.
Waltz, "Girls of Baden" Komzak
"A Bit of Syncopation" Goldman

WEDNESDAY, JULY 13.

Coronation march, "The Prophet" Meyerbeer
Overture, "Merry Wives of Windsor" Nicolai
"At An Old Trysting Place" MacDowell
"To a Wild Rose" MacDowell
Excerpts from "Lohengrin" Wagner
"Rustle of Spring" Sinding
Air from "Robert the Devil" Meyerbeer
Ernest Williams, cornet.
Waltz from "Sleeping Beauty" Tschalkowsky
"Reminiscences of Offenbach" Winterbottom

FRIDAY, JULY 15.

"Emperor" march, prelude to "Lohengrin," "Ride of the Valkyries," "Wotan's Farewell" and "Magic Fire" Wagner
Overture, "Zampa" Herold
Air from "Samson and Delilah" Saint-Saens
Frieda Klink, contralto.
Waltz from "Hansel and Gretel" Humperdinck
"Hallelujah Chorus" from "The Messiah" Handel

PLANS OF THE MUSICIANS.

Geraldine Farrar, who for reasons perhaps explained by former Summer engagements in California has abandoned her trip to Europe this year, is to act in moving pictures, it is said, before her Fall season with the Scotti Opera Company.

Florence Easton, soprano of the Metropolitan, has been engaged as soloist for next season's first concert of the Brooklyn Orchestral Society.

Ignaz Friedman, the Polish pianist, who returns to the United States in November, recently gave four recitals within ten days at Rio de Janeiro.

Marjory Moody, soprano, and Winifred Bambrick, harpist, are to be heard with Sousa's Band on tour, together with John Dolan, Ellis McDiarmid and George Carey.

Bennington, Vt. Sat.
July 16, 1921.

OPERA HOUSE PACKED FOR SOUSA'S BAND

Famous Organization Led by Sousa Himself, Pleas Great Audience.

Lieut. Commander John Philip Sousa and his world famous band appeared in a concert Friday afternoon at the Opera house before a large and enthusiastic audience. Band selections, a number of which were composed by Sousa, vocal selections and cornet, harp and xylophone solos made up the excellent program.

Sousa is probably the most popular composer of marches in the world and the quiet and masterly manner in which he conducts his organization of musicians is always a wonder and delight. Bennington was most fortunate in once more being privileged to hear Sousa's band and the audience who attended yesterday's concert hope that Sousa will be able to include Bennington in his future concert tours.

The band is composed of 68 players, one lady singer and several extra men. The band came by special train arriving here about 11 o'clock and leaving soon after the concert for Rutland where it appeared last night before a large audience.

The concert here was under the management of William J. Healy who formerly lived in Bennington and learned the theatrical business under the direction of Charles A. Wood.

alist, who was formerly an officer in the aviation branch of the army, planned to fly to Chautauqua if he could induce Lucien Schmit and Maurice Tivin to forego a parlor car for the thrills of the airplane. Hans Goettich, the Symphony Society's librarian, with the flutist, Quinto Maganini, and Reber Johnston, arranged to go in his new forty-foot motorboat, believing that by using the State waterways, through canals, rivers and lakes, he would negotiate the entire distance with the exception of sixteen miles at the Chautauqua end of the trip.

Noon-hour concerts by the Neighborhood Orchestra of the American Orchestral Society are continuing to interest audiences able to enjoy symphonic work of a high order, even in the Summer months. A duplicate program next Tuesday noon in Battery Park and Thursday noon in Madison Square Park includes Nicolai's overture to "Merry Wives of Windsor," selections from Verdi's "Aida," symphony in G minor by Mozart, and the "Peer Gynt" suite of Grieg.

OPERA PLANS AFIELD.

Fortune Gallo and the San Carlo Opera Company have been invited by the newly organized Philadelphia Opera Association, of which Emil P. Albrecht

"The Little Marat," was produced early this Summer in Rome, is said to be contemplating a tour to South America in order to be present when his musical thriller of the French Revolution is performed in Buenos Aires.

Current Music Notes.

The second of New York University's free concerts will be next Thursday evening, when Edith Chapman Gould, soprano, gives a recital, including songs by Purcell, Parker, Cyril Scott and Harriet Ware.

The People's Liberty Chorus, under Lorenzo Camilleri, has planned to devote its Summer sessions to preparation for three public concerts next season in the Town Hall.

The National Musical Managers' Association has re-elected as its officers C. L. Wagner, Loudon Charlton, R. E. Johnston, Milton Aborn and Catherine A. Bamman, and as directors FitzHugh Haensel, Fortune Gallo, Arthur Judson, Antonia Sawyer and George Engles.

What is said to be the "biggest xylophone ever made" has been delivered here to George Carey, xylophone soloist of Sousa's Band, the vast device being the result of a long cherished plan "to produce impact melody of a quality and degree never before derived from this style of instrument."

The Herald. North Adams, Mass. July 15, 1921.

Sousa Well Received; March King and Band Give Two Fine Concerts

All of the Old Favorites, Many New Ones, Classical and Popular, Make Up Highly Enjoyable Program.

JOHN PHILIP SOUSA HIMSELF CONDUCTS WITH OLD TIME VIGOR

John Philip Sousa is unquestionably a wizard. After rehearsals lasting but two weeks he presented a band here yesterday afternoon and evening for the first concerts of his tour, and the program given was remarkable. There was all the vigor of the Sousa of years ago, and the snap and personality injected were responsible for much of the real enjoyment.

The program for the present tour is arranged with the idea of catching popular favor, Sousa's own incomparable marches being rendered as encores, the old favorites, "El Capitan," "Semper Fidelis," "Stars and Stripes Forever," "United States Field Artillery," and others delighting in this audience beyond measure, the dash which marks all Sousa marches appealing immensely.

There was a large audience last evening, and it was an appreciative one, every number being vigorously applauded, and the march king responding with single and sometimes double encores.

Mayor Harvey A. Gallup introduced Lieutenant-Commander Sousa with a few appropriate words. He smilingly declared that a man of the Sousa type needed no introduction here or anywhere else in America, for his was a household name. He referred briefly to his patriotic work in America, and presented the noted leader with an ease and facility that was charming.

With hardly a second's delay Mr. Sousa mounted his platform, swung his maton and the beautiful overture "In Spring Time," one of Goldmark's successful numbers was under way. As the program stated the principal theme, a fiery subject, is delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the

soprano brass. Episodical matter is heard, bird-like passages are reintroduced, after which a final section brings the overture to a brilliant conclusion. There was a crash of applause and "El Capitan" was vigorously given, the brass being featured.

John Dolan's cornet solo, "Carnival of Venice," by Arban, one of the most difficult of cornet numbers, was a delight. He is a performer of rare ability and as an encore rendered "The Fares' Lullaby" in a faultless manner. No more finished player has ever been heard in this city.

"The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball," studies arranged by Sousa himself, brought out the ability of the various sections of this truly remarkable organization, being presented unquestionably with that object in view.

At the close of the encore which followed, Miss Marjorie Moody, a soprano with a wonderfully fine voice and pleasing personality, gave "The Wren," by Benedict, responding with Sousa's "Fanny" for an encore. Both were given in splendid voice, Miss Moody proving her title to "soprano supreme." She has a wide range, sings with ease and holds the higher notes sweet and true.

Massenet's "The Angelus," was greatly enjoyed as presented by the band, the reed instruments predominating in this number, to be followed as an encore by "Semper Fidelis" the march in which brass was pronounced, eight cornets filling the front of the stage during a portion of the selection, their sweet tones adding to the force developed by the bandmaster.

A brief intermission was followed by "A Study in Rhythms," arranged by Sousa, bringing out numerous ac-

Sousa Buys 1,200 Pairs of Gloves for Band Tour

John Philip Sousa has started a new tour with his band, which will take him some 20,000 miles through the United States and Cuba.

Incidentally, Fifth avenue is still talking about the glove mania of the March King. Yesterday he breezed into the Centemeri shop and ordered 1,200 pairs of white kid gloves at \$5 a pair. Lieut.-Com. Sousa insists on a fresh pair at every concert. His pet superstition is that if he wears the same pair to more than one affair hard luck will follow. The kettle drum always breaks or the man with the basso horn, or whatever the big one is, swallows his cough drop just while reaching high C.

lections of popular type, "The End of a Perfect Day" being emphasized by harp and clarionette, while "Dardenella" was given with much spirit. Other popular melodies were included in this number, and "The Love Nest," by Hirsch and Cohan, with all the variations possible with a band of Sousa's dimensions, was the en-coring number. This was enjoyed perhaps as much as any number on the program.

An xylophone caprice, "The March Wind," played on a twelve-foot instrument by George Carey, the author of the selection, showed the possibilities of this little understood instrument, and Mr. Carey was most vigorously applauded. He responded with "Whispering," which made a most distinct impression.

"On the Campus," a new march by Sousa, was followed by "Stars and Stripes Forever," four piccolos coming to the front of the stage, followed by a double quartet of cornets, and the same in trombones, the number fairly shaking the walls. It was a number that set all patriotic impulses aglow, and of itself would stamp Sousa as a composer of real merit.

Miss Winifred Bambrick, a petite and charming harpist, held her audience spellbound with "Themes and Variations," by Pinto, her clever fingering of the harp bringing to the fore the sweetest tones. "Believe me, of those Endearing Young Charms," was her encore number, and this was artistically done.

A cowboy breakdown, "Turkey in the Straw," translated by Guinon, was the concluding number, and despite the prolonged applause there was no encore. The audience was a distinguished one, scores of automobile parties attending.

SOUSA TELLS TRUE STORY OF HIS LIFE AND RELATES SOME AMUSING ANECDOTES

Lieut. - Commander John Philip Sousa, conductor, composer and author, was born in Washington, D.C., on November 6, 1854, his parents being Antonio and Elizabeth Sousa. His father was a Spanish exile of Portuguese parentage, who came to America in the early forties, and located in Washington, D.C., where he died. His mother was of Bavarian descent. She died at her home in Washington on August 23, at the age of eighty-three.

In early life Sousa took up the study of music, and at the age of eleven appeared in public as a violin soloist, and at the age of fifteen was teaching harmony. In 1876 he was one of the first violinists in the orchestra conducted by Offenbach, when the latter visited America. Later he conducted for various theatrical companies, among them the "Church Choir Pinafore" company.

In 1880 he was appointed conductor of the band of the United States Marine Corps, the National Band, and served at the head of that organization under President Hayes, Garfield, Arthur Cleveland, and Harrison. During that time the Marine Band became famous as a musical organization, and made a successful transcontinental tour.

Organized Band.

He resigned from the Marine Corps on August 1, 1892, to organize the Sousa Band, which up to the present time has made twenty-nine semi-annual tours, including ten transcontinental tours and five European tours, involving considerably over 700,000 miles of travel, by land and by sea, given more than 20,000 concerts in every city and town of importance in the United States and Canada, as well as in England, France, Spain, Italy, Australia, New Zealand, Russia, Germany, Hungary, Bohemia, Belgium, Iceland, Scotland, Poland, Denmark, Ireland, South Africa, China and Japan.

In 1910 he inaugurated the most gigantic undertaking ever attempted by a large instrumental body, a concert journey around the world. The circling of the globe began at the Metropolitan Opera House, New York City, on November 6, 1910, and after visiting Europe, Canary Islands, Africa, Tasmania, Australia, New Zealand, the Fiji Islands, the Hawaiian Islands, British Columbia and the principal cities of this country from the Pacific to the Atlantic coast, the tour ended in New York Hippodrome on December 10, 1911.

Great March Writer.

As a composer Mr. Sousa originated a style in march writing that is recognized the world over, in consequence of which he has often been called the March King. His best-known and most popular productions in the march field, include: "The Washington Post," "Liberty Bells," "Manhattan Beach," "The Invisible Eagle," "High School Cadets," "The Stars and Stripes for Ever," "Hail to the Spirit of Liberty," "The New York Hippodrome," and many other new ones, which he will play during his engagement at Dominion Park.

He compiled, under the auspices of the Government, a collection called "National Patriotic and Typical Airs," of all countries, and has written many magazine articles, miscellaneous

verses, etc., besides two novels, "The Fifth String," and "Through the Years With Sousa." He has appeared with his band before King Edward and Queen Alexandra of England, at Sandringham, and at Windsor, the King on the first occasion bestowing on him the Victorian Order. He received the Grand Diploma of Honor of the Academy of Helnaut, Belgium, and was decorated by the French Government with the Palme of the Academy, besides being made an officer of public instruction.

Honours And Decorations.

In the course of his activity as bandmaster, the signal honors which have been bestowed upon Sousa, in the form of diplomas, certificates, decorations and medals, coming not only from his own country, but from the nations abroad, and in several instances officially from Governments themselves, as might be expected, mean much to him, since through these tokens approval and appreciations have been given tangible guise. But inestimably of more value to Mr. Sousa than those visible expressions has been that cordial regard extended to him at all times by the music-loving people, of both continents, a regard that time has developed into affection both sincere and ardent.

No exposition of note has seemed complete without Sousa and his Band, for they have taken part in the World's Fair in 1893 in Chicago, the Cotton States Exposition of 1896, the Paris Exposition of 1900, the Pan-American Exposition of 1901, the Scottish Exposition in 1901 in Glasgow, the St. Louis World's Fair in 1904, besides a number of expositions of more or less magnitude in various parts of the world, and the last Panama Pacific International Exposition of 1915 in San Francisco.

His name has become a household word in every land, and his music is more universally accepted this day than ever before, and the enthusiasm for his work is still growing.

Prices During Visit.

Sousa and his Band have been engaged by the management of Dominion Park for a limited engagement of nine days, commencing Saturday, July 16th, and during their engagement here the band will give two concerts daily, one in the afternoon and other in the evening. Montreal will be the only city that Sousa will appear at a lower price than two dollars, as in every city where the band will appear the price of admission will range from fifty cents to two dollars a seat, and it was only by a special request by the management of the Park that Mr. Sousa has consented to play at lower prices. The band this season will number nearly 100 musicians.

So, owing to the enormous cost of bringing Sousa and his band to the Park this season the management has been forced to increase slightly the price of admission to the Park during the engagement. The prices will be as follows: Evenings, adults 25 cents; children 7 cents; in the afternoons the prices will remain the same as before, and that is: adults 15 cents and children 7 cents.

For the convenience of visitors coming to the Park in their automobiles, the management has arranged a large parking place directly opposite the Park entrance, where cars can be parked free of charge.

LIEUT.-COMMANDER JOHN PHILIP SOUSA



Piano Playing and the Muscles

Probably Franz Liszt as much as anyone else can be blamed for putting what might be termed a "muscular tax" upon pianoforte players. Anyone who has spent a few moments now and then in the green room of a concert hall and has seen the average virtuoso pianist after a recital has become acquainted with the amount of physical exertion required in piano playing. The men often come from the platform drenched in perspiration. Paderewski gave this matter very serious consideration. Some time ago he was quoted as saying:

"To play for a great length of time is often very painful. You cannot expect a player to lose himself in his art when every movement is provocative of discomfort, if not actual pain. Sometimes, indeed, a great amount of playing brings on a condition known as 'pianist's cramp,' which may so affect the muscles and nerves that the unfortunate artist finds his occupation gone."

This was written long before the time when Paderewski, unheeding his own advice, was obliged to discontinue playing for the better part of a season because of overwork. The demand for his services was so great that he played "enormously" for years. He was a great believer in physical culture exercises, insisting that the necessary increase in muscular power and endurance did not come from practice at the keyboard alone, but from numerous physical culture exercises.

Fine Music at The Imperial.

The vocal number this week at the Imperial was specially interesting to Montrealeers.

Joan Zafara, the vocalist, lives in Montreal, where she enjoys a large circle of friends, both in a musical and social way. She sang the Aria "Vol la sapete" from Caveria Rusticana and most acceptably too. Her appearance instils confidence and with just cause, inasmuch as her voice is ade-

Nolan Captivating.

John Nolan captured the audience by storm with a cornet solo, "Carnival of Venice," by Arban and responded with "The Fairies Lullaby" as an encore. For purity of tone, depth of feeling and mastery of ex-

ecution his equal has not been heard here before. Next was "Camera studies" by Sousa in three parts, consisting of "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's ball" in which the band excelled itself. For an encore Sousa's spectacular composition "The United States Field Artillery" was given.

Miss Moody Charming.

Miss Marjorie Moody, soprano, sang Benedict's "The Wren" with Sousa's "Fanny" for an encore. Her voice is richly toned, of wide range and great flexibility and she excelled in coloratura passages.

Generous applause to the band's rendition of Massenet's "The Angelus" brought forth Sousa's "Semper Fidelis" one of the leader's best known marches for an encore.

The second part of the program opened with a melange of popular numbers of the past decade, arranged by Sousa followed by "Love nest" as an encore.

George Carey Startles.

George Carey gave a remarkable rendition on the xylophone of "The March Wind" a caprice brillante and responded with an encore. "On the campus" one of Sousa's latest marches was rendered by the band and greatly pleased the audience but was by no means as enthusiastically greeted as the encore Sousa's "Stars and Stripes forever" the first strains of which brought forth a veritable storm of applause. "On the campus" is undoubtedly a meritorious and pleasing composition but Sousa's fame will rest on his marital marches.

Miss Bambrick Pleases.

Like a breath of cool air was a harp solo "Themes and variations" arranged by Sousa and played by Miss Winifred Bambrick. For an encore she played "Believe me if all those endearing young charms." The concert was concluded with the cowboy breakdown "Turkey in the straw" by the entire band.

North Adams, Mass. July 15, 1921.

SOUSA AND BAND THRILL HEARERS

Render Stirring Program in
Auditorium

LARGE AUDIENCE

Famous March King Directs
With Old-Time Grace and
Zest in Two Concerts.

John Philip Sousa, world-famous march king and band conductor, opened his 29th season with concerts at Drury high school auditorium yesterday afternoon and last evening, presenting a varied program, generously interspersed with encores, which included some of his most stirring marches with all the spirit and power that have made his name a household word.

Quite fittingly and quite properly, for a leader, who is an American institution and, who during the World war hastened to give the best that he could offer,—his ability as an organizer and director of bands and his talent for composing marches that set the feet a-stepping,—he was introduced at both concerts by Mayor

Harvey A. Gallup. In presenting the noted conductor, Mayor Gallup said he could easily understand why Lieut. Comm. Sousa should wish to open his season in the best city in the country but he could not understand why an introduction of the famous conductor to a North Adams audience should be required. The great bandmaster was given a prolonged ovation which he graciously acknowledged.

Despite the heat, the auditorium last evening was well filled and the concert which lasted more than two hours and a half was greeted with sustained and enthusiastic applause from beginning to end. At the afternoon concert, which was given primarily to allow school children to see the leader and hear his band, a fair sized audience was present.

Several Soloists.

Along with his large array of excellent instrumentalists, Mr. Sousa has several soloists, vocal and instrumental, whose numbers greatly enhanced the enjoyment of the occasion.

Aside from the band, Mr. Sousa himself is a figure of absorbing interest, so closely is his name associated with all occasions where spirits are lifted buoyantly by marching feet and martial music. When one thinks of him, he thinks of columns of marching men, passing in proud review or jubilantly going forth to the fray. Almost anyone who ever marched at all, has marched to the stirring air of one or other of his marches. Approaching his 68th birthday, he has an attractive personality, militarily dignified, yet gracious, ample of proportions yet remarkably supple.

Montreal Standard Sat July 16, 1921.

SOUSA AND HIS BAND IN MONTREAL

Great Composer Welcomed by Enormous Crowd at Bonaventure Station

WILL PLAY AT DOMINION PARK

Montrealers Prefer French and Scottish Music to Any Other, Says Sousa

Lieut.-Commander John Phillip Sousa, the great bandmaster and march-king, is at the Ritz-Carlton. He reached Montreal this morning and brought his band of 78 musicians along with him. He and his band will play twice daily at Dominion Park during the next eight days. The engagement began this afternoon with a large audience round the bandstand. Mr. Sousa speaks and writes a language that is familiar to all peoples. It is universal in its scope; it has its devotees all over the world; in the jungles of Africa as well as in the centres of civilization and culture. The language is music. Mr. Sousa speaks and writes it well. He has been doing it for a great many years—how long may be inferred from the fact that he is a "grandpa." His name is a household word in every country under the sun. A Venetian once told him that "Sousa was one of the greatest Italian composers that ever lived." "As great as Verdi?" queried Sousa, who had not revealed his identity to the Venetian. "Verdi was old; Sousa is young," was the non-committal reply. Whereupon the Venetian was introduced to Mrs. Sousa, who was standing at her husband's side. The surprise of the Venetian was great, but it was a hundred fold greater when Mrs. Sousa turned to her husband and said: "This is Mr. Sousa."

Popular Bandsman.

Mr. Sousa is, perhaps, the most popular bandsman in the world. He was mobbed when he reached Bonaventure station today. The crowd wanted to see Sousa minus his beard, and they saw him—hundreds of them. Mr. Sousa has travelled far and wide. He says he has been interviewed more frequently than any other living man. He has talked with newspapermen in every city of consequence on the European and North American continents. This morning he was the target at which a Standard reporter fired a few questions. The target practice occurred in one of the rooms of the Ritz-Carlton. It continued for half an hour. The great bandmaster

was not in uniform, however. He was scarcely in mufti, having but recently emerged from his "morning tub." A dressing gown took the place of the uniform and mufti.

Music Montrealers Like.

Montrealers will be interested to know that, in the opinion of Mr. Sousa, they like French and Scottish music better than any other. Mr. Sousa has frequently visited Montreal since the '90's and he has tried to feel the musical pulse of Montreal—in other words he has endeavored to find out just what kind of music the people like best. After years of experiment he has arrived at the conclusion that the ears of Montrealers are more attuned to French and Scottish music than to any other—hence his Montreal programs are arranged to suit the taste of Montrealers.

Mr. Sousa took a hand in the war game when it was on. He organized a battalion of musicians—350 men all told. He and a portion of his battalion were in Toronto on Armistice Day. They participated in the general rejoicing that followed the truce of war. They also assisted in the Victory Loan campaigns.

War's Effect on Music.

"What effect did the war have on music," the great bandmaster was asked. In reply he said that the effect had been two-fold. It had made the public careful and particular over big things and careless and indifferent over small things. The compositions of the great musical writers of this and by-gone ages had made a powerful appeal to the serious-minded. On the other hand a type of music had found its way into the dance halls that would not have been tolerated ten years ago. The average man and woman had grown careless with respect to small things, hence this falling away from the musical standard of pre-war years. The days of "jazz" however, were about over, men and women were recovering their senses.

Mr. Sousa does not admire the modern dances. In his opinion they make the graceful awkward on the floor and they lead young women to listen to the palpitations of their partner's hearts. They were absolutely void of the beautiful poetry of motion so characteristic of the old-time dances. They would soon be supplanted by dances of a more graceful and edifying type, and most people would welcome the change.

War's Most Popular Song.

Of all the songs composed during the war, Mr. Sousa said that, from his experience, "Over There" had proved the most popular, not only in the United States and Canada, but in England. Whether it would live or not was quite another question. Songs that were touched by God—in other words, songs that were inspired—were the only songs that really lived. A great many of the stirring songs of the Confederate War were revived during the Great War, but the two that were most popular in the days of the great American struggle—"Dixie" and "Marching Through Georgia"—were placed under the ban by officers and men. This was due to the fact that in the American Army sent to the front by Uncle Sam were men from both the North and South who were bent upon a little task and a like

mission, and who did not wish to hear reminders of the days when their forefathers were enemies. Hence the unpopularity of "Dixie" and "Marching Through Georgia."

New Sousa Numbers.

During its Montreal engagement Sousa's Band will play "On the Campus," "Keeping Steps with the Union," and "Comrades of the Legion," three of Mr. Sousa's latest marches. Mr. Sousa's suite "New Camera Studies," which mould together all the most popular songs of the last ten years, will also be played. Mr. Sousa intimated this morning that he was fond of negro spirituals—the religious songs of the darkies of the Southern States—and that he would play them as encore numbers should anyone wish him to do so.

Rutland Vt. 7/16/21
"Daily Herald"

"March King" Directs Famous Organization at Armory in Program De Luxe.

Sousa—that's all! It just about tells the story of the most popular band leader in the United States, one of the most popular in the world, with an aggregation of musicians who apparently played last night in the Rutland armory with all the fire, fervor and matchless precision of other years.

The Lieutenant-Commander conducted in person—older in years, yet evidently with the fire of perpetual youth still burning and able to inspire his players with the essence of that immortal spirit. The audience, as one man, swept into a crash of applause as soon as he appeared, and, at the climax of the concert, with the perennial "Stars and Stripes Forever" as the occasion, the enthusiasm probably reached its height.

With eight concert players, seven trombonists and four piccolo players in the final obligato, that particular Sousa classic was a positive triumph.

For band numbers the concert included Goldmark's "In Springtime" overture, a brilliant, showy piece, full of contrasting colors, followed by the familiar "El Capitan" and an odd conception, "Biddy," by Zamecnik.

A suite, "Camera Studies," included "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball." As an encore Sousa played "United States Field Artillery" march, an original piece with lots of snap and crash and some effects of detonation that were startling and unique.

"The Angelus," By Massenet.

Massenet's "The Angelus," a picturesque number, was perhaps the artistic feature of the concert, with "Semper Fidelis," the march of the marines, as an encore. The latter exploited eight cornet players, who helped to put over the "Devil Dogs" number with a hurrah.

Sousa's "Study in Rhythms" proved to be a most extraordinary arrangement of a group of well-known popular numbers, a characteristic selection of almost every known rhythm from Harry Lauder's "I Love a Lassie" to "Whispering." For an encore, Sousa played a remarkable arrangement or "humoresque" of "Love Nest."

Plays New March.

"On the Campus," a new Sousa march, and a Guion transcription of "Turkey in the Straw" completed the program, with the national anthem bringing the audience to its feet.

Of the soloists, John Dolan's playing of "Carnival of Venice" was a marvel of perfect cornet virtuosity, smooth perfectly phrased, with a tone and finish beyond ordinary comparison. He played "The Fairies' Lullaby" as an encore.

The Soloists.

Miss Marjorie Moody, coloratura soprano, sang charmingly "The Wren" and Mr. Sousa's pretty ballad, "Fanny." Miss Winifred Bambrick played "Themes and Variations" as a harp solo and "Believe Me if All These Endearing Young Charms," showing technique and expression.

Probably George Carey's "March Wind," a caprice brillante, was the individual success of the evening, outside of the great director himself. Such xylophone playing has never before been heard in this city and very little to equal or excel it anywhere. "Whispering" and "Annie Laurie" were played for encores, the applause continuing until the next number was begun.

The attendance would be called large in an ordinary auditorium, but only partly filled the armory, fully 1000 people standing outside the building and listening to the concert free.

NELLA BERGEN'S ESTATE \$60,465

Her Sister and Two Brothers Receive Equal Shares, Less Expenses of \$5,649.

DE WOLF HOPPER'S 4TH WIFE

Prima Donna Died of Pneumonia

After Short Illness at Freeport, L. I., in 1919.

Nella Bergen, the well-known comic opera star and who was the fourth wife of De Wolf Hopper, left a net estate of \$54,816.28 when she died on April 24, 1919, it is disclosed in the Mineola (L. I.) Surrogate's Court, through the filing of a transfer tax State appraisal of her property.

Because of her failure to leave a will this is divided equally between her sister and two brothers, Mary E. Shayne Gildea, George J. Reardon and Mark A. Reardon, the latter being the administrator of her estate.

The gross value of the estate left by Miss Bergen, who in private life was Nella Reardon Bergen Hopper, amounted to \$60,465.98.

The expenses, \$5,649.72, as charged up against the estate are for the funeral, \$602.36; administrator's commissions, \$800, and administration expenses and creditors, \$4,247.36.

Miss Bergen died after a short illness of pneumonia at the residence of Mr. and Mrs. S. R. Kahn in South street, Freeport, L. I. She was a native of Brooklyn and the daughter of the late police captain, John T., and Margaret Reardon.

Sang With Gilmore's Band.

Miss Bergen had a fine, powerful soprano voice, and the late bandmaster, Patrick Sarsfield Gilmore, hearing her for the first time at a concert, immediately engaged her for a tour with his band, where she attained wide popularity as a ballad singer.

After several seasons she retired from public view for a time, but reappeared in performances of Gilbert & Sullivan comic operas, "The Mikado," "Pinafore" and "The Pirates of Penzance" which, at the time of her death, were given a notable revival by the Commonwealth Opera Company at the Brooklyn Academy of Music.

William Danforth, William G. Stewart, Herbert Waterous and Frank Moulton of the Commonwealth Opera Company played with her in "The Mikado," and Mr. Danforth appeared with her in "Wang." Later for several seasons she was engaged by John Phillip Sousa as soprano soloist of the Sousa Band, and he placed her as the soprano star of his comic operas, "El Capitan," "The Bride Elect" and "The Charlatan."

Married Hopper in 1899.

Her first husband was James Bergen, a cut glass manufacturer of Meriden and Hartford, Ct., and after her marriage she was soprano soloist in churches in Hartford and Meriden. She studied music under Madame Murio in this city and, in 1897, the lure of the stage became too strong for domestic ties; she joined De Wolf Hopper's comic opera company and then obtained a divorce from Mr. Bergen.

On October 2, 1899, at London, England, she became the fourth wife of Mr. Hopper. They were appearing as co-stars in "El Capitan." The ceremony was quiet and a great surprise to all their friends, for this culmination of a romance, while suspected by some, was very sudden. On January 4, 1913, however, at the Nassau County Supreme Court, she filed a suit for divorce, and the interlocutory decree was granted her fourteen days later.

Miss Bergen was one of the company of well-known theatrical people who formed a colony and purchased property at Woodcleft, Freeport, L. I., and after securing her divorce, she retired from the stage and went to live there.

Debut in "The Fencing Master."

Her first professional appearance on the stage was in "The Fencing Master" in 1895. Among the successful productions that she appeared in were "El Capitan," "The Bride Elect," "The Charlatan," "The Mystical Miss," "Wang," "The Baroness Fiddlesticks," "Round Chicago," "The Free Lance" and "The Talk of New York." She also appeared in vaudeville with an act of songs in 1905, and again in 1909 and 1910. Her last appearance was with Sam Bernard in the musical play, "He Came From Milwaukee," in 1910 and 1911.

On May 24, 1913, Mr. Hopper married Ella Curry, an actress. The wedding took place exactly thirty-three days after the final divorce decree from Miss Bergen.

Montreal Baritone to Study Under Jean de Reszke

Mr. Edward McHugh, a young and exceedingly promising Montreal baritone sailed for England today on the SS. Megantic, en route for Paris, where he will study for at least a year under Jean de Reszke, the eminent singer and teacher. His visit to and sojourn in Paris is the sequence to a generous gift of money received by him from one of his friends and well-wishers. The sum is sufficient to defray the cost of tuition and living expenses for one year.

Mr. McHugh first attracted attention some years ago when he sang for the Mothers' Club at the Iverley Settlement. At that time his voice had had no training whatever. Its natural beauty and purity, however, as well as its obvious possibilities, made a profound appeal, with the result that he was taken in hand by Miss Winnifred Scott, Head Resident at the Settlement, and coached in the fundamentals of voice culture. About a year later, he became a pupil of Mrs. MacDougall, a local teacher of singing. Mrs. MacDougall succeeded in developing the voice to a marked degree, and the concerts that Mr. McHugh gave while in her hands gave many evidences of sure and steady progress on right lines. Mr. McHugh afterwards went to New York, where he studied for a time under Oscar Siegel who was Jean de Reszke's assistant in Paris for over 16 years. On his return to Montreal he gave a concert in the Prince of Wales' Salon in the Windsor Hotel, singing widely differing songs in a manner that captivated his audience. His negro "spirituals" were a real pleasure and a delight. Since this concert Mr. McHugh has been anxious to go to either London or Paris for "finishing touches." His wish has now been gratified and he sailed today. His many friends will watch his development during the next twelve months with interest. If he "makes good" he may afterwards go to Milan and study under the best teachers there.

Some time ago Mr. McHugh sang before the Duchess of Devonshire at an informal musicale in this city. The Duchess afterwards heard him in private a second time.

* * * * *

Lieut.-Commander John Phillip Sousa, the great American bandmaster and composer, and the members of his band reached the city today for the purpose of filling a week's engagement at Dominion Park. Sousa is an institution, his band is an inspiration, and the coming of both to this city is a musical event of supreme importance. At the matinee and evening concerts during the next seven days, the programmes will embrace much that is best in the realm of music, including Sousa's new marches and his popular compositions. Music-lovers who visit the Park next week will enjoy a rare treat. Sousa and his band are just beginning what is to be a world tour.

* * * * *

Montreal Standard 7/16/21

Gazette. 7/18

NOISE IN PARK MARRED MUSIC

Many Auditors at Sousa Band
Concert Lost Softer
Passages

TWO NEW COMPOSITIONS

March and Suite Given Mon-
treal Premiere — Vocal
Soloist's Effort Drown-
ed by Din

Lieut.-Commander John Philip Sousa, U.S.N.R.F., who is well-known in Montreal because of numerous visits, opened a week's engagement at Dominion Park, Saturday afternoon and evening, when two interesting concerts were given before a large crowd. The programmes, however, were enjoyed on Saturday evening only by a portion of those assembled, because of the noise in the park, which drowned the pianissimo passages for the persons who were seated at the rear of the enclosure about the band stand. The vocal number was also missed by a good half of the audience through the same cause.

The band, which has not increased in numbers, and whose members are already familiar to many Montrealers, played in its usual finished and artistic fashion. During the concert of Saturday evening, the Prelude in C Minor by Rachmaninoff, proved to be the most interesting number, though Sousa's marches seemed to make a more popular appeal. The prelude in C minor, however, was a masterpiece of interpretation. The majestic strain that opens the piece, with the roar of the basses, is kept up throughout, the delicately woven theme and melody on the bells and dies out in a murmur of harmony.

THREE BY SOUSA.

Of the ten numbers of the programme, three were of Sousa's own composition, one of them being new to Montreal—the march "Keeping Step with the Union." It was a typical Sousa march, easily recognized by the swing of the tempo that marks all of Sousa's march compositions. A march, "Sabre and Spurs," played here before, and a suite of "Camera Studies," a new work, completed Sousa's contribution to the programme. "Orpheus," by Offenbach, was performed in pleasing style while other instrumental items on the programme were entertaining.

Miss Margaret Moody, soprano, sang the love song from Romeo and Juliette pleasingly and Sousa's band played the accompaniment with becoming reticence. John Dolan's cornet solos, Arban's Carnival, was a revelation in the art of playing that instrument. At the commencement of the concert souvenir programmes, that did not contain the programme for the evening, were sold, but later programmes containing the numbers being played were distributed.

Montreal Herald.
Thurs. July 21, 1921.

Sousa Success Dominion Park Is Unabated

Sousa, the famous conductor and composer, is now at Dominion Park with his famous Band, giving two concerts daily, and every concert since the beginning of his engagement has been enjoyed by thousands of music lovers. The band will terminate its engagement next Sunday evening and up till then the band will give two concerts daily one in the afternoon and the other in the evening. They will go from here to Ottawa for two concerts and then will proceed on their trans-continental tour, which will terminate next May, in New York City.

Montreal July 18, Monday.
Herald 7/18
Daily Star. 7/18

Sousa And Band Have Great Welcome At Dominion Park

Record Audiences Greet the Fa-
mous Composer And
Conductor

Record audiences have greeted the Sousa Band engagement, which opened at Dominion Park at Saturday's matinee, and which continues every afternoon and evening during the present week. Lieut. Commander John Philip Sousa, U.S.N.R.F., has in no way lost popularity or in the ability to win and deserve it since the days when his slight dapper figure and dark vandyke beard were familiar to Montreal audiences. It is a well preserved, middle-aged Sousa who now bows acknowledgments to welcome of the multitude and personally directs his famous band with the quiet, forceful style which has ever marked him as one of the greatest band conductors of modern times.

The band is fully up to its wonted strength and the programmes are sufficiently diversified to meet the wishes of all. The programme on Saturday night opened with an overture from Letolf's "Maximilian Robespierre." Then followed a typical Sousa composition, "Dwellers in the Western World." In a programme numbering about a dozen selections it was evident that the swing and life of Sousa's own compositions, which had won him the title of March King, still hold sway with the mass of the audience. His "Bullets and Bayonets," march; "The Fancy of the Town," embracing old and new popular airs, a new composition; and "Semper Fidelis," a Sousa march following a valse, "Dream of the Ocean," by Gungl, were especial favorites.

Miss Margery Moody, the Soprano soloist with the band this season, has a rich and pleasing voice, of good range and power. On Saturday evening her solo was Verdi's "Caro Nome," sung with great taste and feeling, but which those at some distance complained was not always distinctly heard owing to park noises, a defect which will, of course, be remedied at future concerts. The cornet solo, "Scintilla," by Perkins, won storms of applause for John Dolan, who is among the best cornet soloists the band has had. Montreal certainly has a fine musical week before it.

La Presse,
July 21, 1921.

AU PARC DOMINION

L'audition des concerts de la
fanfare Sousa.

Montréal, 20 juillet.

Monsieur le directeur
de la "Presse",
En ville.

Cher monsieur,

M'accorderiez-vous l'hospitalité de vos colonnes pour donner un bon conseil aux amateurs de musique qui désirent entendre la fanfare Sousa, au parc Dominion, cette semaine.

S'ils veulent échapper au supplice auquel j'ai été soumis, hier soir, avec une cinquantaine d'autres auditeurs, qu'ils se tiennent éloignés d'une certaine salle de danse, où un "jazz band" modern style ne cesse de faire un vacarme abrutissant: bruits de casseroles, boîtes à tomates, barreaux de chaises et tout le tremblement. Hier, au moins vingt-cinq personnes, dont votre humble serviteur, sont allées protester au comptoir — quelques-unes se sont même plaintes, paraît-il, directement à l'administrateur, pas toujours facile à trouver — mais sans succès. Juste au milieu d'un solo d'euphonium, l'orchestre de danse a redoublé d'ardeur et je ne crains pas d'affirmer qu'aucun de mes voisins n'a saisi le thème du morceau interprété par M. de Luca.

Il fut un temps où l'on se plaignait du bruit causé par les montagnes russes, durant les concerts; on n'y porte plus attention, car c'est peu de chose à côté du tapage du "jazz band".

De deux choses l'une: ou les directeurs du parc sont d'opinion que la fanfare Sousa mérite qu'on l'écoute attentivement ou ils croient qu'elle n'en vaut pas la peine; s'ils sont du premier avis, qu'ils laissent les habitués, auxquels ils font payer l'audition, jouir de celle-ci en toute tranquillité; si, au contraire, ils considèrent cette harmonie comme une quantité négligeable, qu'ils ne fassent donc pas de pathos au sujet de ses programmes et de leur exécution. Mais la renommée de Sousa est suffisamment établie pour qu'il n'y ait pas l'ombre d'un doute à ce sujet.

Veillez me croire, monsieur le directeur.

Votre bien dévoué,
CONRAD GAUTHIER.

THOUSANDS HEAR MR. SOUSA'S BAND

Dominion Park Thronged
With People Eager for
March Music

The popularity of Sousa's band was attested at Dominion Park last night by the fact that half an hour before the concert was scheduled to begin nearly every seat in the reserved space in front of the band stand was taken, while a patient throng crowded, standing, around the fence that separates the enclosure.

As to the quality of the performance, there is little to be said that has not been said scores of times already, and which is not taken for granted by admirers of the quiet little bandmaster, whose methods are the acme of discipline and control applied to the workings of a never-ceasing activity. One wonders if Mr. Sousa were to step down from his place in the course of a concert, as Hans Richter used to do, if the band would not go on playing just the same. It is so thoroughly trained, apparently, that it would run by itself were Mr. Sousa just to touch the magic spring which governs its action, and so release the vital motive power palpitating in every measure of the music. There was a Sousa march, of course, last night, "Bullets and Bayonets," which rolled along with the inimitable Sousa swing in which smoothness of rhythm and pep are combined as perhaps no other bandmaster can combine them. And there was plenty of humor, as witness "The Chase of the Lion" in which alarm generated by the proximity of the fierce beast (betraying his presence by the sonority of his roars), was only stilled by the ringing shot that was a guarantee that he would roar no more, — at least not until the next performance.

STOPPING CHUTES.

Persons sitting on the chutes side of the band enclosure found the noise made by the ascending and descending boats a nuisance; and the announcement is made today, on behalf of the management, that this will be stopped during the band concerts, while the Sousa engagement continues. It is also said officially that thousands of persons were turned away from the concert last night because there was not room enough to accommodate them.

The program for tonight is as follows: 1. Rhapsody, "The Indian," Orem; 2. Suite, (a) "At the King's Court," Sousa, (a) "Her Ladyship, the Countess," (b) Her Grace, the Duchess, (c) "Her Majesty, the Queen;" 3. Cornet solo, "Atlantic Zephyrs," Simon; (John Dolan); 4. (a) Valse, "Immortalen," Gungl; (b) "Sold Men to the Front," Sousa; 5. Airs, "Pinafore," Sullivan; 6. Marche Patriotique, Canadienne - Française, Carillon, Landreau; 7. Reminiscences of Berlioz; 8. Soprano solo, "Depuis le Jour," from "Louise," (Miss Margery Moody) Charpentier; 9. Ballet suite, "Sylvia," Delibes; 10. Overture, "Uncle Tom," Langey.

Ottawa, Canada.
July 26, 1921.

A MAN DILIGENT IN HIS BUSINESS.

There is a fine old proverb that says the man who is diligent in his business will stand before kings. JOHN PHILIP SOUSA could have retired many years ago. As leader and composer his fortune was made a long time since. Royalties on his sound-reproducing records, and on his popular marches would have assured him an adequate income. The lazy life he could afford and indolence was his for the asking. But Lieutenant-Commander SOUSA has a sense of duty. The public, as he reasons it out, has a claim on his God-given genius, and it is in his work—and the fame it brings him, if you like—that he finds his greatest joy.

"Yes, the programme was long tonight," he said at the conclusion of the concert in the Arena, "but what an audience it was! And, if the people will only clap and show that the music is pleasing, I will play for them all night." This, from a man born in 1854, who is therefore in his sixty-seventh year.

On Monday, Lieutenant-Commander SOUSA drove to Black Rapids to address the Boy Scouts. In the evening, with perspiration rolling down his face, he conducted a long concert programme. Yesterday he rode to Ogdensburg, N.Y., for an afternoon concert after which he proceeded to Malone, N.Y., for an evening concert. Not much rest for the popular composer, but a great amount of pleasure for those who will hear his band.

MUSIC

The following is the program to be given by Sousa and his band at Dominion Park this evening:

1. Overture, "The Two Hussars," Dappler; 2. Suite, "Maidens Three," Sousa; 3. Cornet solo, "Willow Echoes," Simon (H. A. Schuler); 4. Scenes, "Fairest of the Fair," Sousa; 5. Themes from the works of Gounod; 6. Cornet solo, "Glen Island," Short (John Dolan); 7. (a) Humoresque, "Love Nest," Hirsch-Garing, (b) March, "Manhattan Beach," Sousa; 10. Overture, "Stradella," Flotow.

The program for tomorrow afternoon is as follows:

1. Overture, "Joan of Arc," (new), Soderman; 2. Suite, "Ascarimo," Saint-Saens; 3. Xylophone solo, "Raymond," Thomas (George J. Carey); 4. (a) "Arabian Dances," (new) Ring, (b) March, "The Liberty Bell," Sousa; 5. tone picture, "Visions in a Dream," Lunby; 6. Gems, "The Little Dutch Girl" (new) Kalman; 7. cornet solo, "Whirlwind Polka," Levy (John Dolan); 8. Collocation, "Scotland's Pride," Godfrey; 9. Soprano solo, "Pearl of Brazil," David (Miss Margery Moody); (flute obligato by Ellis McDiarmid); 10. Gems, "The Chimes of Normandy," Planquette.

Sousa and His Band Will Play at the Memorial Hospital

The patients and the staff of the Children's Memorial Hospital are promised an unusual treat on Friday morning, when John Philip Sousa and his entire band of seventy-five instrumentalists will pay a visit to the hospital and give an hour's program in the open air.

The famous bandmaster is always generous in entertaining those whose disabilities prevent them from hearing him in the ordinary course of events, and on every visit to Montreal he has given various institutions opportunities of enjoying the band. During the war he played at the various military hospitals, and no appeal ever went unheeded.

On being approached with a request that he play at the Children's Memorial Hospital, Mr. Sousa not only expressed his willingness to entertain the children, but prepared a special program calculated to be of particular interest to the youngsters.

The members of the band all cordially entered into the spirit of the entertainment and notified their chief that it would be a pleasure for them to visit the children. The Park management endorsed this on their own behalf.

Special auto conveyances for the men and their instruments and stands will leave Dominion Park at 9:15 a.m. Friday morning.

The following program will be given:

"The Fancy of the Town," Sousa; cornet solo, "The Carnival," Mr. John Dolan; overture, "Uncle Tom," Lanyer; soprano solo, "Fanny," (Sousa). Miss Margery Moody; Nursery Rhymes Dear to the Heart of Childhood ("Mother Goose"); "God Save the King."

Sousa And His Band At Dominion Park

The outstanding musical events of the week that end at twelve o'clock tonight were the series of band concerts given at Dominion Park by Sousa and his famous band, and the Kiwanis Glee Club's Sing-Song on Fletcher's Field on Wednesday evening. The band concerts attracted huge crowds irrespective of weather conditions and the Sing-Song was heard by upwards of 6,000 people.

Sousa's band charmed and delighted all who heard it. The playing was just what most people expected to hear from an organization conducted by the great American band wizard, and the vocal and instrumental soloists were thoroughly good. The programmes, too, were well arranged, containing a pleasing variety of numbers. As a result they made a strong appeal to men and women of all degrees of musical taste. The encore numbers were especially taking, in fact, they were just what the audiences wanted.

Unfortunately the concerts were marred and in some instances, hopelessly spoiled, by the "noises" in the Park. Sometimes those were so infernal as to drown the voice of the soloist and render indistinct the pianissimo of the band numbers. They came from all sides: from the barkers, from the water chutes, from the scenic railways, and from the dance hall at the rear of the refreshment pavilion, where an orchestra was dishing up jazz for the benefit of those who were engaged in the pleasurable task of

attuning their feet to musical rhythm. The shouts and laughter of the boys and girls on the water chutes, scenic railways, and other exciting concessions, were also disquieting and annoying to those who had gone to the Park for the sole purpose of hearing good band music well played.

Of course, most persons who attended the band concerts expected to hear noises of some kind at the Park. But they were hopeful that those of an especially irritating character would be suppressed during the rendering of the band programmes. That such were tolerated was a matter of great surprise to many.

Sousa was the same old Sousa—as captivating and obliging as ever—and as full of mannerisms as he ever was. Montrealers first made his acquaintance in 1890, when he and his band gave a concert in the Craig street Drill Hall. In subsequent years he played in the Arena and His Majesty's Theatre. His most recent appearances in Montreal have been associated with Dominion Park. His band music is exceedingly popular in this city, and, one of his operas, "The Charlatan," had its premiere presentation on the stage of the old Academy of Music. When "El Capitán," with De Wolf Hopper in the leading role, was filling the theatres of the United States and Canada, he then commanding officer of the 3rd Victoria Rifles ordered it played during the march-past of the battalion at one of the annual inspections on the Champ de Mars. It was afterwards officially adopted as the regimental march.

Sousa and most of the members of his band are old friends. They have been playing and touring together for many years. They are all musicians, they play well, they understand every type of music, and they can even

render a programme in the dark, if a sudden failure of the electric light should make it necessary for them to do so.

They did it on one memorable occasion, much to Sousa's surprise and delight. The incident happened in a leading American city. The house suddenly went dark during the rendition of an especially exacting number on the programme. The bandmen played on and finished the number, before the lights came on again—an interval of nearly 20 minutes. After the concert Sousa was told that many in the audience thought the sudden transition from light to darkness was but a device of his to illustrate the efficiency of his band. "If they had seen the perspiration on my face during those twenty awful minutes," said Sousa to The Standard's musical editor, last week, "they would not have made such an unkind remark. I shall never forget those anxious moments as long as I live. I expected a break-down any minute."

Sousa will conclude his engagement at Dominion Park tomorrow night. Two concerts will be given: afternoon and evening.

This year his vocal soloist, Miss Majorie Moody, is a singer of the first water. Her voice is one of the best heard on the local concert platform in recent years, and her style and personality are remarkably attractive.

* * * * *

Next Wednesday's Sing-Song on Fletcher's Field will begin promptly at 8.15 o'clock. This announcement is being made for the benefit of those who seem to think that no concert in Montreal can possibly begin on schedule time. At last Wednesday's concert people continued to arrive until after 9 o'clock, at which hour the programme was half over.

Ottawa Journal. 7/26/21.

TUESDAY, JULY 26, 1921.

JOHN P. SOUSA IS NOTED GUEST OF ROTARY CLUB

Entertains Local Club With Reminiscences of His Long, Interesting Career.

Rotarian John Phillip Sousa, without his band, was the guest of honor at the luncheon of the Rotary Club of Ottawa, which was held yesterday at the Boy Scouts' camp at Black Rapids, Rideau River, the event proving to be most interesting. Rotarian Sousa demonstrated that, if anything should happen to cut short his career as the "March King," he could easily retain prominence as an entertaining speaker.

Gathered about under the trees of a shady nook in the camp grounds, the Rotarians heard with delight a number of stories and reminiscences which were related by Rotarian Sousa. He told of incidents in Australia, Russia, the States and elsewhere, one of his best narratives being his description of an experience in Melbourne when, at a special concert on July 4 for the benefit of American residents of the Australian Capital, a soldierly-looking Scotsman, who had been engaged to wave a large American flag at a given signal, became confused and carried out his part of the programme during the playing of Chopin's Funeral March, which had been requested by the Australian Premier.

Rotarian Sousa also related his experiences in St. Petersburg, Russia, now Petrograd, when he had been the guest at the Club of Nobility. He remarked that he did not know a word of the Russian language and had not prepared a speech, but he had arranged with the American Consul-General to start the applause at proper intervals. He had been advised that, to make a hit with the Russian nobles, it would be necessary to deliver a long speech. He sprang a number of jokes, recited poetry and expressed florid appreciation of the honor which had been bestowed upon him because of the invitation to be present, and continued at length along these and other lines, pronounced applause punctuating the address at frequent moments.

He was dumbfounded, the next morning, to learn that a local newspaper had reported the speech as an address on the subject of "Influence of Music in America" and had told of the distinct triumph which had been made by him in his utterances. He also described how he had attempted to teach a country band in Virginia a well-known hunting composition during a period that was supposed to have been for a complete rest. After five rehearsals, he had hit upon the idea of having each player who slipped a note in the piece to start barking. On the night of the concert, the selection finished with John Phillip Sousa beating the bass drum and each one of the 25 bandmen barking for all he was worth. The piece was a sensation and Sousa admitted that he took three or four curtains.

Told Many Stories. The distinguished visitor leaned against a tree at the Scouts' camp and told story after story, all of which delighted the gathering. He remarked that, never before, had he been given such a modest introduction as had been offered by President Burpee of the local club. Early in the meeting, he listened a few moments to the instructions of Rotarian Cyril Rickwood for the singing of a special Rotary song for the club's trip to Montreal this Wednesday, when he walked over to the portable organ and began to play the accompaniment.

SOUSA AND HIS BAND IN EXCELLENT PROGRAM

Any doubt about the people of Ottawa appreciating good music was dispelled last evening when Sousa and his band were given a rousing reception at the Arena. The enthusiasm reached its zenith when the band played as an encore "The Canadian Patrol," introducing extracts from "O Canada," "The Maple Leaf," "The British Grenadiers," and "Rule Britannia," and the 7,000 odd people present cheered themselves hoarse. It is difficult to specify any one particular good feature of last evening's program, as from start to finish it was of such quality as only Sousa and his 78 musicians are capable of rendering, but local talent being present, the enthusiasm of the crowd at the Arena was most naturally greater for that part of the program.

In the words of Mayor Frank Plant, who introduced Lt.-Commander Sousa to the audience, "the citizens of Ottawa are extremely proud to have in their midst such a distinguished musician as John Phillip Sousa, but their pride reaches the highest possible limits when they find that Miss Winifred Bambrick, an Ottawa by birth and education, figures as a member of such a famous band as that of Sousa's."

The most marked point in the band performance was without doubt the alteration in the methods of its conductor, Sousa. Formerly, the famous conductor was noted for his astonishing agile and lightning-like movements of arms, body, feet, head and hands, that seemed to place magic energy into the band, but last evening these were replaced by moves marked with reserve and control. The known genius of Sousa was, however, still there, and this was easily realized in the way the full volume of the band faded gradually in diminuendo to the faintest of whispers.

Last evening Sousa displayed great forethought in choosing his program, and the tastes of all music-lovers was adequately provided for. "The Fancy of the Town," a medley of such well-known airs as "I Love a Lassie" and "Over There," took the immediate fancy of all, and the children, of whom a large number were present, found great pleasure in this number. The Sousa marches, including the famous Washington Post March, made all feel that they were, in spirit, soldiers, and scarcely a foot in the Arena kept from tapping in time to the martial strains. Cornettist John Dolan gave those present the splendid benefit of his art and the magnificent tone of his instrument made the Arena echo and re-echo. Miss Marjorie Moody, possessing a naturally beautiful voice, sang again and again, and whilst it was a pleasure of no little degree to listen to her voice, the splendor of her ability was brought out to perfection in her rendering of "The Goose Girl." Mr. George Carey added highly to the success of the program in his solos on the xylophone, and several encores had to be added to his set part of the bill before the audience was satisfied.

If applause can be considered as true appreciation, Miss Winifred Bambrick can certainly continue her tour with Sousa's band with the knowledge that her home-town will never tire of listening to her harp playing, watching her fingers cross the strings and producing notes that seem to have all that is magic and fairy-like in their sound. Her rendering of "Themes and Variations" was of the highest possible quality, and it was little wonder that the audience cheered for more and still more. Several large and beautiful bouquets of roses and carnations were presented to this talented artist, and if time had meant nought, the Arena would still be packed with people listening to the playing of Miss Bambrick.

A final word of praise must certainly be paid to the opening number, an overture composed by Goldmark, and entitled by him "In Spring Time." The principal theme, a fiery subject delivered by the single reeds, was gradually worked over with extraordinary modulation, until eventually it led into quieter second theme carried through by the soprano bass. Bird-like passages were plainly audible, until a splendid finale was reached, bringing an exceptionally brilliant overture to a finish, an overture that shows to what limits Sousa's band can reach.

The concert is over, but the memory of it will most certainly remain.

Commander Sousa told a Citizen representative after the concert last evening that he was amazed at the astonishing way Ottawa received him, both personally, and on the platform with the baton. He said that he had traveled the globe over, and this city easily equalled any in reception and appreciation he could recall to mind. Further, he added, that Ottawans were lovers of good music.

At the conclusion of Rotarian Sousa's speech, the members witnessed a Boy Scout ceremonial, which consisted of the swearing in of a "tenderfoot." This was carried out under the direction of Scoutmaster S. Bliss, son of Rotarian "Tad" Bliss, who wore the insignia of the Order of the Silver Wolf, the greatest honor in Scoutdom. At the finish of the ceremony the Scouts, who were drawn up in a hollow square, and the Rotarians sang the National Anthem, and there were cheers for both the club members and the boys. The Scouts issued a challenge to the Rotarians for a game of baseball, to be played some evening this week.

One incident of the luncheon was the parading of the camp cook, Mr. H. Nelson, under armed guard, before Commissioner Bliss to receive the thanks for the excellent menu which he had prepared for the occasion. Mr. Nelson is a veteran of the Great War.

Rotarian Eddie Grand told of arrangements for the inter-city meeting in Montreal on Wednesday. Many local members will leave in special coaches on the Grand Trunk train which departs at 9.30 a.m. city time, and will enjoy a lengthy programme of lunches, sightseeing trips, sports, dinner and a boat trip, returning from Montreal in Pullman cars early on Thursday morning. The local Rotarians have been invited to take their wives and daughters.

Next Monday being Civic Holiday, it was decided to hold the regular meeting at the Chateau Laurier for next week at Tuesday noon.

The members signed questionnaires at the request of Rotarian Rickwood to indicate vocal ability or musical talent. This data will be used as a guide for musical arrangements during the coming fall and winter seasons.

Ottawa, Canada.
"The Journal" 7/26/21. (Tues)

SOUSA'S BAND GIVES A RARE TREAT TO THE LARGEST CROWD GATHERED IN THE CAPITAL FOR SIMILAR EVENT

Ottawa Shows its Appreciation of Excellent Programme by World-Famed Organization and Warmly Welcomes the Exquisite Selections on the Harp by Miss Winifred Bambrick.

A rare treat was afforded the music-lovers of Ottawa in the magnificent concert which was rendered at the Arena last evening by Sousa's Band, with Lieut.-Commander John Philip Sousa conducting. One of the largest crowds that ever thronged the structure assembled for the event, hundreds of people being forced to remain on the outside where they waited to hear stirring strains of the world-famed band as they sifted through the open windows.

Sousa did not lead off in his programme for the evening with one of his famous crashing, swinging marches but established a receptive atmosphere with the presentation of a modulated overture of the pastoral type, Goldmark's "In Spring Time." Right on top of this, however, came one of Sousa's greatest, "El Capitan March," the well-known strains of which were welcomed with enthusiasm.

It is true that Sousa has an organization of talented musicians. Many times during the playing of various selections there were flashes of artistry from different sections of the 88-piece band, as general themes faded into solo passages, which indicated that every bandman was master of his part. Sousa, himself, displayed wonderful control over his players and directed with as much poise as the musicians played with finished ease. The programme of nine numbers, each of which drew two or three encores, was offered smartly and without studied waits for applause. In fact, there were times when the wave of enthusiasm was choked off by the sudden starting of an encore or the next number. Sousa, moreover, demonstrated last evening that he and his band can play any kind of music, despite the fact that his great specialty in years gone by was the martial flag-waving airs of a march flare—the music with a punch. One of the sweetest bits in the band numbers last night was the organ-like effect of the soprano-brass in Massenet's "The Angelus." This told, above all things, that the cornets and trombones of Sousa's Band could do anything that the master hand directed.

There was considerable variety in the selections, these ranging from pure, unadulterated music to flights into jazz music with variations, as well as many splendid solo features. "Love Nest," as a mere encore, was not the popular song as commonly known. In the hands of John Philip Sousa, the piece became a descriptive fantasy which wound up with the sweet strains of "Home, Sweet Home." Sousa's melange of old-time melodies, called "Fancy of the Town," also proved to be much more than a mere potpourri of revived tunes, the connecting links between the song airs being as musical and as originally tuneful as a definite composition. A very bright piece, for instance, being the "Canadian Patrol," which aroused the throng to actual cheers. This number was arranged by Mr. H. L. Clarke.

The climax of the evening occurred in the playing of the harp solo by Miss Winifred Bambrick, an Ottawa contribution to the higher music world, whose many friends gave her warm acclaim. Miss Bambrick was the star of the evening and well deserved the triumph apart from local pride. Her "Themes and Variations" were soul-stirring while the encore, "Song of a Volga Boatman," was exquisitely beautiful. Miss Bambrick's playing will live long in the minds of every person who was fortunate enough to hear her while Ottawa's interest in the young lady was shown in the presentation to her of several large bouquets of flowers.

Miss Marjorie Moody, soprano soloist, was also immensely pleasing in Benedict's "The Wren," which happens to be one of Galli-Curci's

favorites. The audience was not satisfied until Miss Moody had offered two encores, one of which, "The Goose Girl," was a delightfully sweet song that had been composed by the versatile Sousa himself.

Sousa always has an outstanding cornet soloist, and the specialist was Mr. John Dolan, whose fluttering variations in "Carnival of Venice" proved to be a thrilling treat. Mr. Dolan responded to the prolonged applause by playing a fine ballad, "Lass o' Mine," which gave him opportunity to exemplify his prowess. A distinct hit was also made by Mr. George Carey, the xylophone artist. Mr. Carey showed wonderful skill in several selections and won approval because of splendid personality as well.

There were typical Sousa twists to several pieces, including the undying "Stars and Stripes Forever" and "Semper Fidelis" march, in which the trombone and cornet sections arose to provide a fanfare that stirred the deepest emotions of the people. There was also a noted cadenza of saxophones in the "On the Campus" march, which is a new Sousa composition.

Mayor Plant opened the concert with a short and appropriate speech in which he formally introduced both Commander Sousa and Miss Bambrick. He pointed out that this was the 13th transcontinental tour of Sousa and the eighth occasion on which he had appeared in Ottawa.

That the audience was made up of true music lovers was indicated by the fact that the assembled crowd gave close attention to the music throughout and revealed enthusiasm in appreciation of the truly fine numbers.

W. M. G.

Ottawa, Canada.
"The Citizen" 7/26/21. (Tues)

ROTARIANS VISITED BOY SCOUTS' CAMP

Bandmaster Sousa and the Members Enjoy Themselves at Luncheon.

The representative spirit of Rotary and the youthful enthusiasm of a Boy Scouts camp were in happy blending yesterday when the Ottawa Rotary Club journeyed to Black Rapids to partake of lunch there at the invitation of Commissioner T. Alder Bliss, who is also a Rotarian.

Assembling at the Chateau Laurier at noon, the Rotarians found the usual array of autos at their service, and, under the marshalling of Rotarian George Pink, the party sped away to enjoy the cool shade and picturesque aspect of the camp pitched on the banks of the Rideau River and which is being conducted for about eight weeks under the auspices of the scouts' association. Arriving there the Rotarians found that bathing was in full swing and the boys enjoying a rare time. Many were the signs of the Rotarians: "Oh, if we had only known, that we might have brought our bathing suits." This remark was frequently passed as the members looked down the steep sandy path to the bathing beach where scores of boys were disporting themselves under the watchful supervision of senior scout officers. However, many of the Rotarians, not to be denied, indulged in many boyish pranks with one another, and there was one minor casualty.

Rotarian Charlie Russell, making a grab for a brother Rotarian, met with disaster to his nether garments and had to submit himself to an explication of the perverted proverb about "a stitch in time save two in the bush." But the toot of the "cookhouse call" put an end to these romping, and under the shade of two marquees, the Rotarians partook of an excellent lunch, prepared and served by members of the Boy Scouts. After lunch was over, Scout Nelson, the cook, on account of his modesty, had to be placed under arrest and escorted to the assembly to receive the thanks of President Fred Burpee for his excellent cuisine. The principal guest of the day was the famous band conductor, Rotarian J. Philip Sousa, who, when introduced by President Burpee, was very cordially greeted by the company. Lunch being over, the party adjourned to "the glade" and after practising, under the direction of Rotarian C. J. L. Rickwood, the special Montreal song, which has been composed in view of the proposed inter-city meet on Wednesday in that city, the president intimated that Sousa was going to say something.

"You can say that you are pupils of Sousa," wittily remarked the president in reference to the fact that the world-renowned conductor helped out the sing-song by seating himself at the little organette and accompanied for a while the Montreal song.

"What will he say?" interjected a Rotarian, to which the president replied: "He will say a few words."

Taking his cue, the genial Sousa commented on the modesty of the president's introduction, an experience rather unusual to him, he said. Commenting on the various kinds of introductions he had been subjected to, from "the best musician in the country," to the "best in the world" and then "the best in the universe," Sousa said he had never had the courage to disabuse their minds. With the delightful naivete of the experienced raconteur, standing with his back to a tree and under the significant insignia of the Rotary emblem, flanked on either side by the Stars and Stripes and the Union Jack, the famous bandmaster considerably entertained his audience with some racy stories of his experiences in different parts of the world. A fourth of July experience in Melbourne, Australia, proved particularly amusing when he related how he had arranged with a Scotsman at a given signal to parade across the platform with the Stars and Stripes. In the meantime a special request was sent up to him by a noted politician for a rendition of Chopin's funeral march, for which his band had become famous.

Scots vs. Rotarians.

While this was being played, the Scotsman unfortunately happened to get right in line with one of the musicians to whom the conductor was giving his cue, and, mistaking this for the signal, the Scotsman solemnly paraded with the United States national emblem.

Another delightful reminiscence was told of his visit to Russia, and how he was suddenly called upon to reply to a speech of welcome. He was unprepared and tried to get out of it, but the American Consul of the day, who was present, told him it didn't matter what he said so long as he made a long speech. Sousa delighted his hearers with part of the speech he delivered on that occasion, and which finished with a recitation of the "Maid of Zanzibar." Next morning, to his amusement, one of the newspapers commented, saying that the famous musician had delivered an eloquent dissertation on the advance of music in America.

Needless to say, yesterday the Rotarians manifested in no uncertain way their appreciation of the distinguished visitor's genial contribution to the pleasant occasion.

The function closed with a picturesque demonstration by the scouts of the ceremony of swearing in a recruit, and there were cheers and counter cheers for the scouts and the Rotarians.

The challenge of the scouts to the visitors to a baseball game was accepted by Rotarian Abra.

A copy of the Rotary anthem, autographed by the author, Rotarian J. Thorp Blyth, was presented to Sousa. Arrangements for the inter-city meet at Montreal on Wednesday were outlined by Vice-president Edward Grand, and it was announced that the Ottawa party would leave by the 9.30 a.m. train.

Rotarian W. A. Rankin was welcomed back from the international convention in Edinburgh, and Rotarian Harry S. Binks was the de-

lighted recipient from him of a special small Rotary badge such as were displayed in the Scottish capital at that time.

Next Monday being civic holiday, it was decided to hold the weekly lunch on Tuesday in that week.

Among the many guests at yesterday's lunch were Lt.-Col. W. B. Bartram, Chief Tessier of Hull, Messrs. J. Dixon, E. H. Hosterman, George Doyon, T. Kenny, S. Lyon McClenaghan, J. M. Clarke, G. Ferguson, T. E. Clendinnen (a former Rotary president), Jim Ross, Thomas Shanks, G. J. Bryson, Allan J. Tobin, and Gordon Grant, son of Captain W. P. Grant, and who was cordially welcomed on his recovery from his long and serious illness.

"Republican Journal"—Ogdensburg, N. Y. Wed. July 27.

SOUSA'S BAND DELIGHTS BIG AUDIENCE HERE

Famous Organization Gives Concert in the Strand Theatre.

Sousa, the world famous March King, came back to Ogdensburg yesterday after a lapse of many years, and he and his band were greeted by a large audience at the Strand theatre, where a concert was given at 2 p. m. The weather was intensely warm and many of the men doffed their coats for comfort. The heat did not dampen the spirits of the music lovers assembled however, and every number of the program, which was made up almost exclusively of popular airs, was enthusiastically received. Lieut. Commander Sousa, suave and graceful as of old, was very generous with his encores and in some instances two were accorded. The soloists of the occasion were Miss Marjorie Moody, a gifted soprano; Miss Winifred Bambrick, a child harpist, who evidenced wonderful skill on this difficult instrument;

John Dolan, cornettist, and George Carey, who captivated the audience with his marvelous playing on the xylophone. The latter's first selection was entitled "The March Wind," composed by himself, with band accompaniment. As an encore he played a popular selection and in response to prolonged applause and a nod from Bandmaster Sousa then played the Scottish love song, "Annie Laurie," using two hammers in each hand. The selection was unaccompanied. Miss Moody sang "The Wren" and for an encore, "The Goose Girl," by Sousa. This was a composition of singular sweetness and was sung with a world of expression by the young artiste.

The band was heard at its best in the classical composition, "The Angelus," by Massenet, the harmony and tonal qualities produced being marvelous. Among the encores given by the band were "U. S. Field Artillery March," by Sousa, a stirring quick step that made the audience want to get up and march; "The Love Nest," which took on added beauty under the masterly rendition accorded and the always popular, "Stars and Stripes Forever," hailed as Sousa's great marching triumph.

Time has dealt gently with the famous band maestro, who made his last appearance in Ogdensburg more than a score of years ago. His head was then crowned with coal black hair and he wore a close-cropped beard. Now his hair is silvered and his white moustache is a sharp contrast to his raven Vandyke of yesterday. But in

the band struck up a march that Sousa, trim of figure and the essence of grace in his conducting. His gestures with the baton during the rendition of the heavier numbers were never exaggerated, but it was when the band struck up a march that Sousa led in the manner that made him famous all over the world a generation ago. Occasionally he swung his arms back and forth and at other times he kept time with the fingers of his left hand while he waved the baton with his right. To the lover of band music the conducting of the March King is as interesting to watch as the playing of his band is to hear.

The concert was in all respects a delightful music success and Manager Landry of the Strand is entitled to the hearty thanks of the public for bringing this great attraction here regardless of the financial outcome.

JOHN PHILIP SOUSA GUEST AT WATERTOWN

WATERTOWN, July 31.—John Philip Sousa, famous bandman and composer, who appeared in two concerts at the Olympic theater this afternoon and evening, was guest of honor at a reception at the Elks clubhouse in Stone street following the afternoon performance. The affair was arranged by a committee headed by Turner E. Howard, exalted ruler.

Lieutenant-Commander Sousa arrived here this morning from Rome and was met by W. H. Warburton, owner of the Thousand Island house at Alexandria Bay where he was taken for dinner this noon. He returned early in the afternoon for his first concert. An exceptionally heavy ticket sale had been reported and the theater was filled at both performances.

Malone, N.Y. July 27.
"Evening Telegram."

Syracuse, N. Y. (Thurs 7/28/21)
"Post Standard."

Schenectady, N. Y.
"Gazette" Sat. July 30.

SOUSA'S BAND IN STIRRING CONCERT

March King and World Famous Band Play to Enthusiastic Crowd At Armory Last Night.

Over 1200 people assembled at the Armory last night to hear the concert by Lieut.-Comm. John Phillip Sousa's famous band. The big audience was entertained and thrilled for two hours by a wonderful program. It was a rare treat for local music lovers and was thoroughly appreciated by all present.

Four noted soloists participated in the program and were repeatedly encored. Miss Marjorie Moody sang delightfully "The Wren," and in response to persistent applause, favored the audience with "The Goose Girl," and "In My Garden." Mr. John Dolan, known as the world's foremost cornetist, played "The Carnival of Venice" and "Lassie Mine," with great effect. Miss Winifred Bambrick delighted the audience with two solos on the harp, and Mr. George Carey, xylophonist, won tremendous applause with an original composition, "The March Wind."

But best of all were Sousa's stirring marches played. Only Sousa's Band can play them. In addition to those with which his name has been connected for many years, he introduced two new marches that are full of the same thrilling spirit that has characterized his work in the past. "Keeping Step With the Union," a patriotic piece dedicated to Mrs. Harding, was an instantaneous hit, and "On the Campus" made an equally strong appeal. The program as rendered last night is given below:

PROGRAM

- 1.—Overture, "In Spring Time."—Goldmark.
Encore, "El Capitan."
- 2.—Cornet Solo, "Carnival of Venice," Arban—Mr. John Dolan.
Encore, "Lassie Mine."
- 3.—Suite, "Camera Studies," Sousa.
(a) "The Flashing Eyes of Andalusia."
(b) "Drifting to Loveland."
(c) "The Children's Ball."
Encore, "Keeping Step With the Union," Sousa.
- 4.—Vocal solo, "The Wren," Benedict.—Miss Marjorie Moody.
Encore, "The Goose Girl."
Encore, "In My Garden."
- 5.—Scene Pittoresque, "The Angelus," Massenet.
Encore, "U. S. Field Artillery"—Sousa.
- 6.—Melange, "Fancy of the Town"—Sousa.
Encore, "Love Nest."
- 7.—(a) Caprice Brillante, Xylophone, "The March Wind."—Carey—Mr. George Carey.
Encore, "Annie Laurie."
(b) March, "On the Campus,"—Sousa.
Encore, "The stars and Stripes"

SOUSA'S BAND DELIGHTS GREAT MALONE AUDIENCE ON FIRST VISIT IN NORTH

One Thousand Hear Famous Musical Organization in Concert at Armory —Soloists Well Received.

MALONE, July 27.—For the first time in its history Malone last night heard John Phillip Sousa's famous band of more than 100 pieces when a concert was given in the state armory in West Main street before a crowd that taxed the capacity of the building. It was estimated more than 1,000 villagers turned out for the concert, breaking all previous records for an event of its likeness, and the rounds of applause they gave demonstrated keen appreciation.

Never before had the villagers heard such band music and the strains of it will linger long in memory. Rendition of each number was followed by bursts of applause and the encores were many. The work of the soloists was also highly appreciated.

The concert was arranged especially under the direction of Headquarters company, Second battalion, 105th infantry. The company members had charge of all details.

From miles around people came to hear the concert, but despite the huge crowd not the least difficulty was experienced in handling it.

Every inch of the massive floor—the only one in the village that could hope to accommodate such a crowd—was utilized with chairs, and an abundance of ushers was constantly on hand to expeditiously seat all having tickets. Hundreds of other persons heard the concert from outside the armory.

There were nine numbers on the program, not including the many encores. The soloists included Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornetist, and George Carey, xylophonist. Their numbers were scattered at opportune intervals on the program and they, too, were called on several times for encores.

The initial number played by the full band was the overture by Goldmark, "In Spring Time." The principal theme was a fiery subject deliv-

ered in single reeds. This was worked over effectively with much modulation, leading into a quieter second theme led by the soprano brass. Birdlike passages were reintroduced and the overture ended in a brilliant conclusion.

Mr. Dolan gave a solo, "The Carnival of Venice," which was well received. Probably the selections which brought down the greatest applause were those written by Sousa himself. Among these were "Camera Studies," including "Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball." Another Sousa selection was a melange, "Fancy of the Town." Tunes popular during the last decade were welded together in harmonious fashion.

The band also played one of Sousa's new marches, said to be the latest the famed bandmaster has composed. This was entitled "On the Campus." In rendering encore numbers several other marches that have been made famous in band music written by Sousa were also played.

Miss Moody's rendition of "The Wren" and Miss Bambrick's harp solo, "Themes and Variations," were special features not to go by unnoticed, as was the xylophone solo by Mr. Carey entitled "The March Wind," a caprice brillante. A cowboy breakdown bringing in "Turkey in the Straw," as transcribed by Guoin, closed the evening's entertainment.

Members of the Malone Moose band, of which Charles L. Capron is leader, were special guests at the concert by invitation of Sousa. They were delighted with a short address made by the bandmaster following the concert, in which he told them of many experiences in conducting his band. He also gave them several pointers about playing music.

The band journeyed to Saranac Lake today, where two concerts were given in the Pontiac theater under auspices of the Saranac Lake Boys' club.

BOYS' BAND WINS PRAISE FROM FAMOUS BANDMASTER

SARANAC LAKE, July 27.—The Saranac Lake Boys' band played like veterans today when in serenading John Phillip Sousa it reached a supreme moment in its already illustrious career. Formed in a circle in front of the Saranac Lake club, the juvenile organization of 45 musicians went through two tilting numbers with remarkable fineness, while Sousa's eyes twinkled in appreciation and delight. At the conclusion of the first number the famous conductor went to the center of the circle and congratulated T. A. Nimmo, director, and the members of the band.

When The Post-Standard represent-

ative was presented a few moments later Sousa said: "The band plays splendidly. I am surprised at its speedy development in a year's time. The band is an asset to the community and a great boon to the youngsters. You know there are two things a boy loves—baseball and music—but they can play baseball only during part of the year. I am delighted with the band."

After another selection the band gave three lusty cheers for Sousa, led by Roy Lobdell, drum major. Photographs were taken, and Sousa prepared for the matinee concert. The concert, which was under auspices of the Boys' band, was repeated tonight.

Sousa Scores Hit With Audience in Armory Concert

Thrilling Numbers Please 1,500 Who Swelter at Indoors Event.

A fine concert was heard in the armory last night by about 1,500 persons who like John Phillip Sousa and his band so well that they were not only willing but delighted to shut themselves away from the rainy breezes of the outdoors and to sit for over two hours in the hot drill shed and listen to the greatest of bandmasters.

It is the kind of concert for an armory, military, noisy, stirring and not for the lazy, luxury-loving aesthetic mood. Before the concert Mayor George R. Lunn appeared on the platform and after assuring the audience that he did not intend to usurp the place of the conductor, he welcomed Lieutenant Commander John Phillip Sousa, U. S. N. R. F., and gave him the freedom of the city.

There were especially delightful solos in the program last night by Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist, and John Dolan, cornetist, and George Carey, xylophonist.

After a stirring rendition by the almost perfect band of a Goldmark overture the director, in his usually generous way, gave some encores, El Captain and "Biddy" and Lass O'Mine. Sometimes it seems as if the encores were the best as they are the most characteristic things in a Sousa program.

Everyone always likes beautiful cornet music and the golden and colorful notes of Mr. Dolan's playing were fully appreciated. The "Camera Studies" by the band was an especially well liked group with its delightful contrasts. "The Children's Ball" made the youngsters in the audience sit up and if it only hadn't been a grown up audience they were in they would have shrieked with glee when the bad children in the music broke all the toys and roared with laughter.

A voice that seemed especially well adapted to the work with the band, sufficiently loud and with a quality that blended well with its flute accompaniment, was displayed by Miss Marjorie Moody in "The Wren," "Goose Girl" and "My Garden." There was a Massenet number and then Sousa turned on his heavy artillery even adding an instrument new to the band, a real gun. Later on the leader entertained his audience delightfully with a "Melange" of tunes lately popular including "I Love a Lassie," "Perfect Day," "Dardenella" and the "Meow One Step." What things it does to one when such a medley, "Tipperary," is suddenly and gaily dinned in ones ear, memories of the long-ago wonder and thrill and horror of the days of August, 1914.

All through the program Sousa was his same delightful self with the same wonderfully trained musicians doing all the finished energetic brilliant playing which audiences expect of them. George Carey with his xylophone was one of the most popular numbers. Loud applause followed the solos and the encores, but it is difficult for some listeners to get the idea. The instrument seems, true enough, to be the first cousin to the steam calliope and everybody knows that is great fun. Well, the audience applauded loudly.

A harpist appearing with the band might be at a disadvantage, if she did not play with the power and appeal of such an artist as Miss Winifred Bambrick. "Themes and Variations" Pinto was followed by encores. The program closed with a good time for all, "Cowboy Breakdown," "Turkey in the Straw," and of course encores.

RUPT.

Utica, N. Y.
Aug 2, 1921.

SOUSA'S BAND IN HERKIMER

Gave Concert There This Afternoon and Will Come to Utica for This Evening.

John Phillip Sousa and his wonderful band of trained musicians gave a concert in Herkimer this afternoon and early this evening the entire band will come to Utica and give a concert at 8 o'clock in the Gaiety Theater. Reports from Herkimer state that there was a large audience at the matinee there this afternoon and that the audience was most appreciative of the numbers played by the band and the various soloists. Mr. Sousa's work as director of the band was done so easily, so gracefully and with such excellence that he received a large share of personal applause. His popularity with the audience was evident from the start, while the wonderful playing of his band held the audience enthralled from start to finish. The soloists, too, were exceptionally fine and the Herkimer audience applauded them liberally. The appearance of the band in Utica this evening will be the first and only one that will be made by the band here this season and a big audience will undoubtedly be present at the Gaiety.



JOHN PHILIP SOUSA, Famous Bandmaster, Amid His Beloved Flowers at His Country Home on Long Island. (White.)

Burlington Vt.
July 29, 1921

Sousa and His Band

That John Phillip Sousa and his band and his marches have a strong hold on the hearts of the American people has long been conceded. Burlington and the surrounding country paid tribute last evening when more than 1,800 people crowded into the University of Vermont gymnasium and several hundred stayed outside to hear what they could of one of the march king's popular programs. There is no need at this late day of extolling the fine points of the band of nearly 100 members. Its reputation was made long ago, and the program of popular and classical selections has been arranged to suit all musical tastes. Besides the band numbers, there was a finely-executed cornet solo by John Dolan; a charming soprano solo by Miss Marjorie Moody; a dextrous xylophone number by George Carey and a harp solo by Miss Winifred Bambrick, in which the player brought out the harmonies of that old-time instrument. All of these were encored and so were the band numbers. The audience wanted the favorite Sousa marches, which are known throughout the land. Sousa himself knew this and there was no delay in giving them. "El Capitan," "Keeping Step with the Union," "U. S. Field Artillery," "Semper Fidelis," and of course, "The Stars and Stripes Forever" were played with the vigor that always characterizes them when rendered under the composer's direction. In the rendition by the full band of "The Stars and Stripes Forever" four piccolo players came to the front of the stage at one point, followed by the cornets and trombones, giving a superb effect to the familiar march which never loses its popularity and which is generally considered as Sousa's best.

Malone, N. Y. 7/27/21.
"Evening Telegram"
(Wednesday)

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Fri. July 29, 1921.

PLATTSBURGH DAILY REPUBLICAN

TREAT FOR MUSIC LOVERS

Sousa's Band Gives Delightful Concert

PLEASING VOCALIST

MISS WINIFRED BAMBRICK GIVES GREAT EXHIBITION OF HER ABILITY AS A HARPISIT

The people of Plattsburgh were yesterday afternoon given one of the treats of the season in the afternoon concert given by Sousa and his band. The Plattsburgh Theatre was well filled and that the audience was well pleased was evidenced by the repeated call for encores during the course of this afternoon.

Many of the favorite selections of the audience were played among them the Stars and Stripes Forever and Semper Fidelis. The work of this band is of course too well known to need commenting upon, and yet, one cannot hear these artists without marveling at their execution and at the way this large number of instruments can be toned down in a pianissimo passage. The first number was a descriptive theme and was developed splendidly. As an encore to this the band gave "El Capitan" and this brought down the house.

The cornet solo "Carnival of Venice" played by John Dolan was excellent and also the encore to this "Lassie O'Mine."

Miss Marjorie Moody delighted the audience with her sweet soprano voice in "The Wren" singing as an encore "The Goose Girl" which is one of Sousa's own. Miss Moody has a high soprano voice of wonderful quality and her control of her voice is exceptional.

A very interesting part of the program was the harp solo by Miss Winifred Bambrick. Miss Bambrick played "Themes and Variations." The harp is not a common instrument and is always heard with great attention in Plattsburgh especially when the harpist is an artist of the calibre of

Little Falls, N. Y.
"Evening Times"
Sat. July 30, '21.

SOUSA'S BAND GREETED BY LARGE AUDIENCE AT LINTON

Sousa's band, one of the best known musical organizations in this country, appeared at the Linton theatre this afternoon in a concert given under the personal direction of its famous conductor, John Phillip Sousa. It was gratifying to note that there was a big audience on hand, many people being here from out of town. Both the management of the theatre and the management of the band were well pleased with the patronage bestowed by the people of the city and vicinity, who eagerly embraced the opportunity to see and hear this justly renowned company of musicians. It is hardly necessary to say that the band and solo numbers were all greatly enjoyed. The band men arrived in the city this morning. The engagement here is for this afternoon only. Tonight the band will play in Rome.

Miss Bambrick.

The concluding number on the program was "Turkey in the Straw" and it was played with a dash which set every foot in audience to tapping.

Another part of the afternoon which attracted much attention was the Xylophone solo played by George Carey. Mr. Carey is without doubt the master of this instrument and that he was a popular performer of the concert was shown in the fact that the audience would not be satisfied until he had favored them with another selection.

The concert was a success and those who did not take this opportunity to hear something really worth while have reason to regret it. John Phillip Sousa is a figure of note the world over and rightly so when one hears the organization of which he is the conductor.

Glens Falls, N. Y.
"Post Star"
7/30/21.

SOUSA'S BAND POPULAR AS EVER

That John Phillip Sousa and his band are still one of the most popular theatrical attractions in the country was again demonstrated by the crowded house that greeted the great conductor and his musicians at the Rialto theatre yesterday afternoon. And from the very beginning of the opening number, a delightful overture, "In Springtime," by Goldmark, until the finale, a Cowboy Breakdown, "Turkey in the Straw," Sousa was compelled to respond to encore after encore.

The great bandmaster's latest compositions, "On the Campus" and "Keeping Step With the Union," were enthusiastically received but the old favorites, "El Capitan," "Field Artillery" and "Stars and Stripes Forever" are still the most popular as was shown by the storm of applause which preceded and followed these selections.

John Dolan, cornet soloist, showed by his work why he is called one of the world's greatest cornetists and Miss Winifred Bambrick, harpist, Miss Marjorie Moody, soprano soloist and George Carey, xylophone artist, received big ovation.

At the conclusion of the performance Mr. Mausert, one of the proprietors of the Rialto, escorted the great bandmaster to the Delaware and Hudson station, the trip being made in Mr. Mausert's Packard roadster.

CONVENTION HALL.

The music devotees of Rochester paid their respects to Lieutenant-Commander John Phillip Sousa, U. S. N. R. F., and his famous band, when they appeared in concert in Convention Hall last evening, in a most flattering manner. Several hundred persons were turned away because of the lack of seats to accommodate them. The hall was entirely sold out some time before the concert opened, and the crowds which thronged every entrance of the auditorium taxed the capacity of those in charge of seating them.

When Lieutenant-Commander Sousa made his first appearance at the opening of the concert he was greeted with prolonged applause, which was almost deafening in its intensity. He responded by smiling and bowing several times, and then launched into the program.

The overture, "In Spring Time," by Goldmark, proved to be one of the best liked numbers of the concert. The principal theme was a fiery subject delivered by the reeds. This was worked over with much modulation and eventually led into a quieter second theme which was put forward by the soprano brass. Episodic matter was heard and bird-like passages were re-introduced, after which a final section brought the overture to a brilliant conclusion.

The large audience immediately demanded an encore, and encores, by the way, were liberally interspersed throughout the program. In complying the band played "El Capitan" and "Biddy."

The first soloist to be heard was John Dolan, whose cornet solo, the "Carnival of Venice," was exceptionally well played. The grace and ease with which he played the instrument, always rendering clear, even tones when soaring to the very top of the scale, established this musician as an artist of real ability. He was prevailed upon to render several encores, among which was "Lassie O'Mine," by Walt.

The audience was given its first composition by Commander Sousa in "Camera Studies." The first selection of the suite, entitled "The Flashing Eyes of Andalusia," was decidedly Spanish, and was full of life. Next followed a dream-like selection, entitled "Drifting to Loveland," which won immediate favor because of its delicate tone. The suite was concluded with a sprightly selection entitled "The Children's Ball." For an encore the band played "Keeping Step with the Nation," another composition by Sousa.

Miss Marjorie Moody, soprano soloist, sang "The Wren," by Benedict in a pleasing way. By way of an encore, she sang "The Goose Girl," by Sousa, which was heartily applauded. The range of her voice was unusual and she appeared to reach the high notes with scarcely any effort.

Perhaps the audience had its greatest opportunity to hear the wonderful volume of tone, which seemed to come from the very depths, when the selection entitled, "The Angelus," by Massenet, was played. This number provided exceptional opportunity for one to appreciate the varied ability of the entire band. One minute the music would diminish to a softness which was hardly discernable and the next to blare forth in a volume which swept over the audience in veritable waves of harmony.

One of the real features of the concert was the encore which Sousa granted at the conclusion of "The Angelus." It was another of his famous marches, entitled "The United States Field Artillery." In addition to being one of those marches which only a great band can do full justice to, it wound up at the finish with a barrage of real shots which served to inject the right amount of "punch" for the climax.

"The Fancy of the Town" proved to be another composition by Sousa in which he had cleverly welded together a series of tunes which had been popular during the last decade. This number proved exceptionally popular with the audience. Two encores were given, the first being the humoresque "Loce Nest" and "Piccolo Pic," by Slater.

George Carey, the Rochester xylophone soloist, was given a hearty reception when he stepped forward to render his "March Wind" solo. He played with a degree of finish and effectiveness that marked him as an artist of unusual talent. At the conclusion of his offering it was necessary for him to render several encores, among them being "Annie Laurie." This selection he played with a double set of hammers. His performance was so well liked that the audience was reluctant to release him.

Sousa's new march, "On the Campus," was another selection which seemed to carry with it that spirit which denotes most of the popular marches composed by him. It won hearty applause, as did Sousa's "The Stars and Stripes Forever" and "Semper Fidelis" as encores.

Miss Winifred Bambrick, harp soloist, experienced some difficulty in playing her selection entitled "Themes and Variations." She had scarcely started when one of the strings broke. She began a second time and was about in the middle of her selection when a second string broke. However, she finished this time without stopping and was liberally applauded.

"The Turkey in the Straw," as transcribed by Guion, was the final selection given by the entire band.

SOUSA GREETED BY BIG CROWD AT THE STRAND

Historic Visit Here Of Man Famous On Both Continents.

Lt. Commander John Phillip Sousa, U. S. N. R. F. and his famous band made yesterday a pleasant memory by their visit to Ogdensburg. At the regular weekly gathering of the Rotarians at the Masonic Club the veteran bandmaster was an honored guest, along with several of his artists. A large attendance was recorded, at the luncheon, wives and ladies of the Rotarians also being present.

In the afternoon at the Strand Theatre at 2 o'clock promptly Sousa and his band began a program that con-

tinued until shortly before 4 o'clock and consistently held the large and appreciative audience agrip with the marvel of it all. "In Spring Time" by Goldmark was the overture presented. It proved to be especially fitting. The principle theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leasid into the quieter second theme put forward by the soprano brass. Episodical matter is heard, bird like passages are reintroduced, after which a final section brings the overture to a brilliant conclusion.

Mr. John Dolan, featured cornetist with the band, offered the solo "Carnival of Venice" by Arban in distinctive and compelling fashion, creating a pronounced impression. The Camera Studies — The Flashing Eyes of Andalusia, Drifting to Loveland and the Children's Ball, all composed by Sousa, were received with considerable anticipation and delight. The presentation of these studies was particularly exquisite, the effective emotionalism being wafted on a sea of heavenly harmony.

Miss Marjorie Moody rendered a vocal solo "The Wren" by Benedict and this selection was received with such spontaneous favor that she encored with "The Goose Girl" a crea-

tion by Sousa. Miss Moody is featured with the organization as is Miss Winifred Bambrick, harpist, and Mr. George Carey, xylophone. Following the rendition of the scene picturesque "The Angelus" by Massenet, the "Fancy of the Town," a melange, was presented. This melange was originated by Sousa and comprises a welding of tunes popular sometime during the past decade. "Love Nest" was given as an encore.

Mr. George Carey with the xylophone, unaccompanied, played his intricate composition "The March Wind" which met with marked appreciation. He responded to a double encore playing "Anne Laurie" in commendable manner. The march "On The Campus" awakened a storm of applause and the band encored with "The Stars and Stripes Forever" which is held to be Sousa's greatest march.

Miss Winifred Bambrick was pleasingly effective with her harp solo "Themes and Variations" by Pinto. The final offering by the band was the cowboy breakdown "Turkey in the Straw" transcribed by Guion.

The visit here of Sousa and his band was a historic event in musical circles and sincere praise is due Manager Robert Landry for his enterprise. The organization went from

here to Malone.

Many of the spectators at yesterday's concert enjoyed the thrill of witnessing Sousa, world's most famous bandleader, in action. A dapper well knit elderly man with sparse hair, well tanned complexion, grey moustache and firm mouth, figure short but powerful; alert in movement, but dignified; courteous in bearing, and with keen kindly eyes that see everything and twinkle continually, as though laughing, with, not at the world, John Phillip Sousa for fifty years bandmaster now in his sixty sixth year.

Gone is the famous black beard that was known around the world. Gone, too, are those astonishingly agile and electrifying motions of baton, hand, arms, body, head and feet which used to stir his band into galvanic energy. In their place is a deportment of astounding reserve but always conveying a vivid impression of absolute control. This reveals itself in the wonderful nuances he obtains from his band. To hear its full volume fade gradually in diminuendo to the faintest of whispers is to realize something of this man's genius.

"There are many persons with great musical talent who play no instrument, have never learned to sing and yet who have within them all of

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

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

Y., Monday, August 1, 1921

SOUSA AND BAND PLEASE TWO LARGE AUDIENCES IN CONCERTS WEDNESDAY

Lieut. Commander John Phillip Sousa and his band have been here and another musical page is written into the history of Saranac Lake.

Although the eighty-five musicians with their huge brass horns, little oboes, drums, trombones and all the other instruments which contributed toward the big harmony, have gone, the spirit of the music which they gave still remains, for they filled the Pontiac with such a flood of melody that some of it must still be confined within the walls. Up in the ceiling must still be lurking some of the quirks and lilt of the Yorkshire dance, lively strains from the "Piccolo Pic" or perhaps some of the silvery clear trills of Miss Moody's charming voice.

Some one said eighty-five instruments would make an unbearable volume of sound in a theatre the size of the Pontiac but here is where real artistry came in for so exquisite was the modulation that even in the fortissimo passages the effect was not once too loud.

The Matinee Program

The "Dale Dances of Yorkshire" was delightful as an opening number. It contained all the quaint strains and phrasing of the traditional folk songs. As an encore Mr. Sousa's ever popular "El Capitan" was given.

The big Xylophone under the manipulation of George G. Carey produced a quality of music which seemed unbelievable to one who had heard only the small instruments. Mr. Carey's solo number was Mendelssohn's "Rondo Capriccioso," after which he gave a popular number and as an additional encore, "Annie Laurie."

The suite "Tales of a Traveler," written by Mr. Sousa was a wonderful interpretation of life's contrasts. It was a brilliant masterpiece, rich in color and tone. The number opened with the sensuous, semi-barbaric music accompanied by the beat of the tomtoms which carried one straight to the heart of the South Africa of which Kipling wrote, with all the enchantment which that author has depicted.

The veldt, the brown bued dancers the warm night and the silvery moonlight all were there.

The theme shifted. It was now an Australian love song. The music is sweet and rhythmic. The skies are blue, the sun is golden, everything is perfect. But it becomes too sweet, too perfect, the strains are cloying, honey sweet. The rhythm too true. Again the theme changed and one is back in America, big and broad and free. The flags are flying, the eagle screams. It was the song of youth and vitality and good red blood, the music which only a John Phillip Sousa could write.

"On the Campus" was given as an encore following this number.

Miss Marjorie Moody gave a delightful rendition of the "Shadow Dance" from "Dinorah." Her voice was clear and silvery in quality and she gave the trills and runs of the number most effectively. Her Encore was "Fanny."

"An Episode of the Great War, The Outpost," was a descriptive number written by Mr. Sousa. One heard the whistle of the shells, the patter of the machine guns and the bursting of the bombs, interwoven with the theme. "Semper Fidelis," the "ever faithful" march of the famous Devil Dogs was the encore.

"A Study in Rhythms," a clever manipulation of several well known classics, arranged by Mr. Sousa was a composition of great originality and introduced some wonderful harmonies.

The "Piccolo Pic" was a lively number in which the piccolos held forth and was followed by "Keeping Step with The Union," written by Mr. Sousa and dedicated to Mrs. Warren G. Harding by the March King. "The Stars and Stripes Forever" as an encore made the walls of the building fairly rock, but who cared for abused ear drums, when everyone was swaying and keeping time to the strains.

Miss Winifred Bambrick, the harp soloist pleased her audience greatly and her mastery of the big instrument was apparent. The difficult "Fantasia" was followed by "Believe me if all those Endearing Young Charms," and right here is where one learns why the Irish have the harp on their flag for no other instrument was ever made to so adapt itself to the strains of their sweet melodies.

Magnificent, is the only word to ex-

from "William Tell" which closed the matinee program. It was a big climax to a perfect afternoon.

The Evening Program

The theatre was well filled for the evening concert, which began at 8:30 o'clock. As the curtain rose with the 85 musicians sitting on the stage and Lieut. Commander Sousa stepped to his place on the platform in the center, a roar of applause arose.

The first number was an Overture, "In Spring Time," by Goldmark. The principal theme, a fiery subject delivered by the single reeds. This was worked over with much modulation and eventually lead into the quieter second theme put forward by the soprano bass. Episodical matter was heard, bird-like passages were reintroduced, after which a final section brought the overture to a brilliant conclusion.

The band was called upon for an encore and "El Capitan" was presented. "Biddy" was rendered another encore.

John Dolan's rendition on the cornet of the most difficult selection, "Carnival of Venice," held his audience enraptured. The clear tones of the cornet vibrated through the house and kept his listeners breathless. Dolan was called upon for an encore and gave "Lassie of Mine," by Walt.

The suite, "Camera Studies," by Sousa, included: "The Flashing Eyes of

Andalusia," "Drifting to Loveland," and "The Children's Ball." As an encore, "Keeping Step With the Union," one of Sousa's own marches, was presented.

Miss Marjorie Moody made a big impression with her audience in her rendition of "The Wren." The accompaniment by the flute added much to her solo. "The Goose Girl," by Sousa, was her first encore number, after which she sang "In My Garden."

Scene Pittoresque, "The Angelus," by Massenet, was the next selection by the band. And another Sousa March, "U. S. Field Artillery," was played for the encore. This was another thrilling and snappy air.

Monday,
Aug. 1, 1921.

Rochester, N. Y.
Mon. Aug. 1, '21.

Sousa's Band Delights Immense Audience

Old Time Favorite Marches
and Newer Pieces Heard
at Armory Last Night.

Under the wonderful leadership of John Philip Sousa, a brass band of a half a hundred pieces gave a concert at the armory last evening of a character which has seldom been equalled in this city. The big hall rang with the clapping of a thousand pairs of hands after each number, and when the musicians responded to encores with some of the old time favorites of Sousa, like "El Capitan" and "Stars and Stripes Forever" the applause grew thunderous in its character. When Sousa's band plays any number, it is not merely the rendition of a tune by a group of men playing in unison. The Lieutenant Commander gets the most out of every instrument; he makes each part carry the air alone at intervals and the result is the last word in brass band music.

Sousa is a tireless worker and he works his men every minute. Except for a short intermission, the program of nine numbers, with double and triple encores, was almost continuous. While the Sousa element predominated, much to the delight of the audience, the program was by no means made up entirely of the leader's compositions other noted numbers, like Goldmark's "Spring" and Mascagni's "The Angelus" being heard.

A selection which took especially well was "The Fanny of the Town," which was a wedding of tunes which have been popular during the last decade, including some of the airs which sprang up with the World War.

Soloists With Band.

A pleasing variation of the program was the solo work of Miss Marjory Moody, soprano, Miss Winifred M. Bambrick, harp, and George Cary, xylophone.

Sousa showed that there is humor in a brass band. When the popular "Love Nest" was played, the audience began to recognize the strain of the "The Bridal Chorus" from Wagner's "Lohengrin," interspersed with the main air. Then came Mendelssohn's "Wedding March" and "Rockabye Baby" and the number ended with a crash of notes which suggested that one of the mates of the nest had become dissatisfied and thrown the proverbial china.

The splendid concert was given under the auspices of the various military organizations which make the armory their headquarters.

"Morning Telegraph,"
New York City.
Aug. 1, 1921.

MASKS AND FACES

By JOHN H. RAFTERY.

James J. Corbett is growing older, naturally enough, but because he is doing so more naturally than most men of his particular lines of activity, so he is growing old both more gracefully and more sturdily than most of his colleagues of the prize ring or the stage. The other day he undertook to explain to a woman interviewer just how he got and keeps the Indian sign on old Father Time, and he said that his biggest advantage was living in the country even while he works in the city.

Sleep, he admitted, is the great desideratum, but sleep in the quiet of the country is easier, more complete and more effective than sleep in the city. Moderation, cleanliness, exercise, regularity and absence of worry all enter into the former champion's simple regulations of life, but living in the country makes all of them easier and surer of accomplishment.

"Worry is the worst foe of health and longevity," said Smiling Jim. Probably because it "murders sleep" and is the most futile of all the habits of frail humanity.

If you noticed the photographs of the camp where Edison, Ford and Firestone entertained President Harding you saw "the wizard" sprawling at full length for his afternoon cat-nap. Nobody knows how many of these "forty winks" Mr. Edison takes during the day in his home or laboratory at East Orange, but it is a safe bet that he gets more than a total of four hours' sleep out of the twenty-four.

There used to be a popular belief in France that Napoleon the Great seldom slept and then so briefly as to mystify and exhaust his counsellors, his lieutenants and his courtiers. In his memoirs of Napoleon, De Bourienne quite blew up that myth, I think, for the cynical secretary of the Emperor wrote that many an imperial nap took place during the midnight arguments of his generals and diplomatists, and that on many a dark night on the battlefield when Napoleon was supposed to be riding alone around his outposts the hero of Austerlitz and Marengo was rolled up in his cloak sleeping under a gun-carriage or a caisson wagon.

If you have ever experienced the full horrors of "the cold, gray dawn of the morning after," you will remember that its worst feature was that you didn't feel rested. And it seems to be pretty well established that the sleep of drunkards is rather a state of unconsciousness than of slumber, for the accelerated heart goes pounding away at abnormal rates for hours after a debauch, whereas wholesome sleep is always accompanied by a diminished pulse and the relaxation of nerves which constitute real repose.

Even a wakeful hour in the suave and quiet atmosphere of the country may be more restful than an hour of sleep in the vibrant and electrical night of a crowded city. The millions of people, the lights, the trains and street cars, the rumble of late taxis and early trucks, the footfalls of pedestrians, the shrieking of cats, the very odors of the crowded city react jarringly even upon the soundest sleeper of the town.

Men of advanced years and of incessant activities seem to stay young longer the more time they can pass in the suburbs or in the country homes adjacent to New York. Knocking golf balls over the countryside is said to restore health and prolong youth, but it isn't the game itself—it's the fact that it brings its devotees out of the cities. George Ade told me that he got a new and stronger lease of life when he quit quarreling with Henry W. Savage and took up golf.

Many an active-minded man shuns the country because it is dull, and everybody knows there is no devil like ennui. But life in the country is dull only for dull people. David Belasco is raising prize sheep, rabbits and pigeons, and he looks spryer than he did five years ago. "Lightnin'" Frank Bacon has a children's theatre on his farm out near Great Neck where, as he puts, he is "spending the Summer in his Winter home," even while his show at the Gaiety runs on through the sweltering weather.

Lieutenant Commander John Philip Sousa's home at Port Washington is keeping him young, he insists, and this year on his sixty-sixth birthday he will launch the most extensive tour he has yet made in this country, Canada and Mexico. Five-hundred-mile rides on horseback, strenuous hours at the gun-traps, five-hour rehearsals with his big band, tense forays after game and fish and all of the robust work and play that old men are supposed to shun "for their own good" constitute the joyous days of this perennial March King, and he, too, says that country life and the work and sport of rural environments contain all his "secrets" of perennial youth.

Theodore Roosevelt, Grover Cleveland, John Burroughs, Luther Burbank, Henry Ford, Thomas A. Edison, Thomas Jefferson and even John D. Rockefeller—a rather representative group I should say—have all written something about outdoor and country life as a means of rejuvenating the body and "keeping the mind young." In the world of science and high finance the formula is well-known and much in practice.

There are twenty country colonies of actors around Greater New York and if some of the captious critics of the theatre and its people knew more about the lives and habits of these stage commuters, they might find reason for emulation rather than criticism. Ever since "The Men of Barbizon" quitted the filth and folly of the Latin quarter of Paris and set up their ramshackle studios in the fair countryside of Barbizon, painters, sculptors and composers have approved and followed that memorable example.

Whether it be for work or play or rest, or all of them, the far fields, the shady woods, the long reaches of the sea, the brave and gentle apparition of nature in the country, make for that youth which continues without reference to years or gray heads. The lonesome lodges, the sleepless pillows and the haunted houses are mostly in the vast and uneasy "wilderness" of the city.

Watertown, N. Y.

"Daily Times," Mon. Aug. 1, '21.

SOUSA'S BAND THRILLS CROWD

INSPIRING MARCHES LED BY AN
INSPIRING LEADER

EVERY NUMBER IS ENJOYED

Secret of Sousa's Popularity Due to
His Appealing to the Public and
Not to the Ultra-Musical.

More than 3,000 persons heard Sousa and his band at the Olympic theatre Sunday afternoon and evening, in the first appearance of the organization here in 26 years. Nearly every seat was taken in the afternoon and in the evening a capacity audience was present.

Sousa's popularity is easy to understand. Combining an unusual personality with the ability of a master director, remarkable talent as a composer and a keen understanding and appreciation of what the American public desires Sousa need fear no rival.

The programs presented here Sunday afternoon and evening were characteristic Sousa programs. The numbers were not "too heavy," all appealing to the average taste with numerous encores, especially marches written by Sousa himself, following each selection on the printed program.

John Dolan, cornet soloist, played "Carnival of Venice," Arban, in the evening appearance, giving "Lassie O' Mine," Walt, as an encore. The first afforded opportunity for triple-tonguing and demonstration of ability to execute. It is probable that no cornetist of greater ability ever played in Watertown and with Dolan at his best the instrument was seen to have new possibilities. The soloist creates a remarkably beautiful tone and the instrument appears to have no mechanical limitations, the swiftest runs and trills being played with ease. In one of his numbers he played a counter melody.

George Carey, xylophonist, played "Caprice Brillante" for Xylophone, "The March Wind," Carey, and was accorded such applause that he played "Whispering," as an encore. So pleasing were his numbers that his director gave him permission to play a third and he ended with "Annie Laurie," played with four mallets instead of the ordinary two, in which he chorded four notes.

"Theme and Variations," a harp solo, Pinto, was played by Miss Winifred Bambrick in a charming manner. Although of small physique she gave such strength and personality to the playing of her instrument that its tones completely filled the big auditorium. She played "Believe Me If All Those Endearing Young Charms," as an encore.

Owing to Miss Marjorie Moody, the soprano who accompanies Sousa and his band, contracting a cold which prevented her from appearance the audience was given a treat in the appearance of Ellis McDiarmid, the band's solo flutist. He played "Birds of the Forest," Dow, the four French horns providing accompaniment. As an encore four piccolo players gave "Piccolo Pic," Slater, Mr. McDermott exchanging his flute for a piccolo and acting as soloist of the quartet.

Among the encores given by the band were: "El Capitan," Sousa; "Biddy," Zamenik; "Keeping Step with the Union," Sousa; "U. S. Field Artillery," Sousa; "The Love Nest," Hirsch; "Lassus Trombone," Fillmore; "Stars and Stripes Forever," Sousa; "Comrades of the Legion," Sousa.

In playing the "U. S. Field Artillery," march the entire trombone section of eight members stood up in playing the trio and the beats were accentuated by firing of a pistol. It proved an effective and inspiring number. In "The Love Nest," each section had an opportunity to carry the melody for a short space, the trombone, the French horn, the Cornet, the saxophone, the bassoon, oboe, flute, etc. Many instrumental effects, characteristically Sousa, were obtained.

In giving "Lassus Trombone," the slip-horn section again stood up and the eight gold instruments moved as one. To those who love to hear the trombone in its glissando character the number was especially pleasing.

As was to be expected "The Stars and Stripes Forever," as played by the composer's band caused a thrill to run through the audience. In the closing movement of the march the members of the cornet section and the trombone section joined the four piccolo players who stood out in front of the band and the melody was directed straight out from the platform.

Thousands have declared "The Stars and Stripes Forever," is the greatest march ever written and it was responsible for Sousa's title, "America's March King." To those who heard it Sunday it has not been under-rated. It would find favor with many were it officially adopted as America's national march.

Many were late in arriving at the concert, scores not finding their seats until after 9 p. m., the band having furnished the first two groups of the program.

Several of Watertown's "music-lovers" had the lack of courtesy to leave their seats as soon as the last number, "Cowboy Breakdown," "Turkey in the Straw," transcribed by Guion, was begun by the band. Throughout the number people were leaving their seats, hurried down the aisles to the door. Those who remained were annoyed at the lack of good taste of those who were so anxious to hurry away and the effect of the last number was ruined to many.

Many wished to hear another encore. They would have remained quietly for another 15 minutes if necessary to bring the director back. Those who attended the Morning Musicales concerts were taught their lesson for their lack of courtesy some months ago, but apparently some "music lovers" had forgotten.

"Semper Fidelis," the famous march of the United States Marines, was not given in the evening program. Hundreds would have liked to hear it.

As a director Sousa proved as entertaining as his band is capable. He uses both arms to convey the accent at times, sometimes using his left to picture the "color," while his right carries the beat. He stands

ELKS GIVE RECEPTION TO SOUSA SUNDAY EVENING

COMPLIMENTS EXTENDED TO
CONDUCTOR AT BLACK
RIVER VALLEY CLUB.

Turner E. Howard, exalted ruler of Watertown Lodge, No. 496, B. P. O. Elks, and J. Lawrence Duling extended the compliments of the lodge to John Philip Sousa at a reception at the Black River Valley club Sunday evening at 6:30. Miss Marjorie Moody, vocal soloist and Miss Winifred Bambrick, harpist, also attended the reception.

The famous conductor expressed his approval Sunday evening of the attendance at each of the appearances. The theatre receipts in the afternoon totaled \$1,400 and in the evening exceeded \$2,000. Lieutenant Commander Sousa was well pleased with the reception accorded his organization.

The Elks' lodge reserved a block of seats in both afternoon and evening appearances, more than half being taken in the afternoon and the entire section being occupied in the evening.

Mr. Sousa motored to Alexandria Bay Sunday morning where he was the guest of William H. Warburton, manager of the Thousand Island House, returning to this city early in the afternoon.

NEW YORK THURSDAY, AUGUST 4, 1921. No. 215

CARUSO

"LE Roi est mort"—and there is no other king in sight. We of this generation have been fortunate. No voice in the world, of man or woman, could compare with the unearthly beauty of the glorious organ of the late Enrico Caruso. It is doubtful, indeed, if there ever has been before or ever will be again a voice of such emotional powers, one that so moved the hearers. Its quality is indescribable. Once heard it was never forgotten.

That voice is stilled forever. The loss is irretrievable and made the worse because one feels that the great singer might have been saved had a correct diagnosis led to an immediate withdrawal from the stage and a proper treatment in the early stages of the disease. But the memory of the great-hearted, genial, kindly man, who sang so divinely and was personally so simple, modest and unassuming, will remain for years with those of us who were fortunate enough to be numbered among his friends and acquaintances. Nor will the public, whose idol he was and deserved to be, mourn him less than those who knew him. Hail, Caruso—and farewell!

John Philip Sousa is a "bull" on America and on our business conditions. He does not believe that business is bad, because his own is so good. He opened his annual tour (the twenty-ninth season) recently and took in \$4,800 at his Ottawa performance, and \$5,775 at four concerts in small towns en route to the Canadian capital. In Dominion Park, Montreal, where Sousa played for nine days, the attendance was 180,000, a new record for that place. No wonder Sousa is not a calamity croaker.

SOUSA DENOUNCES RISQUE COMEDIES

TOO MANY EXHIBITIONS OF
NEAR NUDITY

STAGE A MIGHTY INFLUENCE

America's "March King" Says It May
Do More Good Than Church—
Americans Developing Apace in
Literature, Music and Art.

The day of America's inferiority in matters artistic is fast passing, and there is coming about a development in literature, music, and art that will place this country on a level in these realms with the older countries of the world, in the opinion of Lieut. Commander John Philip Sousa, U. S. N. R. F., march king of the world and band leader extraordinary, who appeared at the Olympic Sunday with his famous band in two concerts.

"I find that appreciation of music, particularly in the United States, is increasing apace," declared Lieut. Commander Sousa, "nor is this increased appreciation localized to any certain section; it is countrywide. I believe that the vast amount of music played during the war had much to do with this, and for another thing the nation has now developed far enough commercially so that business men are no longer compelled to put nearly their entire time on their tasks as heretofore, with the natural result that they have more leisure to devote to improvement or their aesthetic sense. This holds true all the way through our industrial life, and has come about as the result of amelioration of working conditions in the case of the wage earner.

"It is sometimes said that the cities are more appreciative of good things in art than the smaller towns, and vice versa. Personally I fail to note any difference. We shall play the same program in New York and Boston as we played in Watertown, Sunday, and I will venture that we shall draw the same amount of applause for the same numbers. Music is not geographical, you understand; it is universal, and what appeals to people in one section will invariably appeal to people in another.

"One thing I never do," continued the great leader, "and that is to underestimate the intelligence of my audience. I have found that this is dangerous, for if you play down to an audience's taste they will say, 'Why, I can do as well as that myself,' and you'll lose footing every time. The same idea holds true in other forms of life. We see the danger of underestimating your opponent's ability in athletics, in business, in any form of competition."

Lieut. Commander Sousa is a composer of operas as well as of marches, having written ten during his career, and he is intensely interested in the American stage.

"I believe that the stage, producing the proper sort of plays," he said, "is in a position to do more good than the church, even, and simply for this reason. In religion, one's sympathies are centered about one particular form of worship, and nearly always the good in other religions is lost sight of through unfamiliarity, whereas as regards the drama one's interests are not so localized. Men go to several theaters but only to one church.

"In order to make what I say possible, however, plays must point to a moral; they cannot be merely bright speeches woven about a flimsy plot. Good plays reveal all sides of life, the good and the bad and the in-between, and they hit straight out from the shoulder in their opposition to evil.

"After a considerable period of decadence, the stage seems again to be assuming its rightful aspect," concluded Lieut. Commander Sousa. "We have had too many risque farces, too many suggestive comedies, too many exhibitions of nudity and near nudity. The time has come for a reversion to the clean, high-thinking drama, and I believe that that is the kind the people will demand in the future. As for myself I have no sympathy with anything that borders on the indecent, and I am especially antagonistic toward it when it is presented on the stage, where it may work to corrupt the morals of the younger generation.

"Why, for a time there," the famous band leader laughed, "one might have supposed that some Grand Rapids furniture company was backing the plays, so many bedroom scenes were shown."

SOUSA'S BAND THRILLS LARGE AUDIANCE HERE

Famous Organization of Musicians
Please Watertown Residents
in Sunday Concerts

Yesterday afternoon and evening at the Olympic theatre capacity audiences gathered to hear Sousa's band under the leadership of Lieut. Com. John Philip Sousa, U. S. N. R. F.

The concert opened with the overture "In Spring Time" by Goldmark. This was a remarkably fine number, the fiery main theme being delivered by the reeds in masterly fashion and the minor theme played with melodious interpretation by the soprano brass. The bird like passages were especially pleasing in their piercing sweetness and the whole composition made a thrilling appeal by its brilliancy and balance.

For encores the band played the old favorite "El Capitan" from the opera by Sousa himself, and then played "Biddy."

The second number was a cornet solo by John Dolan, conceded to be the greatest living cornet virtuoso. His playing was rich in tonal quality and charmed the audience. His first number was "Carnival of Venice" by Arban and transported his audience in imagination to scenes of gay abandon. He responded to an encore with "Lassie o' Mine."

Then followed a suite, "Camera Studies" by Sousa. Needless to say, the band played these perfectly, "Drifting to Loveland" being especially fine. The encore "Keep in Step with the Union" was inspiring and magnificent in volume and melody.

Miss Marjorie Moody, soprano, who was to have sung the next number, was unable to be present because she had contracted a severe cold. Mr. Ellis McDiarmid, solo flutist, was substituted and proved himself an artist. For an encore a quartet rendered with flutes, "Piccolo Pic," a spirited, bird like composition which pleased the auditors.

The last number of the first part of the program was "The Angelus" by Massenet. This melodious composition the band played with great delicacy and with fine feeling. The encore in its dash, vigor and volume of sound made an especially fine contrast to the preceding number. It was one of Sousa's own, "The United States Field Artillery" and the firing of blank cartridges added to its martial and thrilling effect.

The opening number of the second part was a melange "Fancy of the Town" a wedding of popular tunes of the past decade, by Sousa. "Tell Me, Pretty Gypsy," "Tipperary," "The End of a Perfect Day" and "The Yanks Are Coming" were among these cleverly welded melodies. The encores were the flute solo, "Love Nest", and "Lassie o' Mine," a trombone composition. Both were excellent.

Mr. George Carey, the xylophone soloist, then played a composition by himself, a caprice brillante for xylophone, "The March Wind." This was an unusually pleasing composition remarkable for its melody and interpretation of the varied and wild moods of the March wind. With the band accompaniment this was one of the best numbers on the program and the audience showed its appreciation by enthusiastic applause. The encore "Whispering" was very effective and with the xylophone seemed to take on a new and original meaning. The next encore was "Annie Laurie" played without any band accompaniment and the beautiful tone of that old lyric were well rendered.

The band then played Sousa's new march "On the Campus" a composition with all the fire, dash, brilliancy and melody that Sousa so easily achieves. "The Stars and Stripes Forever" and "Comrades of the Legion" were the encores.

The harpist, Miss Winifred Bambrick then played "Theme and Variations" by Pinto and as an encore, "Believe Me if All Those Endearing Young Charms." Miss Bambrick played well and the audience enjoyed both numbers.

The final number "Turkey in the Straw," a cowboy breakdown transcribed by Guion was most effective.

This famous band, as popular and as widely known throughout Europe as in America, plays with rare perfection with musical precision, with distinctive, yet perfectly blended instrumentation and reflects in its skillful organization and in the splendor of its achievements, the art of its conductor, Lieutenant Commander Sousa, whose reputation is international, both as conductor and composer.

Mr. Sousa has had an interesting career. Born in Washington, D. C. in 1856, of Portuguese descent on his paternal side and of Bavarian on his maternal, Mr. Sousa is yet thoroughly American, members of his family having been among the first settlers of the new world long before the settlement of Plymouth.

From the age of 17 he has been engaged in orchestra and bands, playing violin at first. In 1880 he became leader of the United States Marine Corps band. Twelve years later he organized his own band and it has the reputation of being the finest band of modern times.

Mr. Sousa has poise, musical understanding and all the other qualities which go to make a leader of men and a musician of the first rank.

Band Leader Undecided About Taking Trip to Europe

John Philip Sousa may well be said to be 66 years young. The famous bandsman and composer, not too old at threescore years to do his bit as a lieutenant commander in the naval reserve force during the war, is an ardent trap shot and an enthusiastic horseman.

This exercise he indulges in to keep in condition, he said yesterday afternoon following his first concert at the Olympic when he had gone to the hotel to rest up. Sousa looks almost 20 years younger than he really is and a group of friends with whom he was chatting at the time he told them his age could hardly believe it.

He mentioned how old he is when a newspaper man inquired if he intended to tour Europe again with his noted musical organization.

"I'm not sure," he said. "I have had two offers but have not made up my mind whether I shall accept them. You see I'm 66 years old and I may not be able to stand the long trips as I used to."

Sousa said that he has made 13 transcontinental trips with his band altogether and has been in Europe five times. On the present tour he will take in the large cities of the West planning to be in San Francisco on Christmas Day. Then he will go to Florida playing in the South and Cuba during the winter.

Sousa arrived in Watertown Sunday morning from Rome. He was met at the station by Lawrence J. Duling, manager of the Woodruff. Turner E. Howard, exalted ruler of the local Elks lodge and W. H. Warburton, owner of The Thousand Island House at Alexandria Bay. He was taken to Alexandria Bay for dinner and returned here for the afternoon performance.

It was his first visit to the Thousand Islands and he declared the St. Lawrence river section to be the prettiest he has ever visited. He intends to pay a visit to the Islands again and may come up for one of the trap shoots held at the river if he has no engagement at the time. Sousa is a leading trap shot and was well up in the shoot for the New York State championship held at Syracuse during the spring.

Sunday was Sousa's second visit to Watertown in 25 years, he having appeared here a quarter of a century ago. Those who saw him yesterday saw changes in the great leader but not many. For one his hair has become tinged with gray but while directing his band he is the same precise leader.

Although he did not remember very much of the city when he was here 25 years ago, Sousa declared that Watertown has assumed a much more metropolitan appearance. "The city seemed more like a village then," he said, "and looks as if it had grown considerably in the years that I have not seen it."

Sousa left this morning for Rochester. Sunday evening he was entertained at lunch at the Black River Valley Club by Mr. Duling and Mr. Howard. A reception had been planned for him at the Elks Club but he was unable to attend and it was called off. However, the members of the lodge were present in a delegation at both afternoon and evening concerts having a special section of seats reserved for them.

EL, ROME, N. Y., MONDAY 1

SOUSA IS HIS OWN STAR ATTRACTION

PERSONALITY OF RENOWNED
LEADER AND COMPOSER
RADIATES FROM STAGE.

Lieutenant Commander John Philip Sousa, U. S. N. R. F., famous all over the world as composer and band leader, is still, as he was in the earlier days before he substituted repose for acrobatics, the central light on a stage flooded with brilliant musicians.

Gone is all of the desperate arm-work, the mighty head-shakings and the bodily fortissimos. Instead now he leads with easy grace. Whole passages he directs with no greater effort than a gentle swaying of both hands held down at full length from the shoulders.

Sousa's concert in the Family Theater on Saturday evening called out an audience which clapped more loudly than ever a group of the same size clapped before. The balcony was filled, the seats in the gallery well taken, the boxes all occupied. A considerable space in the front and center downstairs was vacant.

Sousa Plays Violin and Piano.

Off the stage Sousa is quite as engaging as on. His voice has melody, his melody charm. He will talk about himself or anything else. This man who brought up Arthur Pryor is naturally more interested in music than in other subjects. Between the ages of 11 and 17 he earned his living playing the violin. He plays also the piano. He became a director at 17. He has taken his musicians all over the world; and after every concert he has talked with newspaper men, until now he is the "most interviewed" persons from Dan to Beersheba.

The great Sousa, when leading, wears a blue naval uniform and white gloves. Wide glasses cover his eyes always. His mustache is white. Only a rim of gray hair is left.

In manner on the stage and in words off he defers to his soloists. The audience likewise were delighted with Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, John Dolan, cornetist, and George Carey, xylophonist.

Military Numbers by Sousa.

The concert on Saturday was presented under the auspices of Community Service. Besides the numbers on the program there were many encores. Altogether during the two hours were heard:

Overture, In Spring Time, Goldmark; El Capitan, Sousa; cornet solo, Carnival of Venice, Arban, played by John Dolan; encore, Lassie O' Mine, Walt; suite, Camera Studies; The Flashing Eyes of Andalusia, Drifting to Loveland, The Children's Ball; Keeping Step with the Union, Sousa; vocal solo, The Wren, Benedict, sung by Miss Marjorie Moody; encore, The Goose Girl, Sousa; scene pittoresque, The Angelus, Massenet; U. S. Field Artillery, Sousa; melange, Fancy of the Town, Sousa; Piccolo Pic, Slater; caprice brillante, xylophone, The March Wind, Carey, played by George Carey; march, On the Campus (new), Sousa; Stars and Stripes Forever, Sousa; harp solo, Themes and Variations, Pinto, played by Miss Winifred Bambrick; encore, Believe Me if All Those Endearing Young Charms; cowboy breakdown, Turkey in the Straw, transcribed by Guion.

Kansas City Star.
Aug. 1 - 1921.

ALREADY the world is wondering if there is to be another great tenor to take Caruso's place. There may be, in time, but it hardly seems probable this generation will hear one.

A few years ago, a London physician, Dr. William Lloyd, fellow of the Royal Society of Medicine, treated the tenor for a passing throat trouble. Dr. Lloyd has treated many singers at Covent Garden and his interest in the physical proportions of the various vocal instruments that have come under his observation, led him to take careful measurements and make tests to ascertain the reasons for the compass, pitch, volume and quality of Caruso's voice.

He found the length of the vocal tube abnormal and the distance from the front teeth to the vocal cords half an inch greater than in any other tenor he had observed. The vocal cords he found to be fully an eighth of an inch longer than those of any other singer he had examined. They were, he said, extraordinarily vibratile, vibrating 550 times a second when Caruso sang C sharp. This, in a man, Dr. Lloyd said, was phenomenal.

It was the same physician who declared that Caruso's very bones were musical.

"If you tap one of his knuckles," he said, "it gives out a higher pitched and more resonant tone than those of the ordinary person."

Rochester, N. Y.
 "Post Express"
 Aug. 2, '21.
 CONVENTION HALL.

Sousa's Band.

John Philip Sousa and his band paid their annual visit to Rochester at Convention hall last night. Every seat in the auditorium was sold and many were turned away. The programme was by far the best submitted by Sousa at any of his recent concerts here and evoked an enthusiastic response. As usual Mr. Sousa was generous in the matter of encores giving the younger generations an opportunity to hear "El Capitan," "The Stars and Stripes Forever," and those other stirring melodies which gained for him the "March King" designation. As in years past, the organization is well balanced and well trained and the careful selection of the numbers assured a delightful evening.

The overture was Goldmark's "In Spring Time," John Dolan followed with a cornet solo, Arban's "Carnival of Venice," played with rare skill and appreciation. Sousa's own composition, "Camera Studies," followed, a suite, full of musical color and contrasts, which was received enthusiastically. Marjorie Moody has a soprano voice of unusual range and manifests no straining for high notes. She sang two delightful numbers. The tone volume attainable by the band was evidenced in Massenet's "The Angelus." A series of melodies popular in the last ten years or so are woven cleverly into the "Fancy of the Town." Much interest was manifested in the appearance of George Carey of this city, xylophone soloist. He is a master of his instrument. Winifred Bambrick's work suffered because of the breaking of her harp strings. She overcame physical difficulties remarkably well. Even the old familiar "Turkey in the Straw" furnished pleasing entertainment as the concluding number.

Herkimer, N. Y.
 "Evening Telegram"
 Aug. 2, 1921.

SOUSA'S BAND PLEASURES MUSIC LOVERS HERE

Liberty Theatre a Scene of Musical Festivity as Noted Bandmaster Performs.

Music lovers in Herkimer turned out to hear John Philip Sousa and his band in concert this afternoon at the Liberty Theatre as one of the best instrumental treats staged in this village in years. Pleasing an appreciative audience the noted bandmaster received a hearty reception at his appearance.

Interspersed with real gems of musical composition, the concert held the audience to the end. Introducing the famous leader, Secretary John Richardson of the Chamber of Commerce led off the orgy of musical festivity with a few complimentary words. Other musical numbers of vocal and instrumental character were included in the exceptionally well balanced program presented.

Sousa's band, world famed and highly reputed, heard for the first time in Herkimer, left with its audience a true knowledge of instrumental harmony under the leadership of the greatest bandmaster known to the music world. The perfect rendition of the difficult program delighted everyone and pleased to the utmost.

Kansas City Star.
 Aug 1, 1921.

John Philip Sousa and his band of eighty-five musicians will come to Convention hall Sunday, November 6, for matinee and night concerts. The dean of bandmasters, with his aggregation of players, has just started on his twenty-ninth season and his tour will take him through the United States and Canada. The band played a recent engagement at Dominion park, Montreal, and the estimated attendance for the nine days' engagement was one hundred and eighty thousand.

It is no exaggeration to say that John Philip Sousa is the greatest band man in history, and he has, perhaps, done more to educate the great masses in music than any other American musician. On his tour this season Sousa will feature his new humoresque, "The Love Nest," also a collection of tunes most popular within the last decade elaborated in a medley called "The Fancy of the Town," and many other new compositions which have not been heard since Sousa last played in Kansas City.

Rochester, N. Y.
 "Democrat Chronicle"
 Aug 2, '21.
 CONVENTION HALL.

The music devotees of Rochester paid their respects to Lieutenant-Commander John Philip Sousa, U. S. N. R. E., and his famous band, when they appeared in concert in Convention Hall last evening, in a most flattering manner. Several hundred persons were turned away because of the lack of seats to accommodate them. The hall was entirely sold out some time before the concert opened, and the crowds which thronged every entrance of the auditorium taxed the capacity of those in charge of seating them.

When Lieutenant-Commander Sousa made his first appearance at the opening of the concert he was greeted with prolonged applause, which was almost deafening in its intensity. He responded by smiling and bowing several times, and then launched into the program.

The overture, "In Spring Time," by Goldmark, proved to be one of the best liked numbers of the concert. The principal theme was a fiery subject delivered by the reeds. This was worked over with much modulation and eventually led into a quieter second theme which was put forward by the soprano brass. Episodic matter was heard and bird-like passages were re-introduced, after which a final section brought the overture to a brilliant conclusion.

The large audience immediately demanded an encore, and encores, by the way, were liberally interspersed throughout the program. In complying the band played "El Capitan" and "Biddy."

The first soloist to be heard was John Dolan, whose cornet solo, the "Carnival of Venice," was exceptionally well played. The grace and ease with which he played the instrument, always rendering clear, even tones when soaring to the very top of the scale, established this musician as an artist of real ability. He was prevailed upon to render several encores, among which was "Lassie O'Mine," by Walt.

The audience was given its first composition by Commander Sousa in "Camera Studies." The first selection of the suite, entitled "The Flashing Eyes of Andalusia," was decidedly Spanish, and was full of life. Next followed a dream-like selection, entitled "Drifting to Loveland," which won immediate favor because of its delicate tone. The suite was concluded with a sprightly selection entitled "The Children's Ball." For an encore the band played "Keeping Step with the Nation," another composition by Sousa.

Miss Marjorie Moody, soprano soloist, sang "The Wren," by Benedict in a pleasing way. By way of an encore, she sang "The Goose Girl," by Sousa, which was heartily applauded. The range of her voice was unusual and she appeared to reach the high notes with scarcely any effort.

Perhaps the audience had its greatest opportunity to hear the wonderful volume of tone, which seemed to come from the very depths, when the selection entitled, "The Angelus," by Massenet, was played. This number provided exceptional opportunity for one to appreciate the varied ability of the entire band. One minute the music would diminish to a softness which was hardly discernible and the next to blare forth in a volume which swept over the audience in veritable waves of harmony.

One of the real features of the concert was the encore which Sousa granted at the conclusion of "The Angelus." It was another of his famous marches, entitled "The United States Field Artillery." In addition to being one of those marches which only a great band can do full justice to, it wound up at the finish with a barrage of real shots which served to inject the right amount of "punch" for the climax.

"The Fancy of the Town" proved to be another composition by Sousa in which he had cleverly welded together a series of tunes which had been popular during the last decade. This number proved exceptionally popular with the audience. Two encores were given, the first being the humoresque "Loce Nest" and "Piccolo Pic," by Slater.

George Carey, the Rochester xylophone soloist, was given a hearty reception when he stepped forward to render his "March Wind" solo. He played with a degree of finish and effectiveness that marked him as an artist of unusual talent. At the conclusion of his offering it was necessary for him to render several encores, among them being "Annie Laurie." This selection he played with a double set of hammers. His performance was so well liked that the audience was reluctant to release him.

Sousa's new march, "On the Campus," was another selection which seemed to carry with it that spirit which denotes most of the popular marches composed by him. It won hearty applause, as did Sousa's "The Stars and Stripes Forever" and "Semper Fidelis" as encores.

Miss Winifred Bambrick, harp soloist, experienced some difficulty in playing her selection entitled "Themes and Variations." She had scarcely started when one of the strings broke. She began a second time and was about in the middle of her selection when a second string broke. However, she finished this time without stopping and was liberally applauded.

"The Turkey in the Straw," as transcribed by Gulon, was the final selection given by the entire band.

"Rochester Herald"
 Aug. 2, '21.

SOUSA TICKLES POPULAR TASTE

March King Attracts Audience That Fills Big Hall.

PLAYS TYPICAL PROGRAMME

Robust Marches and Popular Tunes again Delight and Win Rounds of Great Applause.

Barnum and Bailey and John Philip Sousa still remain pre-eminently American, and when the appointed times come for their annual visits the eldest member of the family feels it incumbent upon himself to take the youngest member and make pilgrimage to their shrine. Meanwhile the generations in between, ultra-sophisticated, profess an intense admiration for Flonzaley Quartettes and the abstruse forms of music. But let it be said that the sophisticated (translated, highbrow) generation never can arouse such fervid applause as greeted the March King and his band in Convention Hall last evening, nor can any organization purveying only classical music bring forth such an audience in size as that of last evening.

It is not the programme that Sousa plays, for that is a snare and a delusion, merely a starter on the long list of numbers that come so graciously as encores, nor is it the unity of voice that the leader has contrived with his players, nor the magnificent bursts of sound that emanate from the band. It is rather the intensely American nature of the music. There is still something primitive in most of us that interprets music as noise, and that approves the crashing of the stirring marches, even with the interpolated gun shots and like realisms that Sousa injects. We like it, and we are not ashamed to say so in loud bursts of applause. And that is more than the polite glove clapping of classic concerts can emit. We like the flash of brass, color of Ophir, and we can imagine nothing more like a Paradiisical choir than a muted brass section. We like the humor of the programme and the democracy of it that plays ragtime one minute and Massenet the next. We like the popular tunes, and when Sousa plays them as in his mélange, "Fancy of the Town," we wonder why good tunes, as good people are reputed to do, die so young.

A Typical Programme.

Last evening the programme was typically Sousa. It ranged from the sops to classicalism in Goldmark's overture, "In Spring Time," and Massenet's "The Angelus," to the frankly bourgeoisie "Turkey in the Straw." In between were dozens of other numbers, including "El Capitan" and "Stars and Stripes Forever," without which no Sousa programme would be complete. And it was all superlatively enjoyable to an audience that packed all the available seats in Convention Hall.

Sousa himself, a little older and a little less inclined to gymnastic movements, is still the same leader with the fire and the understanding of popular tastes, that he has always been. His players are the same robust fellows who enter into the spirit of the music and who play with shoulders back and with lusty lungs.

This year John Dolan, probably the greatest cornetist now living; Marjorie Moody, with a thin but pleasing soprano; George Carey, a wonderfully gymnastic fellow on the xylophone, and Winifred Bambrick, harpist, are the soloists. In addition, Ellis McDiarmid, one of the best of modern flutists, played an obligato for Miss Moody.

Sousa and his band are fine things to have as an American tradition. We hope that his baton may not soon cease to wave and that for many another season he may win the same spontaneous and hearty applause that was given him last evening.

Rochester, N. Y.
 "Times Union"
 Aug. 2, '21.

SOUSA'S BAND DELIGHTS BIG AUDIENCE HERE

Celebrated Bandmaster Has Lost None of His Skill—Selections by Rochester Musician One of Features of Concert.

John Philip Sousa was warmly greeted by an enthusiastic audience in Convention Hall last night and in response to numerous encores the famous march king recalled memories of years gone by as he directed his band in the rendition of such well known compositions as the "Stars and Stripes Forever," which was one of Sousa's earliest and best efforts in the line of musical composition.

More than a quarter of a century has passed since John Philip Sousa made his bow to an audience as the director of Sousa's Band, but those 25 years, while they have whitened his hair, have not taken away the "pep" which has always characterized this well known bandmaster's actions when leading his musicians. It was the same John Philip Sousa of old upon whom last night's audience gazed and watched his competent direction with all of the old-time pleasure and interest.

Last night's musical menu was a typical Sousa affair and the program was punctuated with a sufficient number of solos to give it the needed variety. The program began with an overture, "In Springtime," which brought a generous response from the audience. In fact, the overture proved to be one of the best liked numbers given by the band during the evening. For an encore Lieutenant-Commander Sousa led his musicians through "El Capitan," which immediately awakened memories of other visits to Rochester by Sousa and his band and provoked a storm of applause that threatened to keep the band busy with encores without respect to the programed numbers.

One of the most delightful as well as ambitious numbers was "The Angelus," which gave the band a wonderful opportunity to reveal its competency as a musical organization. John Dolan contributed a most pleasing cornet solo, selecting "Carnival of Venice," which he played in an exceptional manner. For encores he gave "Lassie O'Mine." Miss Marjorie Moody, who has a most pleasing soprano voice, sang "The When" and responded to a generous encore with "The Goose Girl," by Sousa which proved one of the big hits of the evening. George Carey, a Rochester musician, gave a xylophone solo which was greatly enjoyed and was productive of enthusiastic encores. Mr. Carey plays with an ease and skill which marks him as a more than ordinarily clever musician. Miss Winifred Bambrick is another Sousa soloist who contributed to the enjoyment of the program with a harp selection.

Several of the march king's new compositions were played by the band, among them "United States Field Artillery," "Fancy of the Town," and "On the Campus." The first was somewhat of a musical novelty in that at its conclusion there was a series of shots indicative of a barrage which gave a thrill to the audience and wound up the selection with a bang.

In addition to his "Stars and Stripes Forever," Sousa directed his band in the playing of "Semper Fidelis" and there were such late popular numbers as "The Love Nest" given as encores.

Utica, N. Y.
 "Morning Telegram"
 Aug. 3-'21.

Sousa Plays Funeral March.

In his concert at Utica Lieutenant Commander John Philip Sousa stilled the enthusiastic applause of his audience to announce that he would play a funeral march "in loving memory of Enrico Caruso." He played "The Golden Star March," his own composition written to commemorate the American soldiers and sailors who died in the recent war, a majestic and military tenebral march, made deeply impressive by the playing of "taps" on all the muted brasses.

"I knew him well," the composer and director said later, "although we did not see much of each other; we were busy at the same time. He spent the greatest part of his artistic life in this country and has done much for music here, because no doubt he was an encouragement to many."

Utica, N. Y.
"Morning Telegram"
Wed. Aug. 3, '21.

SOUSA AND HIS PLAYERS AGAIN FAVORITES HERE

World Renowned Band Stirs
Utica Audience in a Concert
Of Famous Marches and
Selections

SOLO ARTISTS FEATURE IN PROGRAM LAST NIGHT

Lieutenant-Commander John Philip Sousa, the "March King," one of the greatest composers of martial music the world has ever known, with his band of ninety people visited Utica yesterday and gave his usual meritorious performance at the Gaiety Theater. The band played a funeral march in commemoration of Caruso, who Sousa told the audience was the greatest tenor who ever lived. This was the most impressive feature of the concert.

With him were also four solo artists who delighted the large audience by their work and who were called upon to respond to many encores. Miss Marjorie Moody is a soprano singer of more than usual ability, her trilling being most light and delicate. Miss Winifred Bambrick played the harp to the great enjoyment of all present while John Dolan, cornet virtuoso, hailed as the greatest cornetist alive, played Arban's "Carnival of Venice" in excellent shape despite the fact that it is most difficult and is filled with complicated variations.

George Carey, xylophone artist, showed his audience that he is a master of rag-time music, being forced to respond to two encores.

The program opened with an overture, "In Spring Time." It is a descriptive selection with the principal theme carried first by the reeds and later by the soprano bass. Bird-like notes are heard at intervals and reproduced again and again until the third section which closes in a brilliant finale. The composition is by Goldmark. As an encore, the band played, "El Capitan," one of Sousa's best marches and "Biddy."

Mr. Dolan's number came next and, as an encore, he played "Lassie O' Mine."

The third selection was a suite of numbers composed by the leader himself and contained "The Flashing Eyes," of "Andalusia," a Spanish number with the rattling of the castanets plainly heard. "Drifting to Loveland," which was played by the reed instruments, largely with the aid of the harp accompaniment, and "The Children's Ball," a lively finish to a set of compositions which show that Sousa does not confine his work to marches. As an encore, the march, "Keeping Step with the Union," was played.

Miss Moody then sang "The Wren," and as an encore rendered "The Goose Girl."

"The Angelus," the next number was a stately, somber selection with a close resemblance to the church organ effect. As an encore, "The U. S. Field Artillery," one of Sousa's best, drew rounds of applause, the firing of several shots at the conclusion heightening the effect somewhat.

"Fancy of the Town," is a melange arranged by the leader and contains such popular music as "Tipperary," "The End of a Perfect Day," "Poor Butterfly," "Over There," "Dardanella," and "Me-ow." "The Love Nest" came next and was played in several different tempos, showing that Sousa gets all there is in a number out of it.

Mr. Carey played the "March Wind" and followed with the encores, "A Young Man's Fancy," and "The Twelfth Street Rag" after which the entire band played "On the Campus," one of Sousa's recent creations.

Miss Winifred Bambrick played as her encore two "Themes and Variations," "Believe Me If All Those Endearing Young Charms," and each number were highly pleasing.

As encores to these numbers, "Stars and Stripes," proclaimed as the greatest march in 50 years, and "Semper Fidelis," the march of the Marines, were played.

What was termed a "Cowboy Breakdown," or "Turkey in the Straw" was the last number and a series of rural jigs and reels were components of the piece. The spirit was catching for many were the feet in the audience that thumped time.

"Musical Courier"
Aug. 3, 1921.

I SEE THAT

The San Carlo Opera Company gave a concert at Sing Sing Prison on July 27.

Opera at the Paris Opera is in a precarious condition just now.

The Goldman Concert Band will not play at Columbia University during the week of August 7.

Alexander Schuller has appeared 225 times in concerts and recitals in Holland in the last seven years.

The engagement is reported of Italo Montemezzi to Katherine Leith.

Anna Case was seized with an attack of acute indigestion while giving a concert at Ocean Grove.

William Wade Hinshaw has offered Lottice Howell a contract to sing with the Society of American Singers.

Adolf Tandler will conduct the third of the Mozart Festival concerts at Salzburg.

Leo Ornstein is putting the finishing touches on a sonata for two pianos.

The MacPhail School of Music in Minneapolis will erect a new home as soon as plans can be completed.

Chicago papers published a story of a \$35,000 leak in the accounts of the Chicago Opera, but the report later was denied by the attorney of that company.

The Newark (N. J.) Oratorio Society has closed its forty-second consecutive season.

Nyiregyhazi is said to have actually played the piano at the age of two.

"Golden Girl Chocolates" are named after May Peterson, the "Golden Girl of the Metropolitan."

The California Federation of Music Clubs offers prizes for compositions by composers of California.

Nelson Illingworth's pupils have prevailed upon him to continue teaching in New York all summer.

Mabelle Addison, contralto, scored a success in concert at Atlantic City on July 21.

Mischa Levitzki says that it is his intention to play in public only every second year.

It is reported that Mme. Lipkowska will sing the title role in "The Merry Widow" in the Savage production.

Even though it is the middle of summer, New York is having two sets of symphonic concerts at the same time.

Theodore Bauer is to have charge of the European office in Paris of the National Concerts, Inc.

Mrs. Oscar Hammerstein has filed two bankruptcy petitions.

Asheville, N. C., is to have its music week August 8 to 13. It is the ambition of Frederick Knight Logan, the composer of "Missouri Waltz," to write classical music.

Ninety per cent of the dances taught at Denishawn are the creations of Ted Shawn.

Frieda Hempel will give ten more concerts in Europe before she returns from abroad.

In Dominion Park, Montreal, where Sousa's Band played for nine days, the attendance was 180,000.

Eric De Lamarter's new overture, "Old New England," will be played by the Cleveland Orchestra next season.

Ethelynde Smith will start a third tour to the Pacific Coast during the first week of October.

Mr. and Mrs. Francis Rogers gave a reception in London on July 15.

May Muckle has returned from abroad and is vacationing at Pittsfield, Mass.

Louis H. Bourdon announces that Clement's entire American tour is booked solidly.

The recent Zurich Festival was a great success.

July 16 was American Legion Day at Chautauqua, N. Y.

An excellent program was arranged for the 1921 commencement of the American Institute of Normal Methods.

A man by the name of F. W. Hutsell tried to pass for John McCormack in Arkansas.

On July 26, all the principal moving picture and vaudeville houses in New York gave two weeks' notice of dismissal to the members of their orchestras.

Very large audiences are attending the concerts at the Stadium, where Victor Herbert is wielding the baton.

Charles Cooper's managers are booking an extensive tour for him for next season.

Lucile du Pre, violinist, died in Denver, Colo., July 8.

Alfred Cortot's coming American tour has been limited to sixty engagements.

Mrs. Cecil Frankel, of California, has accepted the chairmanship of the Extension Department of the N. F. M. C.

Reinold Werrenrath, the American baritone, is a great favorite with English audiences.

The Gray-Lhevimes are arranging many novelties for their programs for next season.

The regular summer concerts of the United States Marine Band on the White House lawn have been resumed.

Estelle Lieblich visited Galli-Curci at her summer estate in Highmount, N. Y.

Birdice Blye, the pianist of Chicago, has returned from a three and one-half months' stay in California.

Sergei Klibansky has commenced his second season of master classes at the Cornish School, Seattle.

It is rumored that Millionaire Cochran and Ganna Walska are having matrimonial troubles.

American artists are well received in London.

Native composers in Madrid are virtually unrecognized.

All the world mourns the death of Caruso.

Utica, N. Y.
"Daily Press"
Aug. 3, 1921.

SOUSA PAYS TRIBUTE TO GREATEST TENOR

Halts Program at Gaiety for Funeral
March "In Loving Memory"

GREAT AUDIENCE DELIGHTED

Four Soloists Vie With March
King's Band in Long Two Hours
of Splendid Entertainment—New
Selection and Narrative Number
but Part of Pleasure

The stormy applause, which last night in the Gaiety Theater followed a wonderfully developed and orchestrated number, was stilled by John Philip Sousa to announce a funeral march, "in loving memory of Caruso." It was a delicate tribute from the March King to the greatest of tenors.

The number was the "Golden Star March," written by Sousa to commemorate the American dead of the last war and containing "taps" on the muted brass.

"I knew him well," the composer and director said later, "although we did not see much of each other; we were busy at the same time. He spent the greatest part of his artistic life in this country and has done much for music here, because no doubt he was an encouragement to many."

The only somber moment in over two hours of splendid music was the rendition of the funeral march. For the rest of the time it was the usual Sousa performance with its appeal to all kinds and conditions of people. There is never a decline in the pleasure with which he and his band is heard again and again.

Of course there were the stirring marches, in which he has no living peer, artistic arrangements of brilliant orchestration, and among these were several familiar ones played here last year. Foremost perhaps of all was his "Camera Studies," a versatile effort of the utmost charm. This included the dashing "Flashing Eyes of Andalusia" with its bright embellishments of a splendid dance theme; the lyrical "Drifting to Loveland," in which the English horn was heard solo in all its amorousness, and the most extraordinary of all, "The Children's Ball." This remarkable theme had all the earmarks of a folk dance, and was unforgettable.

The initial number, "In Spring Time" by Goldmark was a selection highly descriptive of spring. Beginning restlessly, it worked up to a sunshiny conclusion, in the very mood of a bright spring day.

"The Angelus," Massenet, was a triumph of orchestration, used to introduce the second part of the program. It was arranged by Sousa after simmering in his head for 25 years, and clearly contains simulations of the vesper bells.

A delightful melange, "Fancy of the Town" was the medley of time-worn airs, grown trite and forgotten but returning through the medium of the band arrangements with pristine freshness. This was distinguished for a duo of harp and English horn, with prefatory harp display, of "The End of a Perfect Day," and then followed "Poor Butterfly," "Missouri Waltz," "Dardanella," "Over There."

A new march, "On the Campus," was played, revealing no lessening at all in Sousa's fertility.

A highly clever selection was the encore, "Love Nest," a narrative in music. Beginning with "Love Nest" to announce the general subject—marriage, there ensued a long passage of bright spring-like music, the wooing. Then the wedding march strains were heard briefly and immediately "Wedding Bells," followed by a solo woodwind in "Rock a Bye Baby." An emotional passage, in a sorrowful or brooding mood, was it death or the arrival of the mother-in-law? But sunlight again, with a repetition of "Love Nest," and the story ended with "Home, Sweet Home."

As usual the xylophone solo by George Carey, Sousa's artist on the wooden keys, took down the house with "March Wind." Miss Marjorie Moody was another of the features of the typically varied Sousa program. Possessing a very sweet, light, high soprano, she sang with abundant skill and attractiveness. "Carnival of Venice" was a solo selection of golden sweetness by John Dolan, with band accompaniment. A well rendered harp solo, "Themes and Variations," was played by Miss Winifred Bambrick.

The program ended with "Turkey in the Straw." The ever popular "Stars and Stripes," "Semper Fidelis" and "U. S. Artillery March" were the cream of the encores.

The audience filled every seat and many were turned away.

Gloversville, N. Y.
"Morning Herald"
Aug. 5, 1921.

GREAT AUDIENCE WAS DELIGHTED

Four Soloists Vie With March
King's Band in Two Hours
of Splendid Entertainment.

An audience estimated to have been more than 1,000 persons wended their way to the State Armory last night, for the purpose of listening to the offerings as rendered by John Philip Sousa and his famous band, and from the hearty applause which was given this celebrated man, it is safe to say that those who had availed themselves of the opportunity to attend the concert, were well repaid for their efforts. For more than two hours a program of splendid music was given and the concert was the usual Sousa performance with its appeal to all kinds and conditions of people. There is never a decline in the pleasure with which he and his band is heard again and again.

Of course, there were the stirring marches in which he has no living peer, artistic arrangements of brilliant orchestration, and among these were several familiar ones played here last year. Foremost perhaps of all was his "Camera Studies," a versatile effort of the utmost charm. This included the dashing "Flashing Eyes of Andalusia" with its bright embellishments of a splendid dance theme; the lyrical "Drifting to Loveland," in which the English horn was heard solo in all its amorosness, and the most extraordinary of all, "The Children's Ball." This remarkable theme had all the earmarks of a folk dance and was unforgettable.

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The program ended with the ever popular "Stars and Stripes."

—W.S.S.—

Catskill, N. Y. "Daily Mail"
Fri. Aug. 5, 1921

SOUSA'S BAND DREW FULL CAPACITY HOUSE

UNMATCHABLE LEADER AND
GREAT BAND AROUSED CATS-
KILL TO UTMOST ENTHU-
SIASM

John Philip Sousa and his great band of musicians came to Catskill and have gone. It is needless to say that they established a record here. The Sousa concert drew a capacity house and over, for not only was the house fully sold out but quite a number bought tickets for standing room only and some 150 or 200 people who wished to get \$1.00 tickets had to be refused and left the lobby of the theatre disappointed. It was the biggest house the Community Theatre has yet enjoyed and the concert was the musical event in the history of Catskill beyond a doubt. Music lovers of this section now know why Sousa is called the "March King" and why his band enjoys its worldwide reputation. A better pleased audience never assembled in Catskill. From first to last, the splendid harmony and wonderful tone effects, which nobody but Sousa is able to draw from brass instruments, thrilled and delighted the big house and the applause was constant and greeted leader Sousa every time he mounted his stand.

Patrons of the Community Theatre will be pleased to know that leader Sousa was also highly pleased with Catskill and Catskillians. He walked about town before the concert and to a Mail representative expressed his delight at the beauty of the village and the magnificence of its surroundings. And after the performance he again expressed to The Daily Mail his satisfaction with his visit here, with the appreciation of the audience, which it gave him pleasure to gratify by extra encores, and with the beauty of the Community Theatre, which he said was one of the finest little theatres he had ever seen and very unusual in a place the size of Catskill.

The Sousa concert program is a popular work of musical art. It comprehends every shade of public taste, and that is what a concert program should do, for the soul of music, like that of the drama, is universal. The program last night ranged from the rare scores of Massenet, with their wonderful shading and finely blended themes, to the "Cowboy Breakdown" with which the concert closed with a slapdash of the national enthusiasm. But the printed program is not half the story. Sousa responds to the temper of his audience. He is in touch with it; he studies it; he reacts to its enthusiasm; and when he hits its temper he gives it all he can bestow. And he gave his audience last night so much that it still wanted more. After the concert closed the audience sat still for some appreciable moments. It acted as if spellbound or as if it wanted more and knew it had no right to ask. It was a singular incident. But it was a better testimonial to Sousa and his band than columns of descriptive writing could be. And the fact should be noted that it was Sousa the composer as well as Sousa the leader that fascinated last night's audience. The score from Sousa's opera of "El Capitan," the Sousa marches, "Keeping Step with the Union," "U. S. Field Artillery," "Semper Fidelis" the (Marine Corps march), and other Sousa compositions, were given as encores, as well as the "Love Nest," the skillful rendering of which fairly enchanted the audience. And there were still encores galore. John Dolan maintained his reputation as a great cornettist and played again and again. The piccolo sextet captured the house and responded to an encore. So did the dozen cornettists. So did Miss Marjorie Moody, a soprano of remarkable sweetness and flexibility of voice, and whose rendering of "The Wren" will long be remembered. George Carey and his extraordinary xylophone also made a great hit, and

obliged with a masterly encore. Miss Winifred Bambrick showed a most cultured mastery of the harp and gave as an encore Tom Moore's happy sentimental song, that pleased a century ago, "Believe Me if All Those Endearing Young Charms."

It is highly creditable to the Community Theatre directorate to have shown the "nerve" to bring Sousa and his musicians to Catskill and displayed to the world that the highest class popular musical concerts can be made a success here. It was a noteworthy event in every respect in the social and musical history of Catskill.

Newburgh, N. Y.
"Daily News"
Sat. Aug 6.

THE MARCH KING IS GIVEN ACCLAIM

An Enthusiastic Welcome to
Sousa and His Musicians in
the Academy on Friday

Thirteen encores were the measure of appreciation accorded John Philip Sousa and his band in the Academy on Friday afternoon. A round of applause greeted the veteran leader as he made his initial bow and raised the baton which caused his sixty musicians to break forth in melody. He bears his 66 years lightly, although his hair is sparser and his moustache greyer than when he last conducted a concert here about ten years ago. He sported the inevitable white kid gloves, of which he wears a brand-new pair at each concert to insure success, one of his few superstitions.

Understands His Public

There are those who attribute Sousa's popularity to his "uncanny power of following the public desire", but there is no denying he is a composer of ability, and conducts with a facile dexterity unequalled by any band leader of his time. Musicians are a temperamental lot, and Sousa handles them with tact, bringing out the best that is in them, and achieving remarkable effects. This was well illustrated in the first selection on the program Friday, "In Springtime," by Goldmark, an overture which, while not approaching Von Suppe's "Poet and Peasant" in merit, might be placed in the same category. The principal theme, a fairy subject delivered by the single reeds, is worked over with much modulation, and eventually leads into the quieter second theme put forward by the soprano brass. Bird-like passages are introduced, episodic matter is heard, and a final section brings the overture to a brilliant conclusion.

"The March King"

As an encore the band gave "El Capitan", a good example of Sousa's martial strains, full of outward brilliancy, noisy without vulgarity. No wonder he is called "The March King"! So enthusiastic was the audience that a second encore was given, this time Sousa's "Biddy", with its Irish lilt in varied cadences. Then John Dolan shone in a cornet solo, "Carnival of Venice", by Arban, and responded to an encore with "Lassie of Mine", full of Scotch tenderness and pensiveness. In the third selection on the printed program, three "Camera Studies" by Sousa, the opening theme, "Flashing Eyes of Andalusia", shows traces of the composer's Spanish origin, although he was born in Washington, D. C. The mingled fire and languor of the sunny clime of the Alhambra are depicted in the music. "Drifting to Loveland", another study, is characteristic of the composer's light operatic style, as is the last of the three, "The Children's Ball". An encore here was "Keeping Step with the Legion", one of the latest of Sousa's marches.

Singer is Heard.

The vocalist travelling with the band, Miss Marjorie Moody, a personable young woman with a voice of rich quality, good enunciation, power, force and finesse, now sang Benedict's "The Wren" and followed it with "The Goose Girl" from that luscious old opera "The Mascot", a favorite years ago. The band played "The Angelus" by Jules Massenet, a picturesque pastoral rich in serious melody, in contrast with much of the other output of that showy French composer. A sharper contrast was offered in response to an encore, Sousa's "U. S. Field Artillery" march, with its sound of cannonading and remarkable trombone effect. "Fancy of the Town", a welding of tunes each popular at some time during the last twenty years, gave further proof of the conductor's deftness. The score or more of airs ranged from Harry Lauder's "I Love a Lassie" to the warlike "Over There", the sentimental "Venetian Moon" and the stirring "Dardanella". The manner in which they were connected without too abrupt transition was really marvelous.

Encore Number Seven.

As encore number seven the band played an arrangement of "The Love Nest" from Rudolph Friml's "Mary", an example of expert transposition by the veteran bandmaster. As an eighth encore four performers on the piccolo played "Piccolo Pigs", comically suggestive of the squealing of juvenile porkers. George Carey gave a brilliant performance of his own composition, "March Wind", on the xylophone, following it with "Whisperings" and the familiar "Twelfth Street Rag". Carey showed what can be done with an instrument that is ruthlessly murdered by every fourth vaudevillian. Sousa's new march, "On the Campus", briefly introducing Nolan again as a cornet soloist, evidenced no deterioration in the composer's talent. An encore, the eleventh, was "Stars and Stripes Forever", with its striking rifle and cornet finale, and another encore was the favorite "Semper Fidelis".

Solos On the Harp.

Miss Winifred Bambrick on the harp, the only soloist on the program to play absolutely without accompaniment, gave "Themes and Variations" by Pinto, and then rendered beautifully "Believe Me if All Those Endearing Young Charms", so appropriate to the instrument. Mankind owes a debt of gratitude to the poet Moore for rescuing from oblivion these entrancing old Irish airs and fitting them with words that will tend to preserve them down through the ages. "Turkey in the Straw", transcribed by Guion and played with gusto by the band, ended the program.

Large Audience Attends.

The audience pretty well crowded the Academy, and was prolific with its plaudits, to which Sousa readily responded. The band went from here to Middletown, where it played in the evening. The house there had been sold out Friday noon.

"Musical Observer"
Aug 6, 1921

A Sousa Innovation

The biggest xylophone ever made has been delivered here to George Carey, the xylophone soloist of Sousa's Band, the instrument being the artist's long-cherished plan to produce impact melody of a quality and degree never before derived from this style of instrument. The new xylophone is twelve feet long and permits the simultaneous playing of eight performers, thus constituting a "xylophone orchestra" with but one instrument.

The curious innovation in band concerts will be placed on the stage at all concerts of the Sousa Band next season, and a feature of all the programs will be a "symphonic xylophone" number with eight players led by Mr. Carey. The new instrument is beautifully adorned, constructed of silver and brass, and represents an investment of over \$5,000.

Regarding this instrument, Mr. Carey recently wrote to J. C. Deagen, Inc., Chicago, as follows:

"The artists' Special Xylophone surpasses my expectations. The beautiful tone, uniform in quality throughout the register, combined with the artistic workmanship, leaves no room for improvement in any way. It is perfection."

OLNEY DAILY MAIL

Every Evening Except Sunday

L. D. YOUNT, Publisher

SOUSA'S DINNER BELL MARCH

John Philip Sousa laughs off the rumor that he is deaf, with the merry reply that he can "hear the faintest tinkle of the dinner bell. All the great musician's genius for composition is unimpaired, this phrase might impel him to procure a descriptive march which would delight and enthuse human nature everywhere, especially in boarding houses and restaurants.

It would not be strange were Sousa deaf. His ear-drums have been beaten to spookish discords and thunderous sounds at rehearsals but they are operating satisfactorily if they jingle to the dinner bell. Having eaten in many lands and places on his tours, Sousa would be capable of doing justice to the meal-time melody.

JOHN PHILIP SOUSA

KNOWING PEOPLE

Like Buffalo Bill, Mr. Sousa is peculiarly and wholly American, and, like him, has appeared to millions of enthusiastic people at home and abroad. It is doubtful if there is any single living individual better known to the general public, the "average man or woman," than our very own Sousa. Not only because of the individuality with which he conducts his wonderful band, but also because of the identifying rhythm of his march compositions, which alone are sufficient to identify the composer.

Only a very small fraction of those who hear him are privileged to meet and talk to him. Hence, a graphological interpretation of his personality, through the medium of handwriting analysis, is not only interesting, but turns an intimate side light upon his traits of character, temperament and personality—the things that make him what he is, the best-known and most popular bandmaster in the United States.

The analysis of Mr. Sousa's handwriting which follows was made by Mr. Lucas from the specimen (reproduced)

original. The writing was done over at the extreme right-hand side of a sheet of note paper, and occupies about one-third the width of the sheet. It is an unusually characteristic bit of writing, full of individuality. The short lines are probably due to the habit acquired in writing many musical scores, and accommodate themselves to the necessity of writing between "measures," and accommodating the wrist axis in its left-to-right movement in the rapid writing of musical scores. Let us now see what the script itself will reveal.

"The chief characteristic that stands out in his handwriting is the large amount of penetration, foresight, observation, criticism and analysis, combined with good judgment it discloses. High organic quality and brain structure are self-evident. His conclusions are the result of a clear, lucid mind, keen powers of observation, penetration, concentration, memory, with logic and intuition equally balanced. This makes

diplomacy and good defensive powers, which are emphasized and increased by reason of his intuition and quick assimilation of conditions and facts. Mr. Sousa would have made a good statesman or jurist, a fine physician or surgeon. There is a great deal of scientific coloring added to his tastes and inclinations. He should be very resourceful in sudden or unexpected emergencies. The many 'o's', 'a's' and 'd's' left open on the top indicate

Sept 1914

My dear Mr. Lucas:
Of course I'll
send the thing
you requested
I have almost
nothing on
men in pen
manuscript
I should be
glad to see
you that
inclination
characteristic
John Philip Sousa

standing and unescapable evidences of false pride, pretension and conceit. There is a wholesome natural pride and independence, a proper recognition of intrinsic standards of values, but nothing that could possibly be construed as artificial or egotistical. He will not remain under obligations to any one. His flung-lance endings to words show that he exercises much verbal vigor and emphasis at times in uttering his opinions or views. Never beats about the bush. He speaks his mind in the shortest and most unequivocal manner possible, but never gives offense. This is confirmed in many of his letters being written without the first stroke—short cut to the object to be attained. Decision, action, initiative, promptness and punctuality. The 'brittle' aspect of his words and lines show a rather inflexible purpose and will, endurance and perseverance in the face of opposition and difficulty. If there was not so much resistance reflected in the firm, decisive, sharp strokes, there would be much more capacity for expressing irritation and temper. As it is, however, the emotions responsible for anger are kept under good control, only 'letting go' in a righteous cause. His temper expresses itself mostly in the form of irritation and impatience, born of an unusually active mind, nervousness and desire to accomplish. The absence of loops to many letters that should have them give mastery, direction and resistance to impulses coming from both within and from without, showing fine self-control, poise and balance.

THE SIGNATURE

is most interesting from a graphological standpoint. It is absolutely devoid of flourishing or ornamentation. It, alone, is sufficient to mark the individuality of the owner. The ascending direction of the name shows courage, optimism, ambition and confidence. Independence and strength of character are expressed in the firm, swift, single down stroke forming the 'J'. Originality and facility in the clever joining of the 'o'. Humor, liveliness and vivacity in the high dot to the 'i', and a touch of sarcasm in the pointed, wedge-shape of the dot itself. The very sloping "I" in 'Philip' reveals extreme sensitiveness, perhaps to criticism, on rare occasions. His feelings may be cruelly wounded, and being intense, he would never forget a slight or an injustice. Observe the striking similarity to a musical note in the upper part of the capital 'S'. Also in the other two capitals. There are many other places in the specimen before us, where musical symbols seem to have been dropped into the writing, all representing the language of harmony so unmistakably that even if his wonderfully graceful and versatile talent in the fields of composition and in-

terpretation were not so universally known, these signs would have 'pinned the musical instinct' upon him with unhesitating emphasis. Imagination, originality, constructiveness, executive ability, sequence of ideas, insight, analysis, truthfulness and open-mindedness are all strongly reflected in his signature. Observe how the last three letters in the surname increase in size. Also the open 'o' and 'a'. The absence of a period following the signature might indicate some danger of being too trustful of others, but the amount of caution, discrimination, diplomacy and intuitive insight does not support this. We read it rather as an open, receptive and neutral nature, naturally unsuspecting of others, though well able to protect himself through reliance upon inherent powers of instinctive perception, analysis, observation of 'feeling' to protect against deceit. Mr. Sousa would succeed in almost any calling. In the law, literature, surgery, scientific investigation, various kinds of research or statesmanship; any one of which would have greatly benefited by his entrance therein. But the most of us will be happier that he directed his talents to express themselves in the universal language of music, which all may understand, appreciate, enjoy and remember."

an exceedingly blunt, out-spoken, frank and candid person. He will not hesitate to say 'right out' exactly what he believes and thinks. The sign for language is also well developed, giving him easy conversational powers, descriptive ability, either spoken or written. He can be very affable, chatty, cordial and mix well with others, or show an unmistakable reserve that keeps the other fellow in his proper place. Refinement, cultivation and delicacy of feeling are strongly reflected in his writing, together with a love of elegance and luxuries. But he has fine control, poise and self direction, and is not likely to ever over-indulge himself. His artistic soul and poetic feeling are clearly reflected in the type forms of his capitals, which also are a confirmation of refinement. Their very modest proportions likewise accurately measure and tend to emphasize his modest, plain, unpretentious nature. It is a pleasant surprise not to find many out-

Philadelphia Pa.
May 25th 1916
Dear to
friend & foe.
W. J. Cody
"Buffalo Bill"

written on September 1, 1914. The report was mailed to him on September 3. Over a year elapsed from that date before the orbits of Mr. Sousa and the graphologist touched in personal contact. This fact renders the analysis all the more interesting, because the judgment therein contained is based solely and exclusively upon the graphological evidence reflected in the writing itself, and was not influenced in any way by or through impressions gathered from conversation or personal observation. It may be apropos to add that full confirmation of the accuracy of the work was voluntarily offered by some of Mr. Sousa's associates, who have known and traveled with him for many years.

The report which follows is the same as sent to him, except that it has been rewritten in the third person. The script is reproduced the same size as the

him rapid in reaching conclusions, decisive, sure, definite and final. He will show much cleverness, versatility and resourcefulness. Judgment will express a proper amount of sympathy, but there is also good 'head' control, firm will and a clear insight into facts, conditions and motives—all of which will cause him to be eminently fair and just to himself and to others. The small, sharp, 'darting' script indicates great mental activity and an unusually brilliant imagination, a mentality that generates ideas so rapidly that his ideas fairly project themselves in a shower, and at such times it is very difficult for him to set down the creative product (musical or prose) quickly enough to save it all. Some ideas slip through and are lost, because of sheer physical inability to record them. The slightly tapering form of some of the words indicate

"Mark Twain is dead, so don't worry." Dr. W.



Mark Twain must have had Gladys Walton in mind when he made the remark: "I would rather see Miss . . . in a very few clothes than John Philip Sousa with all his medals on." Miss Walton plays the role of a lion tamer in her current photoplay, "The Man Tamer."

Arthur Baer Says:

BANDMASTER GENERAL HAYS
MUSIC with meal. Music with mail. Bandmaster General Hays has established phonographs in Washington postoffice. Scratching of needle on whirling dish spills sweet music.

Great idea. Ought to make Sousa our next President. Have to send our letter carriers abroad to study. Rather embarrassing to have postman gallop forth with trombone and blow fanfare of postcards into your face.

When augmented orchestra of seventy musical letter carriers rattle their melodious way up street, neighbors will know that you are getting grocery bill.

Bandmaster General Hays is caroming around Washington with lalliere of sleighbells around his slim neck. Two-cent stamps will be engraved with picture of G. Washington playing mouth organ, Lincoln attacking zither, Taft playing ear of corn in boarding-house glee club.

Recipes for home brew will be ac-

companied by barrel organ. Young man will receive his love letter to appropriate melody of snare drum. When strains of steam calliope are sifting through rainspout of bungelow, you are hep that 2 cents are due on letter.

Combination of violoncello, glockenspiel, piccolo, is clew that coroner's jury is duetting barcarole from Gray's Elegy in dead letter office.

Won't be necessary to open letter to find out whether it contains sour news or sweet. Letter carriers' harmony gang will announce beforehand with cadenza, dirge, capriccio. Blue Danube means that landlord has raised rent and you are waltzing again.

Music has soothing sirup to charm savages. Mail boxes on corners will contain melodeon attachment.

When papa steps nimbly by, letter box will belch forth: "Then you'll remember me." Pop will stop, think, reach into pocket for mamma's letter. Drop it into ash can. Evening will close as peacefully as it began.

Psycho-Pathology of Reformers

HAVE you a little animal-lover in your home—one who is so sympathetic to poor dumb brutes that he must nurse and feed every stray cat or dog that comes around? Watch him, lest he pull out some poor kitten's whiskers or kick a crippled dog down the back stairs!

Are you acquainted with a man so obsessed with honesty that he is positively unhappy if the gas meter registers less than he thinks it should? If you are, keep your silverware locked up when he's around!

Or do you know some one so intensely religious that he is almost a fanatic; who measures every little act by his conscience, and is personally pained by every evil and near-evil he sees in the world? He may be right, but there is at least a possibility that he is the Original Sinner, driven to his abnormal goodness in order to counteract the hidden impulses to evil that torment him.

These paradoxes have become commonplace to the new psychology, which has discovered that each of us is a Jekyll-Hyde creature, with the most extraordinary thoughts and desires crawling about below the surface of his soul. The psychological principles that underlie the paradoxes explain much that is puzzling Americans nowadays, according to Dr. A. A. Brill, New York psychiatrist, one of the leaders in his specialty of mind analysis. The basis of these principles, says Dr. Brill, is the association of abnormal contrasts. A man who is always painfully good is likely to be at heart bad. One who is abnormally kind to animals may be revealing in his exaggerated kindness a repressed desire to torture them. One who is forever looking after the moral welfare of others, and trying to make sure they commit no sins, is himself likely to have a mind which would not bear public inspection.

This psychology of contrasts, plus crowd psychology, Dr. Brill believes, is the explanation of prohibition, blue laws and reform waves. He disapproves all these from the standpoint of a psychologist and physician. He supports his views by citing cases from his own medical experience, and to his first-hand knowledge he has added a formidable collection of news items, clipped from day to day, containing dramatic exemplifications of his beliefs.

"It can be set down as almost a certainty," said Dr. Brill, a few days ago, "that the abnormally good person, the self-righteous person, is pursuing virtue so madly because, instinctively or unconsciously, he is the reverse of good. He is constantly imbued with the feeling of sin, and in self-protection he throws his tendencies to evil in the opposite path, which is all very well if he does not go too far with it. I am compelled to look with suspicion on any one, other than those training for some definite religious calling, who devotes over-much study to religion. It is an indication that he is conscious of great sin in himself.

"And as to the man or woman who is trying to reform everybody else—look out! Not only is it almost perfect proof that he is unhealthily anxious to do the same things that he seeks to prevent others from doing—it shows traces of other ugly traits as well. The man who sees evil in pictures of nudes, who is distressed by every reference to sex in books and on the stage, and who rails at short skirts and scanty bathing suits, is showing a decided trend toward ponophilia—the love of the libidinous. The man who is constantly finding indecency in people and things about him is convicting himself of perversion. If he were not strongly attracted by the un-

clean, for the very sake of uncleanness itself, he would notice little of the things that now shock him. I have been much interested to learn that two conspicuous professional reformers have large collections of obscene pictures, to which they are adding constantly, and which they exhibit occasionally to those they think sufficiently pure in heart not to be harmed. That seems to me strikingly significant.

"An audience listening breathlessly to a reformer describing the iniquities of the outside world is a valuable study. The fascinated hearers are deriving vicariously the same pleasures that an audience at a crook play gets when it applauds the exploits of the lawbreaker instead of those of the detective who represents law and order, thus expressing its repressed anti-social nature.

"There is a marked trace, too, of pathological aggression in the make-up of many professional reformers. They actually obtain morbid pleasure in dominating others, in making others do their bidding and in building up a barrier of thou-shalt-nots against everything they find pleasant to people not like themselves. On the other hand, their own unconscious guilt stimulates them to do penance and compel others to do penance likewise. This is illustrated clearly in a certain type of super-virtuous person who gloats over his own self-denial. This type is analogous to the 'holy men' of the Middle Ages who flagellated themselves and were revered for their godliness. They were not godly at all. They were simply perverted, victims of masochism."

Dr. Brill has devoted much attention in the past few years—before prohibition and since—to alcoholism. Although he is almost a teetotaler himself, his conclusions are far away from those professed by the prohibitionists. He says his opinion is that alcohol is not nearly the demon it has been painted, but, on the contrary, is actually a good thing—even for most of those who apparently have been ruined by it.

"Prohibition is not likely ever to be enforced," said Dr. Brill, "because alcoholic drinks answer too deep a need in human beings. But if it should be enforced, people would be driven to substitutes, and in general these substitutes would be worse than alcohol.

"My familiarity with the cases of hundreds of alcoholics, both in hospitals and in private practice, has convinced me that practically all individuals who chronically drink to

excess are defective—they are emotionally and mentally more or less diseased. I do not mean that a psychopathic examination would reveal them all to be mentally deficient, though many of them are; but, judged by the standard of continuous effort, they are below normal.

"Some cases of chronic excessive alcoholism I have been able to cure by psychoanalytical methods. But here is the astonishing part—since their cure their behavior has been such that their relatives and physicians regret that they are not still alcoholics. They all possessed a deep-seated instability of character, which expressed itself before their cure in excessive alcoholic indulgence. After the drink habit had been broken, there still came the nervous explosions which previously had been absorbed comparatively harmlessly in drinking, and they found other and more damaging outlets. One woman, of good family and fine education, resorted to other indulgences which brought her disgrace and her family shame. In addition she became the prey of fits of depression in which she frequently spoke of suicide. Another patient, a man of brilliance and education, committed a half-dozen indictable offenses after he had been cured of alcoholism. And I could give many other examples.

"Of course I do not mean to say that there have not been many, many cases of excessive drinkers

who were cured and then succeeded in finding some innocuous outlet, and led successful lives thereafter. But the chances are excellent that the ex-alcoholic will become something worse.

"When you turn to the case of the average man or woman who found pleasure in moderate alcoholic indulgence and now is denied it, you face a serious situation of a different sort. It is more than a coincidence that every civilized people in history has made and drunk alcoholic liquors and that non-drinking races have always been overcome by drinking races.

"Alcohol does supply a genuine and healthy want in people. It is an admirable counterpoise to the stress of civilization. Life—modern life in the cities particularly—is difficult. We live under a constant strain in our efforts to make a livelihood and in our relations with other members of society. It is necessary to break this strain sometimes, to allow our inhibitions to relax, to be ourselves. Alcohol, in moderate amounts, provides this relaxation. Nerves which are kept taut too long will snap. Already, imperfect as is the enforcement of prohibition, you see one result of these unrelieved nerves in the increase in suicides.

"If every man were working in a job ideally suited to him, and were perfectly adjusted in all the other relations of life, there would be no drink problem. Indeed, there would be no problems of any sort. But since most of us are not fully adjusted, we must, in self-defense against the difficulties of life, find some artificial means of adjustment, for civilization as such is altogether artificial. Life is hard and monotonous for most men. Alcohol in moderation softens the edges of life and gives it color.

"The division of labor which has come with our modern economic and industrial system has resulted in making the work of the average man monotonous drudgery. A workman, instead of making a whole shoe and getting from his work the joy of the craftsman creating something, makes one of a great number of parts, the same part day after day. His work offers him no outlet whatever, for what creative joy can he obtain by punching holes in pieces of leather in monotonous succession? The worker becomes restless and dissatisfied. The glass of beer or wine actually helps make the laborer to feel more contented with life. It lets him give vent to the play instincts which reality denies him and which his organism demands. Life is such that all of his primitive impulses are fettered and

the only emotional outlet open to him is through companionship with his family and friends. Mild alcoholic beverages are the most potent factors in the promotion of such social pleasures.

"I am not in favor of the American bar, of course. No one is, except those who profited commercially from it, but study of the individual shows that it is better to give him some substitute for his primitive impulses than to let him live through them.

"Depriving a man of all stimuli, such as alcohol, tobacco and prize-fights, pushes him back to a state which is altogether incompatible with his present existence, and, whether society likes it or not, he will have to resort to something more harmful to himself and society. Actual prohibition of alcoholic beverages would hurt the normal person, make the abnormal more abnormal, and put a premium on hypocrisy and dishonesty, of which we have quite enough already."

Going back to the principle of association of abnormal contrasts as the explanation of fanaticism of practically every sort, Dr. Brill remarked that it was exemplified in a hundred other tendencies remote from fanaticism.

"The association of contrasts," he said, "is shown, for instance, in the surgeon who has sublimated his instincts for cruelty into service for the race; in the base drummer in the band who, as often as not, is a shy, shrinking man, who can thus make his ego heard without embarrassment; or in the coward who bullies when he thinks it is safe. The bravest soldiers, I have heard, sometimes have been those who at heart were terribly afraid and who flung themselves recklessly into danger as a very means of choking back their fear.

"Our newspapers only too often carry accounts of excessively good persons suddenly going wrong—such as the suburban minister who devoted much of his attention to reforming and to whom citizenship was denied because of his immorality. The public always reads these accounts with shocked surprise, but the lapses of these people do not in every instance indicate that they are hypocrites. It is usually a case of their repressed desires, which they have sublimated into some opposite channel, becoming so strong that they overflow the channel and burst out through the primitive path."

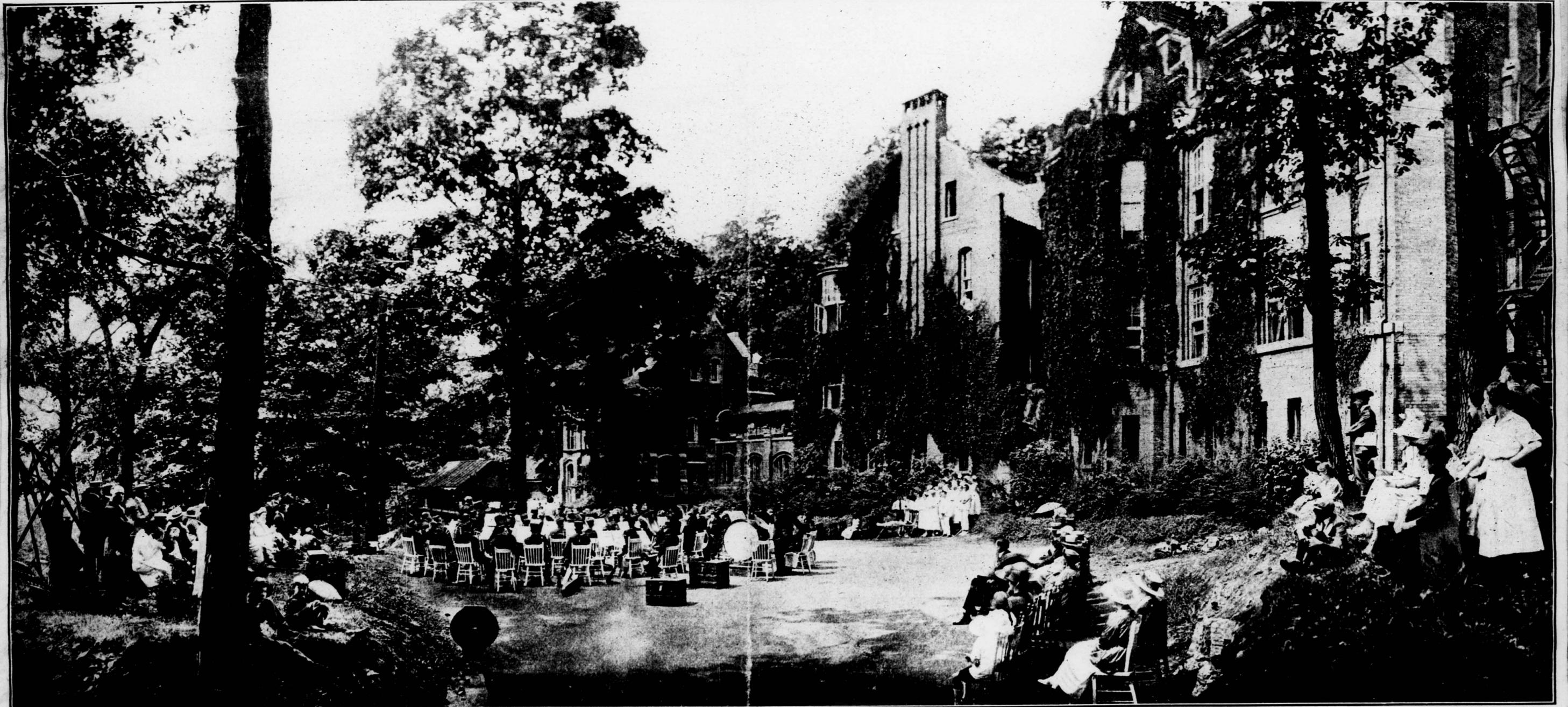
Dr. Brill did not say so directly, but he indicated that a psychoanalysis of some of our professional reformers would make a fascinating story—but it couldn't be printed!



"And as to the man or woman who is trying to reform everybody else—look out!"



"Life is hard and monotonous for most men. Alcohol in moderation softens the edges of life and gives it color."



A MEMORABLE DAY FOR THE KIDDIES.—The delight and appreciation of the little patients in the Children's Memorial Hospital knew no bounds when Lieut.-Commander John Philip Sousa and his renowned band gave a concert for them on the hospital terrace. The famous bandmaster arranged a splendid programme, which included vocal solos by Miss Margery Moody and a cornet solo by Cornetist Dolan. The Standard photograph shows Miss Moody singing to the children, who were removed from the wards for the occasion and placed on the lawn. The little girl seen with the nurse in the hospital window could not be taken out but she enjoyed the concert from her point of vantage. Dr. Derome, on behalf of the hospital tendered thanks to Mr. Sousa after the concert and a tiny crippled girl, carried on a stretcher, also expressed her gratitude to the master musician.

—Photo by Chandler.

UNE JOURNÉE MEMORABLE POUR LES ENFANTS.—La joie et l'appréciation des patients de la "Children's Memorial Hospital" ne connurent pas de bornes lorsque le Lieut.-Commandant John Philip Sousa, et sa fanfare de renom, exécutèrent un concert, pour eux, sur la terrasse de l'hôpital. Le chef de musique renommé prépara un programme splendide, comprenant un solo vocal par Melle Margery Moody et un solo de cornet par le cornettiste Dolan. La photographie du "Standard" montre Melle Moody chantant pour les enfants, qui avaient été amenés sur la pelouse pour l'occasion. La petite que l'on voit avec la garde à l'une des fenêtres de l'hôpital ne pouvait pas sortir, mais elle jouit du concert de cet endroit avantageux. Après le concert, le Dr. Derome remercia M. Sousa, au nom de l'hôpital, et une toute petite fille infirme, portée sur un brancard, exprima aussi sa gratitude au maître musicien.

Early Life of John Philip Sousa, "The March King," in Washington

In all the published sketches of the life and achievements of John Philip Sousa one reads of the eminent musician, the eminent composer, the premier author of marches, the pre-eminent bandmaster and the gentleman. There is one chapter in the history of this clever and successful man which seems never to have been more than roughly outlined by a pen. That is the chapter of his boyhood. And it is not so easy to write it as one may think. John was born sixty-seven years ago, and many of those boys with whom he played and have grown gray beards and families and have been translated to a sphere from which, though they may weave their influence about us, yet they do not seem to tell to us the things we would like to know. Many of those who were boys with John, and who are still here, preserve fond memories of him, but when it comes to the remembrance or the recollection of specific details and important facts, they become vague and foggy.

Most of the members of John's family have passed away. His mother and father and his brothers George and Antonio are dead. His youngest brother, Louis, has moved away from Washington. His younger sister, Elizabeth, lives in Grand Rapids, Mich. One sister, Katherine, older than John, lives in Washington. A few old neighbors of the Soussas still live near the Sousa home, but most of those who knew John as a boy are no more. John from the time he was born, in 1854, until he went away to seek his fortune, in 1877, left few records—no more perhaps than other boys do, and when he returned to Washington in 1880 as leader of the Marine Band he was a busy man, with many responsibilities. He left the Marine Band and Washington in 1892, and that was twenty-nine years ago. All the prominent public life of John, covering more than forty years when he was a boy in Southeast Washington, or "on the navy yard," as we used to say, have been given scant attention by biographers.

JOHN'S father, Antonio Sousa, made a strong impress upon the memory of his neighbors and his other friends. He lived in Southeast Washington about thirty-eight years and has been dead twenty-nine, but there are living a great many men who knew him well. When he was advancing in years many of his friends were much younger than he. They hold the good old man in affectionate remembrance and tell of his traits and sayings. John's mother, after living in Washington for fifty-four years, died thirteen years ago, and one can find a great number of persons who knew her.

Much of the life of John's father has never been written and never will be. He did not talk much about his youth in Spain and on the seas, because he found so many things to interest him in the present—that is, in what was to him the present. He was not a retrospective man and was so busy with things about him and so proud of John and John's great career that he put the past behind him and seems not to have been initiated in that large club whose members have as their password "I remember when I was a boy that my father said to me," or "Uncle Tom told me," or "Aunt Jane took me," etc. But the writer of these lines will tell you all that he has been able to find out from many sources about Antonio (the elder) Sousa.

In the first place, Antonio was a gentleman in the liberal and accurate significance of that much abused and variously defined word. He was born at Seville, Spain, ninety-seven years ago. His family was Portuguese, settled for several generations in Spain, and his father and mother were edu-

first in a small two-story brick house on G street southeast, now numbered 636. It is the third house east of Christ Church. The first house east of the church is the Marks house, built a good many years ago by Samuel A. H. Marks. It is a three-story red brick. The next is a modern buff brick and limestone house, and next on the east is the small brick evidently senior to all the other houses. It was in that house that John Philip Sousa was born November 6, 1854. That block is bounded by 6th and 7th and E and G streets southeast and is numbered "square 877." In 1854 the lot owners in that square, as shown by the assessment records of the District, were



SOUSA AS LEADER OF THE GREAT LAKES BAND DURING THE WAR.

James McFarland, F. I. Robertson, James Gordon, Jessie Ergood, Malinda Smith, Philip Beigler, Samuel A. H. Marks, Samuel Nelson, Thomas Dennis, William Richards, M. H. McKnight, Mary Prout, Robert Prout, Jonathan Prout, William Hodges, F. S. Walsh, Elizabeth Herbert, Thomas Hutchinson, W. H. Cook, Joseph M. Carrico, D. Ruppert, Martin King, W. C. Goddard, Robert Beale, Thomas E. Jacobs, Samuel Arnold and Richard A. Boorman.

In 1859 the lot owners in the square were James McFarland, F. I. Robertson, Jacob Marks, jr.; James Gordon, Jesse Ergood, Martin Smith, Philip Beigler, S. A. H. Marks, Samuel Nelson, Francis Dennis, Thomas Walter, William Richards, Mary Prout, Robert Prout, Henderson Fowler, William Hodges, Joseph Walsh, Thomas Hutchinson, W. H. Cook, R. M. Combs, James T. Peake, D. Ruppert, I. T. Pheeps, John Lavessi, Robert Beale and Samuel Arnold. Making a rough calculation, The Star man computes that the little brick house in which John Sousa was born stands on what was the land either of Jessie Ergood or the lot of Malinda Smith, which, in the succeeding assessment, was owned by Martin Smith. How John Philip Sousa comes by his middle name is a question. He was baptised "John Philip" in Christ Church,

FAMOUS Musician's Home and His Boyhood Environs—Early Musical Training, When He Performed on the "Slip-horn" and the "Fiddle"—First Enlistment in the Marines and Position With the Marine Band—Tracing the Sousa Family Back to the Time They Came From Spain—Little John's First Concert and the Clothes That Did Not Fit—Leadership of the Nation's Most Famous Band.

"Stoussa and Ennis" (C. Maurice Sioussa and Gregory I. Ennis), grocers, 325 Pennsylvania avenue west. Antonio Sousa is not in the directory for that year. In the directory of 1864 he reappears as "Antonio Sioussa, musician, house, 528 Seventh street, East." The entry is the same in 1865. In 1867 it is "Antonio Sousa, musician, 527 7th southeast." The entry is the same in the directory of 1868. The directory of 1869 missed him. During all these years the "Sioussas" of the northwest section multiplied. The directory canvassers of 1870 missed Antonio, but they enumerated the following "Sioussas": Charles, 814 18th west; Clara E., 1225 L west; Elizabeth A. and Frederick P., messenger National Metropolitan Bank, same address; H. C. Sioussa, 814 18th; J. W. Sioussa, grocer, 931 18th; Lottie R. Sioussa, 1225 L west; M. L. Sioussa, cashier, boards 814 18th; Mary, widow of John Sioussa, 1424 N. Y. avenue. In 1871 we find "Antonio Sousa, musician, 502 7th S. E." In 1872 it is Antonio Sousa, musician, 500 7th S. E. The directories of 1873 and 1874 skipped him.

In 1875 we get this: "Antonio Sousa, musician, 500 7th street southeast; John Sousa, musician, 500 7th street southeast." That was John Philip Sousa's first appearance in the directory of his native city. In 1876 we get this: "Antonio Sousa, musician, 500 7th southeast; John P. Sousa, musician, 500 7th southeast; Antonio Sousa, 500 7th southeast." That was the first appearance in the directory of Antonio, junior, or "Tony" Sousa, who became widely known in Washington. In the 1877 directory John P. disappears. He had left the city to seek fortune in New York and Philadelphia and in traveling about the country with an orchestra.

In the 1879 directory we find this: "Antonio Sousa, cabinet maker, 765 E street southeast, house 502 7th southeast; George Scussa musician, 502 7th southeast." This was the first appearance of George, a brother of John, in the directory. The directory of 1880 yields this information: "Charles Susey, carpenter, 814 18th; Henry Susey, carpenter, 814 18th; Andrew Sioussa, cabinet maker, 705 E southeast, house 502 7th southeast; George Sousa, musician, 500 7th southeast; Charles M. Sioussa, tea broker, 2013 G northwest; Frederick Sioussa, messenger, 1225 L northwest; Harry C. Sioussa, clerk, 814 18th; John E. Sioussa, messenger, 1415 G northwest; and Mary, widow of John Sioussa, 1122 13th northwest."

that John Esputa, fine musician and fine man, had a better acquaintance with John Philip Sousa than anybody else had. He knew more of the real inside John than John's own people did. But we are a little ahead of the story in that we have not finished with Antonio the elder. When he came to Washington in 1854 he entered the Marine Band to play the trombone. Francis Scala was then "fife major," "principal musician," or leader of the band. It was in the summer of 1854 that the Marine Band instituted the summer open-air concerts at the White House and Capitol, the band then being under the leadership of Antonio Pons, Francis Scala taking up the baton for the second time July 11, 1854. Great-grandmothers and great-grandfathers of some of you who are reading these lines attended those concerts and Antonio was playing the trombone in the band.

AS age came on, Antonio suffered from asthma, and between teaching, practicing at "the garrison," as the old people spoke of the marine barracks, and taking part in ceremonies and concerts, Antonio Sousa practiced cabinet-making, and he built a little house, which he called a shop, on the north side of his lot, facing E street, while the frame house that had been built on the lot faced on 7th street.

It is said by the old neighbors that the officers at "the garrison" all seemed to like Antonio Sousa, not because of his musical ability, because there were many musicians as good as he in the band, but because of his pleasant ways and agreeable manners. As the boys came along he taught them music, and John's progress with the violin was his especial solicitude and a cause of pride to Prof. Esputa. John was not a marvel on the violin and it is recorded that as a boy he was not particularly industrious in his practice, but he got along very well and Prof. Esputa had him play in certain little concerts in the 60s. One of these concerts was for the entertainment of the people at the Government Hospital for the Insane. He was to go over with the professor in that big carriage called "The Bloomingdale." John said that he had no clean shirt, and then in after years John told this story:

"The excuse proved futile, for he made me go upstairs and don one of his shirts, which was many sizes too large for a small boy. The collar had to be fastened at the back with a pin and I was about as uncomfortable a youngster as you could find when I stepped on to the platform to play.

"I had not finished more than the introduction of my solo when that wretched collar button became unfastened and began to climb over the back of my head. The agony of this, coupled with the thought of the audience I was facing, made me forget every note of my solo and I began to improvise to cover up this lapse of memory, and I could hear my master hurling imprecations at me under his breath as he vainly struggled at the piano to vamp an accompaniment to my improvising. Finally I broke down entirely and fled from the stage. My master followed and hissed in my ears: 'Don't you dare to eat any supper tonight!' This was my punishment and I had to pretend a birdlike appetite at the supper that always followed the concert, and so

disorderly note, whose vibration he hears occasionally to this very day. He had sold out right, almost for the traditional mess of pottage, all his claim and title to "The Washington Post March" and "The High School Cadets." As sole compensation for those phenomenally popular marches he received \$35 down and not one cent of all the royalties that have since accrued from the millions of copies sold. One can well appreciate Sousa's feelings when he jingled his \$35 in his pocket and made mental comparison between that sum and the snug fortune that rolled into the coffers of his publisher.

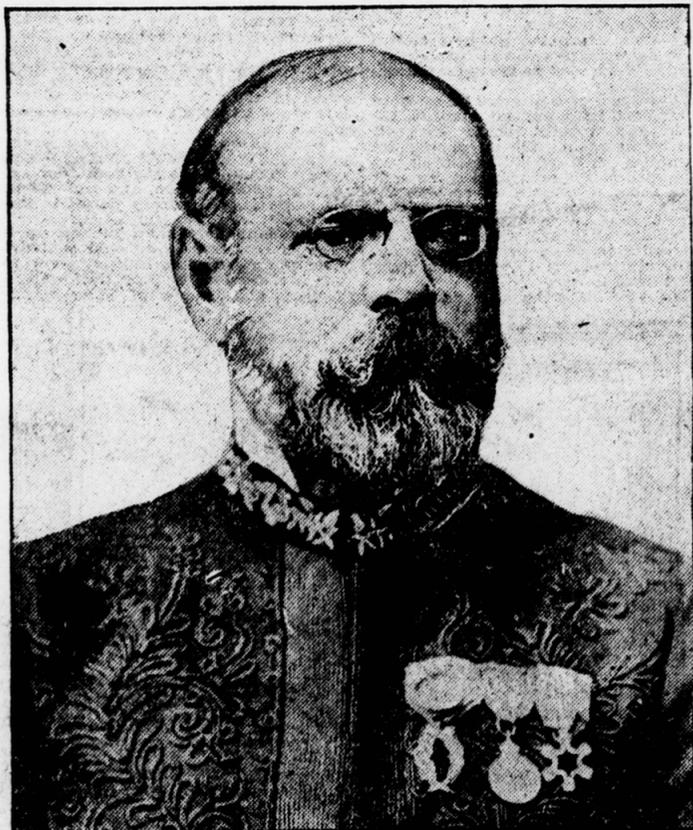
Everybody reading this is familiar with the popularity of Sousa during the twelve years that he was leader of the Marine Band. The band and sections of it played everywhere. Sousa was writing songs for amateurs and light operas to be put on by "local talent." One of these was "The Queen of Hearts." John wrote the music and Edward M. Tabor the libretto. It was "put on" at Albaugh's Opera House, Monday, Tuesday and Wednesday evenings, April 12, 13 and 14, 1886, by the following Washington town folk:

Frank Pearson, Mrs. Annie Roemer-Kaspar, R. J. Duxan, Miss Chrissie Holmes, Miss Myra Charles, Miss Flora M. Holden, Miss Mamie Bregazzi, Miss May Van Arnum, Mrs. F. E. McPincheon, Miss Lillian Norton, Miss Bertha D. Lincoln, Mrs. E. G. Radall, Miss Clara Rosdy, George D. Scott, C. F. Belt, Miss Eulalie Dumer, W. P. Boteler, Miss Maggie Holmes, Miss Fannie Clarke, Mrs. M. V.

John came back to Washington. He continued to perform on these useful instruments and John put him to work as librarian of the band. He married a Virginia girl, retired from the band and went to live at Phoebe, Va., near Old Point Comfort, where he died. Antonio, the younger, married Candace Cahill, a daughter of Henry Cahill of Southeast Washington. Tony died in Colorado in May, 1918, and when the news of his death reached Washington one of the local papers published the following:

One of the best-loved and familiar figures in the sporting world of Washington has answered the final call. News was received in Washington last night that "Tony" Sousa had succumbed in Colorado after a lingering illness. "Tony" was a brother of John Philip Sousa, naval lieutenant commander of the Great Lakes Naval Training Station Band, and was known to all sport lovers in the capital. He was an expert writer upon cricket and trap shooting, and had for some years covered these branches of sport for the Washington Herald. No wrestling match of note found "Tony" missing in the audience, and his Italian dialect stories on the doings of the Washington base ball club will live as epics in the annals of the local team.

Clark Griffith said last night: "I have lost a friend, a dear friend, in his passing. I am shocked at the loss. He was a 100 per cent lover of sport and a last degree rooster for everything that pertained to boosting Washington sport. My sincere sympathy goes out to his family."



SOUSA WHEN LEADER OF THE MARINE BAND IN WASHINGTON.

vigorous yet. He maintains a beautiful home, which might properly be called an "estate," at Fort Washington, Long Island. He married Miss Jane Bellis of Philadelphia and has three children. They all attended Christ Church, Navy Yard, when they lived in Washington. John Philip Sousa, jr., is in business in New York city. Miss Helen Sousa became the wife of Hamilton Abert of Washington and they live in New York. Miss Jane Priscilla lives at the family home on Long Island.

John's brother George enlisted in the Marine Band and was playing the triangle and the cymbals when

The funeral will occur Friday at 3 p.m. from Christ Church, Navy Yard, and the remains will be temporarily placed in a vault. Mr. Sousa was the father of J. P. Sousa, leader of the Marine Band, who is now making a tour of the west with his own band.

The Evening Star of August 24, 1908, published what follows concerning the death of Mrs. Elizabeth Sousa.

Mrs. Elizabeth Sousa, widow of Antonio Sousa and mother of John Philip Sousa, the noted bandmaster and composer, died at the family residence, 562 7th street southeast, yesterday afternoon at 5:35 o'clock. Her death was due to general debility.

Mrs. Sousa was eighty-two years of age and had been a resident of this city since 1854. Up to about three months ago she was more than ordinarily active for her age, and was accustomed to a daily walk, but about that time she began to fail and gradually grew weaker until her death.

Mrs. Sousa was a native of Germany, having been born in Darmstadt in May, 1829. She came to this country with her parents in 1846 and resided in Brooklyn, N. Y., until her marriage to Mr. Sousa. They afterward moved to Washington. Mr. Sousa died sixteen years ago.

Mrs. Sousa is survived by four sons and two daughters, John Philip Sousa, former leader of the United States Marine Band and now of Sousa's Concert Band; George W. Sousa, retired musician, residing at Newport News, Va.; Antonio A. Sousa of 617 G street southeast, an employee of the city post office; Louis M. Sousa of 631 E street southeast; Mrs. A. C. Varela of 538 8th street southeast; and Mrs. Bowser, wife of Lieut. J. McK. Bowser, a retired naval officer, who lives in Chicago.

Mrs. Sousa was a member of Christ Protestant Episcopal Church on G street southeast, and has always been forward in the charitable work of that parish. She visited the sick and needy constantly and did much to help them.

Mrs. Sousa was especially proud of her son, John Philip, the famous bandmaster. Their last meeting was about two weeks ago. He will arrive in time for the funeral services Wednesday morning at 10 o'clock in the chapel at Congressional cemetery, Rev. Arthur S. Johns of Christ P. E. Church, Navy Yard, officiating.

Four doors south of the Sousa home on 7th street, and in a frame house seventy years old like that which Antonio the elder built as his home in 1857, lived Antonio Biondi. Two of the Biondi children live there today. Antonio Biondi was Italian by birth. Like Antonio Sousa, he was a musician. At some port in Europe he joined the U. S. Navy as a member of a ship's band, and he arrived in this country before the Mexican war. He became leader of a ship's band and was wounded during the war with Mexico in a way which made it necessary that he lay aside the musical instrument (cornet) which he played. He was given employment in the Navy Department and remained with that department until his death, about twenty-seven years ago. His wife was Spanish, and she rejoined him after he settled in Washington. The Biondis' first home here was in the 1200 block on 9th street northwest, and very soon after Antonio Sousa built his house at the corner of 7th and E streets southeast the Biondis bought the frame house, the fourth below Sousa's, the third below Salvador Accardi and next door to James Dreen's home. The picture of the Biondi home might pass as a picture of the Sousa home before John sent the money which built brick walls around the old frame work. The children of Antonio Biondi were Joseph S. Biondi, living in Washington; William W. Biondi, living at the old home; Charles P. Biondi, who married Miss Maud Bates, daughter of James G. Bates of Southeast Washington, and who, with his family, lives in the old home. There were also two Biondi daughters, Julie and Josephine, both of whom are married and living in Washington.

Two of the old neighbors of the Soussas who knew John when he was a boy are still living in the neighborhood. One is Jared Mundel, eighty-three years old, living at 649 E street southeast, and another is Francis Belt of 523 7th street southeast. Jean Rickett, who lives at 638 G street southeast, next door to the house in which John Sousa was born, used to play with George and Louis Sousa and knew John when he (John) was a youth.

Following is the biography of John Philip Sousa, as it is in Who's Who: Born in Washington November 6, 1854, son of Antonio and Elizabeth (Trinkhaus) Sousa; studied music; teacher at fifteen; conductor at seventeen; one of the first violinists of

American directory-makers, books and scribes have had a hard time spelling, is a very old Portuguese name, and even the books on art, science, literature and the like present it as Sousa, Souza, Sousa and Souza, but the most usual rendering is "Sousa," and that is the way Antonio wrote his name. As a few examples of prominence of the surname "Sousa" in Portugal, the Portugal-sprung emigre of Brazil and Spain, there were Mateo d' Sousa-Villalobos, born 1688, a writer on the art of singing; Antonio d' Sousa, an author who wrote in the early part of the seventeenth century; Marquise de Sousa, Bernardo Xavier Pinto de Sousa, an early nineteenth century author; Joao de Sousa, born 1734, died 1812, a Portuguese historian of note; Luis de Sousa, born in 1619, died in 1759, and a long list of other Souzas, whose names and records are preserved in history.

Antonio's family in Spain was prominent and influential. Enough dropped from the old man's lips to prove this in his conversations with the families Espueta, Repetti, Luca, Biondi, Guilmond, Scala, Baptista, Tregina, Marco, Viner, Prosperi, Bonini, Orange and others of the old art and music colony of the navy yard. Antonio left home "of an away" at the age of twelve and went to sea. Many other boys did the same thing a hundred years ago and hundreds of years ago. Boys had imagination then as they have it now. The spirit of adventure possessed them. The world was their oyster and they meant to crack it. The mighty door of the world, the great avenue of the world, the wonderful way of the world and a vast part of the world was the sea. Perhaps the sea was the main world, and the strange lands, marvelous coasts, wondrous people and idyllic isles were but the sea's accessories. The sea called him and he went. He must have served in many ships, and among them warships. He served on a British warship, and his old friends remember that he was a musician in the band of a British ship in stirring times. About 1850 we find him at the Brooklyn navy yard, a member of an American warship's band. The writer does not know that he served in the American Navy during the Mexican war, but he thinks he did, and children of his old Spanish, French and Italian friends in Southeast Washington think they heard their fathers tell that Antonio Sousa saw such service. It might be settled by the records of the Navy Department, but the man who is writing this feels that the search would be unsatisfactory. Antonio might be there so disguised under another name that he could not be identified. Clerks and records have spelled that name in a multitude of ways and many of them fantastic.

AS we hear "Sousa" pronounced there is nothing difficult about it, but as Antonio pronounced it before he learned to speak English and as he pronounced it with his Spanish accent even after learning English Americans seemed to tie themselves in a double bowknot trying to spell the name phonetically. Sousa the elder wrote his name "Sousa," but the first land deed to him, recorded among the District land records, in 1856, renders the name "Soucca." There was a numerous family in Washington, older in the District than the Souzas, who spelled their name "Sioussa," and "Sioussa" and "Soussa" were often confounded.

It is likely that Antonio joined the band of the Brooklyn navy yard about 1850, for he was married in Brooklyn about that time to a young girl, Elizabeth Trinkhaus, who was born in Hesse Darmstadt in 1826 and went with her parents to Brooklyn in 1848. The first child of the Souzas was born in Brooklyn. She was christened Katherine, and old Washington people in the musical set and all the congregation of Christ Episcopal Church of the navy yard knew her as "Tina," or "Tiny" Sousa. It was a good many years ago that "Tina" was married to Alexander C. Varela of the surgeon general's office. Up to a little while ago she lived with a son at 5519 Connecticut avenue, and is living now with another son at 5416 8th street northwest. A second child was born to the Souzas in Brooklyn. Her name was Josephine and she died while a child.

The Souzas moved to Washington in 1854 and took up their residence

His mother had a brother Philip and his father had a brother Felipe. John thinks he was named after his maternal uncle and other members of the family believe that he was named for his paternal uncle. But it does not make any difference.

After renting the little brick house for a few months, the Souzas, with little Katherine and little John, moved to a small brick house on the north side of G street between 5th and 6th, but The Star man has yet to determine the number. In that house two children were born, both of whom died very young. The first was named Ferdinand and the second was Rosina.

TWO years after moving to Washington Antonio and his wife Elizabeth were thinking of buying a piece of land on which to build a home, and on May 7, 1856, Antonio Sousa, named in the body of the deed "Antonio Soucca," bought from John H. O'Neill and his wife Emily, lot No. 1 in square 1019 for \$100. A copy of that deed is in Liber J. A. S. No. 118. The witnesses to the deed were Samuel S. Briggs and Robert Clark. O'Neill signed the deed by making "his mark" and so did his wife Emily. The square in which that lot is bounded by 12th and 13th, B and C southeast. Pennsylvania avenue cuts diagonally through the square and Sousa's lot had a frontage of one hundred feet on the south side of the avenue. Evidently Elizabeth Sousa did not approve of Antonio's choice of a home site, for they did not build on it.

Two years later Antonio Sousa bought a large lot in Thomas B. Venable's subdivision of square 903, being the southeast corner of 7th and E streets southeast. On April 23, 1852, Venable subdivided the west side of the square into lots No. 5, 6, 7, 8, 9, 10, 11 and 12. Lot 11, the northwest corner of the square and the southeast corner of 7th and E was sold by Venable to Samuel Armistead. Antonio Sousa's deed to that lot is from Samuel Armistead and his wife Margaret, and bears date, April 30, 1858. The price paid for the lot was \$600, and the witnesses to the deed were H. G. Murry and James Cull. That deed is recorded in liber J. A. S., 154. A few days after buying the lot—

Ivey, Jane Moss, George R. Rutz, A. L. Sedner, John D. Milstead, John F. Gerecke, W. B. Carrico, B. M. Carrico, August F. Berry in Frust for Pauline Tyson, James M. Dreen, Salvador Accardi, Antonio Sousa, R. N. Peale, F. Espueta, Charles Prosperi, John Espueta, William F. Sheets, Edward Evans, John Bayne, William D. Acken, Frederick Emerick, John Robinson, Hugh McCormick, James Bury in trust for Marie Byington, James Healy, William Guinand, James Howard and back again to the corner of 8th and G.

IN square No. 902, which is immediately north of the square in which the Souzas lived, the lot owners in 1854 were William Easby, Robert Prout, Matthew Trimble, Mary K. Lenthall, Margaret G. T. Wingate, Maria Craven and Mary Prout. Maria Craven owned lots Nos. 7, 8, 9 and 10, and Mary Prout owned lots Nos. 11, 12, 13 and 14. Tracing the Souzas in the Washington directories was an interesting hunt, and here it is in brief:

1850—J. Sioussa, clerk with Corcoran & Riggs, south side of G north between 13th and 14th west; John Sioussa, north side of New York avenue between 12th and 13th west.

1855—Frederick Sioussa, 450 L north; Charles Sioussa, 361 18th west.

1858—Augustus T. Sioussa, manager Riggs & Co., house 11th street west near Lutheran Church; Charles Sioussa, 361 18th west; Frederick Sioussa, porter, Bank of Washington, 450 L street north; John Sioussa, 385 New York avenue; John Sioussa, jr., messenger, 456 New York avenue.

1860—August T. Sioussa, manager Riggs and Co., house 361 13th street west; Charles Sioussa, 361 18th west; Charles M. Sioussa, clerk, 341 Pennsylvania avenue, boards 361 18th west; Frederick Sioussa, porter, Bank of the Metropolis, house 450 L street west; John Sioussa, 456 New York avenue; John Sioussa, 385 New York avenue.

The first directory coming under the eye of The Star man in which Antonio Sousa's name appears is that of 1862, and the entry is "Antonio Sousa, house, 528 Seventh street East." In 1863 all the "Sioussas" are in the directory with an extra one,

the elder, was still at 509 or 502, (the



JOHN PHILIP SOUSA AS A BOY IN WASHINGTON.

corner house) 7th street southeast, John was still living at 204 6th southeast, and George W. had moved from the old home to 316 6th southeast. In the 1886 directory we get a middle initial for Antonio, the elder, and he is set down at "Antonio A." cabinet maker, 500 7th southeast. Young Antonio is down Antonio A. Sousa, jr., clerk, 500 7th southeast; George W., musician, is at 316 6th and John P. is at 204 6th southeast. In that year he has ceased to be the "leader" of the Marine Band, and is in the directory as "Director, Marine Band." In 1887, there is no change, except Anthony A. Sousa, jr., is recorded as "clerk, Post Office Department." In 1888 things are as they were the year before, except that John is entered in the directory as "musician," 204 6th street southeast. In the 1889 directory, Antonio A., jr., appears as "clerk, city Post Office," still living at the old home with his father and mother, and John appears as "conductor" of the Marine Band. In 1890, John Sousa's name appears in the city directory, in heavy face black type for the first time. He is not "conductor," but is again "director" of the Marine Band and is still in his pleasant little home, 204 6th, southeast.

The first glimpse we get at John Sousa in the Washington public schools is in 1865, when he was a pupil in secondary school No. 7 at 3d and A streets southeast. His teacher there was Hannah Johnson. In that year he received a prize for exemplary conduct and punctuality. Later he went to school at Wallach, which was built in 1864 and dedicated July 1 of that year. Teachers at the Wallach School from 1864 to 1870, inclusive, were William W. McCathran, preceptor; Mary E. Ramsay, preceptor; Chase Roys, Frances Elvans, Addie Thompson, Lucy B. Davis, E. A. Allen, Josephine Bird, Symphonia Lusby and Kate Morphy. No doubt several of these teachers had John Philip in charge at one time or another. John Philip Sousa was a bright boy in arithmetic, and made some progress on the trombone, which was his father's instrument. John began taking lessons on the violin when he was a small boy under Prof. John Espueta, and the Espueta family lived in a large brick house on 8th street, just a short distance from the Sousa home. The man who is writing this believes

I went hungry to bed.

As John grew to be a boy in his teens he blew the trombone with vigor, and when he was about fifteen years old he enlisted in the Marine Band, to play that instrument. Some of his best friends in the southeast say that as a trombone player he was a disappointment to his father. Indeed, some of them say that John was about the worst trombone player they ever heard. One of his boyhood friends said: "If John had stuck to the trombone he never would have become a distinguished man." There seems to have been some resentment in the neighborhood against John and the trombone. Some of the neighbors said that young John was depreciating the value of real estate in that part of Washington. However, John continued to make some progress on the fiddle, and, hearing one of the great violin artists who gave a concert at Lincoln Hall, or it may have been Martin's Hall, he became enthused and determined to become a real violin virtuoso. From that time on he gave great satisfaction to Prof. Espueta, and also took up the study of harmony with Mr. Benkert of Georgetown. Then John went to Philadelphia, played in orchestras, became an orchestra leader, moved to New York, continued as an orchestra leader and went on the road with Offenbach's orchestra.

His musical friends in Washington would hear splendid stories of his success. It was talked over in the Marine Band. John was making money. His mother began to think that the old-fashioned house was a little out of date, but she and her husband would not think of moving to any other section of the city, though some parts of the city had become more nifty and fashionable than the old-settled parts of the southeast. So, John sent home money for making over the old house. Carpenters tore off the wide weatherboarding, and around the joists and scantlings they built brick walls and made over the interior of the home. Instead of the little frame cottage at the southeast corner of 7th and E streets southeast, there is today a brick house, but the inside timbers are those which were put together in the summer of 1857, when John was three years old.

HENRY FRIES succeeded Francis Scala as leader of the Marine Band in 1871, and Louis Schneider succeeded Fries September 2, 1873. Schneider's term of leadership was drawing to a close, and the commandant at "The Garrison," having heard many times of the success of Antonio's boy John, called him into his office one day and asked if he thought John would take the leadership of the historic band. There was some correspondence between Antonio and John and the commandant. Probably Capt. McCaulley offered the post to John. As you know, it was accepted.

In the matter of John Sousa's succession to the leadership of the Marine Band, The Evening Star of October 1, 1880, published the following:

The published statement that the board of officers who have been investigating the charges against Prof. Schneider, leader of the Marine Band, found him guilty, and that Commodore Jeffers, acting secretary of the Navy, has approved the findings and appointed Mr. John Sousa leader of the band, vice Schneider, is incorrect, in so far as at least as the action of the acting secretary is concerned. The report of the investigating board had not reached the Navy Department at noon today and consequently no action has been taken there.

There are several names mentioned for the vacancy, among them William Thierbach, who has been in charge of the band since the resignation of Prof. Schneider; Mr. Petrola, an old pensioner of the band, and Mr. John P. Sousa, who has served two years in it and for some years past has been a member of Hossler's Orchestra and Band of Philadelphia.

Very soon after John put on the uniform of leader of the band he wrote two marches, each of which met with instant success. These were "The Washington Post" and "The High School Cadets." Here follows something clipped from an old print, with date and without mark of identification, which was loaned The Star man by Candace Cahill Sousa, widow of Antonio Sousa the younger, who is living at 433 1st street southeast:

Following closely upon Sousa's Washington success, whose echoes had already sounded far beyond the gates of that city, came the publication of the first of those Sousa compositions which attracted a sensational popularity never equaled by any other musical works. However, in all that paean of praise and glory which rewarded the appearance of the "Washington Post" and "High School Cadet" marches, there sounded for Sousa one

Bennet, Miss Kate Curry, Miss Lillie Rosafy, Miss Anita Eike, Mrs. H. M. Roach, Miss Mamie Larman, Harry Pearson, Mrs. D. M. Ogden, W. H. Daniel, J. H. Foster, Will Way, W. P. Clark, Welsh, W. B. Magruder, P. M. Newman, Henry Jordan, Joseph Jony, W. G. Penney, W. J. Caulfield, Sam Kennedy, Miss Jessie H. Schlutter, E. P. Masi, A. W. Tyler, jr., W. E. Williams, J. Watson, H. L. Boteler, Joseph P. Smith, W. B. Roberts, Warren W. Brooks, D. M. Ordgu, R. R. Stratton, E. G. Randall and Lawrence Hazard.

WHEN the news came in 1892 that John was to leave the Marine Band and Washington, The Evening Star, July 13, 1892, printed what follows:

There has probably never been a military organization in the country which has given more pleasure than the Marine Band. Prof. Sousa leaves here to take personal charge and leadership of a magnificent military band to have its headquarters in Chicago. Speaking of the big band which he will lead, Prof. Sousa said:

"The new band is not being planned with any special reference to the world's fair, as many people imagine, and as yet no engagement has been made with the fair people. The stock of the organization is held very largely in New York, and the company holds a New York charter. Chicago as a central point was simply chosen as headquarters on account of the facilities afforded, and as a comparatively little time in that city."

"The organization grew out of the general knowledge that all over the country there was a demand for high-class military music. On the side of the Marine and Gilmore's bands there are no organizations in the country which meet this want in any sort of a satisfactory manner."

"The new band, I feel sure, will be the best balanced organization of the kind in the world and one in which the American people can take pride. There will be seventy members and all thorough musicians. We have already accepted about thirty men, all of whom are entirely satisfactory. As a general rule, the men are young, from twenty-five to thirty years, and not reduced to any systems. The organization will make tours from one end of the country to the other and, I thoroughly believe, will prove a big success."

We need not go into the matter of the success of that band. It not only played its way "from one end of the country to the other," but it played around the world. John today is a man of great prestige. He is a little older than when he played the fiddle under the watchful eye of beloved John Espueta and frazzled the nerves of the neighbors with his practice on the trombone, but he is young and

Joe Turner, the middleweight wrestling champion, said: "Wrestling and all sport has lost a great friend in his death. My personal regard for his honesty and fairness makes me feel a personal sorrow that is beyond words."

"Tony" Sousa passed away at Rockford, Ill., after a brave battle against the "white plague."

He was in ill health for some time, but his genial personality never admitted of a complaint, and it was only when the ravages of the disease made it apparent that a climate with a higher altitude was necessary that he quietly left Washington. He was sent into the field by the Agricultural Department with the hope that a change would restore his health. He had been in the west for the past three months and it was a shock to his many friends to learn of his death.

Tony also wrote lyrics and little plays, was an amateur actor and was a principal in the organization of the Departmental Base Ball League. His widow and four children are living in Washington. The children are Allan Sousa, Lael, who is Mrs. Morsonella, and whose little baby is Dorothy Sousa Morsonella; Merriam Sousa, whose married name is Leavy, and Parker Sousa. Lael and Parker are at the family home on 1st street southeast.

IN Congressional cemetery there is a granite monument on which is this inscription: "Antonio Sousa, born September 22, 1824, died April 27, 1892; his wife Elizabeth, born May 20, 1826, died August 23, 1908." A number of interments have been made in that lot. In 1860 three children were buried there who had been removed from another burial ground; in 1865 a child, in 1875 a child, in 1876 a child, in November, 1881, the remains of R. C. Bernays, husband of Elizabeth Sousa; in May, 1892, Antonio Sousa, in 1894 a child, in 1896 a child, in 1908 Elizabeth Sousa.

The Evening Star of April 28, 1892, contained this notice of Antonio Sousa's death:

After prolonged suffering Mr. Antonio Sousa died at his residence in this city yesterday of a complication of diseases.

He was born in Seville, Spain, September 24, 1824, and came to this country in 1854, and became a member of the Marine Band, from which he was retired in 1879 with the rank of musician, first-class. He was a member of Naval Lodge, No. 4, F. A. A. M., and of George Meade Post, Grand Army of the Republic. He leaves a widow and seven children.

Offenbach's Orchestra when the leader was in the United States; band 880-92; United States Marine Band; Band; 1892 director of Sousa's Band; toured Europe 1900, 1901, 1910-11; married; marches, "Washington Post," "Liberty Bell," "Waltz on Beach," "High School Cadets," "Sousa's Fiddlers," "The Glad," "Sousa's Stripes Forever," "Liberty Bell," "Hail to the Spirit," "Hands Across the Sea," "El Capitan," "The Bride Elect," "The Diplomat," "King Cotton," "Imperial Edward," "Gay of the Yankee Navy," "The Fairest of the Fair," "The Federal," "Sold Men to the Front," "Bullets and Bayonets," "Sabers and Spurs," "Field Artillery," "In Flower Fields," "Comic operas," "The Sauglers," "Desire," "The Queen of Hearts," "The Charlatan," "Chris of the Wonderful Lamp," "The Free Lance," "American Maid," "Suites," "Last Days of Pompeii," "Sheridan's Ride," "Three Quotations," "At the King's Court," "Impressions of the Movies," "Author, The Fifth String," "Pipetown Sandy," "Dwellers in the Western World," "Through the Year With Sousa," "Transit of Venus," Clubs, Gridiron, Dramatists, Baton (N. Y.), The Lambs, Musicians (N. Y.), Indians, Huntingdon Valley Country, Member Society Authors and Composers, France and the United States; appointed lieutenant, senior grade, Naval Reserve Force, assigned to Naval Training Station, Great Lakes, as musical director.

"Public Record" Philadelphia, 8/8

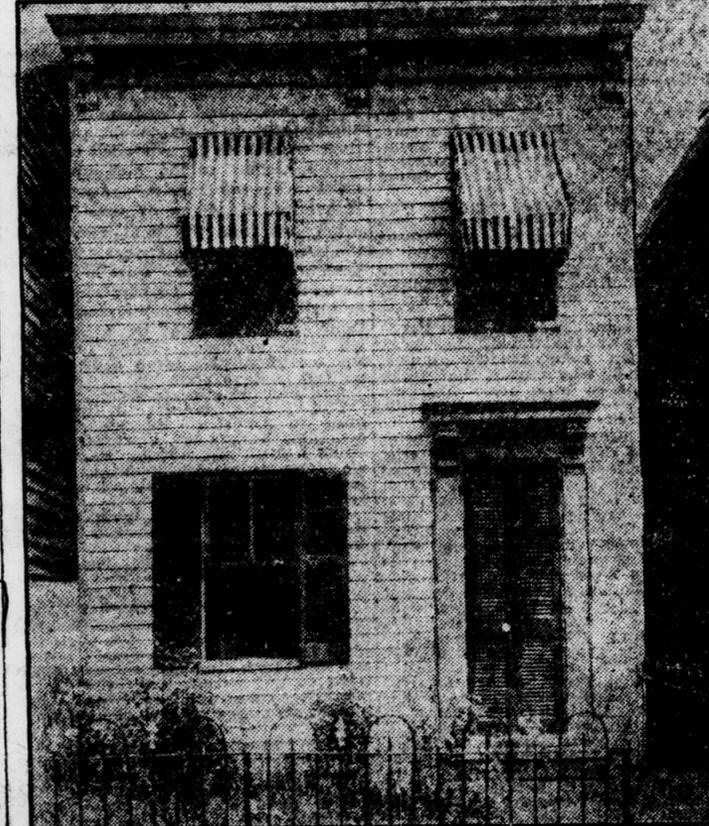
SOUSA IS WELCOMED AT WILLOW GROVE Large Audiences at Four Concerts Applaud New Music by "March King"

Lieutenant Commander John Philip Sousa returned to Willow Grove Park yesterday with his band for a five weeks' engagement and was accorded hearty receptions at each of four concerts by audiences which numbered from 6000 at the early afternoon concert to one of 12,000 at the final night concert.

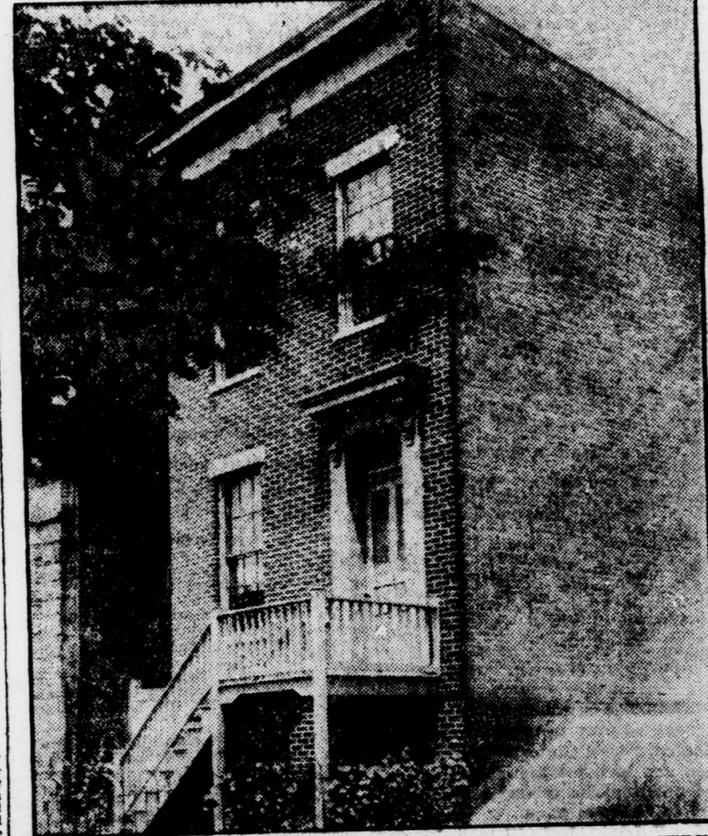
They were typical "Sousa audiences." They applauded the organization and the soloists liberally for all numbers written by composers other than Sousa. But it was evident they wanted and expected the Sousa marches. Every Sousa number, and the four programs were liberally interspersed with the marches and suites of the "March King," called forth outbursts of applause—the spontaneous, sincere type that is the real indication of approval to the musician or conductor.

The audiences were particularly appreciative of the several new compositions given, the outstanding number being the march, "Keeping Step With the Union," recently written by Mr. Sousa and dedicated to Mrs. Warren C. Harding, wife of the President. Another new number, and one which Mr. Sousa says has commanded unusual attention wherever it has been given by the band on tour, is a melange entitled "The Fancy of the Town," a composition in which have been combined parts of the favored composition of each year for a number of years past.

Five artists figured as soloists in the series of four concerts given on the first day of the engagement. They were Miss Marjorie Moody, soprano, and Miss Betty Gray, contralto. Instrumental soloists figuring in the first concert were John Dolan, cornetist; George J. Carey, xylophone, and J. Gurewicz, saxophone.



THE BIONDI HOME,



HOUSE IN WHICH JOHN PHILIP SOUSA WAS BORN, ON G STREET SOUTHEAST, THREE DOORS EAST OF CHRIST CHURCH, NAVY YARD.

Doylestown, Pa.
"Daily Democrat"
Mon. Aug. 8-1921

MARCH KING AT WILLOW GROVE

Commander Sousa Gets Flattering
Reception at Opening
Concerts

CROWDS ATTEND DESPITE RAIN

Lieutenant Commander John Philip Sousa and his band had to contend with Jupiter Pluvius in their initial concerts on Sunday, when the world-famous March King began his five weeks' engagement at Willow Grove Park, which will close the season of 1921 there. The rain, which held off all afternoon, descended in torrents just as the first evening concert opened, and the storm was very severe, interfering with a complete and satisfactory rendering of the night programs.

However, the big seating capacity of the music pavilion was taxed to its utmost to accommodate the crowds that turned out for what they regarded as the big event of the season, and Commander Sousa received a very flattering reception.

New Sousa Compositions

Several Sousa selections written since the director-composer was at Willow Grove the last time were played. His new march, "Keeping Step with the Union," was played for the first time at the first evening concert.

This short march is characteristically Sousa in composition, and bids fair to rival in popularity his "Union Forever" march. In fact, it somewhat resembles the earlier march, though more pretentious, with perhaps less swing, and some critics may think it less tuneful. It, however, has several surprisingly pretty passages, and in stateliness and dignity measures up to its title.

Four Delightful Concerts

Another new Sousa march, "On the Campus," was played at the first afternoon concert. One of the most catchy selections played during the day was a new caprice, "Fluttering Birds," by Gerne, which has a delightful melody and was beautifully rendered by the band. At the last evening concert Sousa's new wedding of favorite tunes of the past decade, under the title of "The Fancy of the Town," was warmly received.

The programs of the four concerts, while distinctively Sousa, were varied by other compositions, and the March King's many admirers were unthe most successful opening he has ever had at Willow Grove.

Ablly Assisted by Singers

The song soloists were Miss Marjorie Moody, soprano, and Miss Betty Grey, contralto, both of whom won unstinted applause. Miss Grey sang at the first afternoon and last evening concert. The re-rendering of "Love, Here Is My Heart," by Sileser, as the closing vocal selection, was a very fine bit of lyrical singing.

Miss Moody, who has a voice of fine tone quality, which she uses with marvelous skill, appeared to best advantage in her rendering of "Chanson Provencale," by Dell Acqua. As an encore she sang "O! Carolina."

Commander Sousa had his entire quota of musicians for the opening concerts and the band will be maintained at its full concert strength for the entire engagement. His favorite compositions of recent years will mark all the programs, so that at every concert the best music that Sousa has written, together with that varied and careful selection of other composers' best works, will be heard.

"Cincinnati Times Star"

Wed. Aug. 10, 1921

JOHN PHILIP SOUSA FIFTY YEARS BANDMASTER HAS CHEATED TIME

(TIMES-STAR SPECIAL DISPATCH.)

NEW YORK, August 10. — Fifty years a bandmaster, and just now rounding out his sixty-sixth year of healthy, happy life, Lieut. Com. John



Lieut. Com. Sousa.

Phillip Sousa is yet a boy at heart, a young man in physique and an athletic sportsman at the zenith of his superb physical attainments. How does he do it? If you regard his ruddy-brown skin, his brightly twinkling eyes, his gracefully nervous gestures with hand and baton, his care-free laugh, his erect and wiry figure, his staunch and nimble body, you will say: "He has cheated time." And he has. But how?

A horseman par excellence, a lover of outdoors, of good dogs, and of clean living; a worker, a sportsman, and enthusiastic for all the finer, stronger things of life; a sane optimist and an artist of the broadest and most human sympathies—these are the secrets of Sousa's perennial youth. The versatility of "The March King" is the more astounding in that his band—for a quarter of a century admitted to be the greatest in the world and now in the zenith of perfection—takes up most of his time. He has written novels and read hundreds of them; he entertains lavishly at his lovely Long Island home; he has made four tours of Europe and one around the world. He is an incessant composer and his marches are played "around the globe." His summer scores with shotgun and rifle this year were the highest of his annual contests at the traps and in the field. His record as teacher and conductor of marine bands for service in the navy in the war is part of the glorious history of the United States.

Philadelphia.

"Independent Gazette"
Aug. 11, 1921.

MUSIC and Other Art

[Written for The Independent-Gazette]

The weather man predicted showers for Sunday last; but few perhaps deemed the prediction announced a flood—or rather a succession of colossal cascades from thunder-and-lightning riven cloud heights. Yet time and again was such a phenomenon repeated on that day and night of Sousa's return to Willow Grove. Yet the March King marched in and on through the programs of the four concerts; with the aplomb and the cordiality that seem his by birthright. Ringing applause and ear-splitting thunderclaps he took with equal thanks, and stunted naught of his wonted liberality in encore-giving.

Goldmark, Moore, Arban, Verdi, Thomas, LeTheiere, Gerni, Dell 'Acana, Gulon, Garing, Silesu, Godfrey, Stillman and, of course, Sousa (in abundance) composed the menu of these four band music lunches. It looks like a curious potpourri in the mere naming; but the rhythm and the accent, the swing and the "punch" of the world-famous bandmaster gave sufficient symmetry to the heterogeneous material and evoked a sense of rounded completion.

Nor did Sousa, despite his knack of patting all together, make his cake too smooth and round; for he sprinkled nuts over it, leftly and discreetly, in the guise of soli by such well-known and cordially-welcomed artists as the Misses Marjorie Moody and Betty Grey, and John Dolan and George J. Carey. Miss Grey's contralto was heard first, in the opening concert of the afternoon, and likewise last, in the second night concert; while Miss Moody's soprano supplied the vocal seasoning for the other two performances. Xylophonist Carey headed the instrumental soloists, with Cornetist Dolan following him in the afternoon and giving a good-night at the last evening concert. Moreover—with apology for the omission—Saxaphonist Gurewick won applause for LeTheiere's "Gypsy Life," which would, naturally, otherwise create a thrill amid such an orgy of the elements. One could feel for the Romanies and gratulate one's self on the prospect of getting under something more sheltering than the invisible stars.

But had one then been informed that the car-tunnel was flooded, the inner chuckle would have doubtless been greatly abated. Yet that came later, after all; so that everything was moderately merry on that first concert night of Sousa's returning visit to Willow Grove.

"Philadelphia Record"

Aug. 14, 1921.

SOUSA AND HIS BAND AT WILLOW GROVE

Composer and Conductor Provides Diversified Programs
With Some of Own Works.

SOLOISTS FOR THE WEEK

Lancaster Countians to Be
Present on Thursday—De-
voted to Sousa Music.

The second week of the engagement of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park starts with the concerts of today. Programs compiled for the second week are as strikingly interesting as were those of the first week of the engagement. Splendid receptions have been given the March King and his organization of musicians and soloists during the first week, and no change will be made in the list of assisting artists during the second week. The soloists include Marjorie Moody, Betty Grey, John Dolan, George J. Carey, J. Gurewick and Henry A. Scheuler.

In all the concerts already given, compositions of the famous writer of march music—and other music as well—have played an important part. Despite the tendency of audiences to demand Sousa compositions, it can be said that he has not permitted his own works to dominate any of the concerts excepting on the "All Sousa Music" programs given once weekly. The bandmaster has acceded to many requests and has been liberal in his inclusion of his own marches, in all the programs, but he has followed his custom of presenting thoroughly well-balanced programs of the works of all the leading composers—with just the right proportion of Sousa music interspersed.



ELLIS McDIARMID.

The second of the All-Sousa Music days is scheduled for next Thursday, when the conductor and composer will again "dip into" his seemingly inexhaustible repertoire to present four programs, of a total of 20 selections, with every number one of his own compositions. Of course, all encore numbers will be Sousa compositions.

One of the unusual special days of the season is scheduled for next Thursday. One thousand motorists from Lancaster and surrounding towns will participate in a run to the park, and will spend a day in the open. It is expected the party of picnickers will number 6000. The Athletic Field and several of the picnic groves will be reserved for the use of the Lancaster county visitors. The outing is planned by the Lancaster Automobile Club.

On Saturday the annual Grand Army of the Republic Day is scheduled. The "thin blue line" of veterans of the civil war will meet again, as has been the custom for a number of years, in reunion at Willow Grove. There will be a program of entertainment provided for the veterans, with dress parade and campfire features. A number of smaller excursion and reunion events is planned for the week.

MUSIC and Other Art

[Written for The Independent-Gazette]

Rain saluted Sousa also on his second Sunday at Willow Grove, although not in such an amazement of downfall as on the initial day of his engagement; yet it had, of course, a deterrent result in the matter of attendance, with showers coming and going until darkness set in, when the stars stole forth and the temperature dropped to chilliness. Continuing from last week are the same soloists to whom this week others are added—Flutiest McDiarmid; Schueler and Danner, whose cornets now and then take the place of Doland's more familiar instrument of the same kind. Kunkel, on the piccolo, and Deluca on the euphonium; whilst Miss Winifred Bambrick's harp is come to vary the soil of the soprano and the contralto singers, Miss Marjorie Moody and Miss Betty Grey. Sunday's music, however, called only upon the special artists of the preceding week, the Misses Moody and Grey singing in their usual collocation, with the cornet of Dolan, the saxophone of Gurewich, and the xylophone of Carey to reinforce them.

There were sixteen names on the four printed programs of last Sunday exclusive of Sousa's name which appeared often in encores, although four times only in the regular schedule. Three of these numbers were suites and, by such a token, more or less important, the last of them being "Sheridan's Ride," whose realism (or attempts thereat) in the effects of musketry, bugle-blowing, and clatter of horse-hoofs always arouse the enthusiasm of the fighter or the adventurer, which ordinarily dwells in boys and not seldom in men. It is the equivalent in human terms of that elemental fire, whose presence as a warmth giver or a food preparer is so grateful, so benignly beneficial, yet, when enormously intensified or expanded, produces forest fires and city-destroying conflagrations. But "Sheridan's Ride" is an admirable stimulant on so wet and chilly a night as was that of last Sunday.

Popular liking is the lucky fate of all the soloists who appeared last Sunday; but George L. Carey is becoming a particular favorite because of his skill upon the xylophone. He succeeds to a surprising extent in making that ungrateful, imperfect, flat-sounding instrument sing. Indeed, at the present progress of his proficiency, in twenty-five years Mr. Carey might create a sort of vocal Frankenstein out of his curious wooden apparatus! To be serious, however, there are at times effects upon the xylophone that remind one of the peculiar charm of the Russian balalaika—veritably, a windy, wild-wood allurements!

Last week Thursday was the opening "Sousa Day" for the present stay of the March King at Willow Grove; and, if not "for the Irish," it was at least "a great day" for Sousa's special admirers. There were twenty-one numbers, in all, without counting, of course, the numerous encores, some of which, however, were not Sousa's offspring. Among the program pieces of the first evening concert was the "Memorial" march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt, and destined to make its stately yet touching appeal long, long perhaps after many of its fellow marches are forgotten. Both title and music have a fine appropriateness. The former is very significant; the latter, sweeping with a drapery-suggestive dignity in varying volume of tone, now plangently immense, anon subdued to mere susurrations.

To the present writer it is one of the finest things that Mr. Sousa has ever penned—a march that more than marches on; that sinks deep, with a glowing solemnity.

Sousa is great for reminiscences—in music—and is thoughtful of many composers in such recallings. During last week and this he has thus paid tribute to Tchaikowsky, Verdi, Gounod, Meyerbeer, Moskowski, Tosti, Berlioz, and other composers of lesser note. He favors, likewise, the playing of fantasies on favorite operas, which is frequently, in band performances more satisfactory than to give the numbers in their regular arrangement and completeness, since there are so many details that a band cannot properly present, while in "fancy" the small things may be omitted and the big things selected for their special adaptability to the sonorous and clanging effects that predominate in band music.

The Misses Moody and Grey sing, also, many opera selections; so that Verdi, Bizet, Gounod, Puccini, and others do not suffer in silence after the profuse vocality bestowed upon them whilst Conductor Leps was at Willow Grove. Nevertheless, the more popular class of songs predominates in their repertory of these days.

On Saturday of last week there was a sort of rhythmic activity going on at Willow Grove, the results of which could not be termed precisely musical. It had only "the music of the spheres" distinctive and unmistakable in all they to justify any melodious allusion. In plainer words, the Boy Scouts had a festival on that day and a lively, long-continued, and numerous paraded swimming contest. The boys certainly enjoyed those "rhythms," and the merry tumult and excitement that accompanied their own hilarity and, chiefly unclad, freedom from all rules save those of their watery game!

WILLIAM STRUTHERS.

Caruso

For Mr. John Philip Sousa

with the best wishes
of W. S.

August 19, 1921

Beneath the sun of Napoli,
Whose vineyards hide dark lava scars,
There came a vocal ecstasy

That swept from earth to moon and stars —

A voice of such Vesuvian glow
That at it frozen hearts would melt,
Yet pure as Alpine fields of snow

Where pilgrims come in prayer kneel —

A voice of song so passing rare
That ages, under any clime,
May over land and ocean fare
And leave bereft the ear of Time —

Caruso, loved beneath Southern skies,
And loved when midnight sunset dips,
Hushed in the dreamless slumber lies —

Caruso, who gave Vision lips!

A gloom descends on all that sing —
The harp of gold, with torn, mute strings,
Is broken, shattered in the dust —

Yet into it Remembrance clings
With glances of resplendent wings

Beyond the touch of moth or rust!

William Struthers

153 West Labor Road

Gray - Philadelphia

August 8, 1921

Philadelphia Record

Aug. 27-28.

Aug. 28, '21.

Music of the Moment

By AGNES GORDON HOGAN

THE stay of Sousa and his band at Willow Grove is always an occasion for rejoicing to those attuned to the spirited music to be heard while the famous composer and conductor gives his series of annual concerts at that delightful resort. It is always a matter of regret to realize that the Sousa temperament, so peculiarly characteristic in its grasp of things American, must be traced to an inherited mixture of Spanish and Portuguese blood, although Sousa was born in this country, and, of course, regards himself as such an American as though he were the descendant of several generations of native stock. Despite the temperamental endowment of his ancestry, Sousa has been the instrument of bringing to this country a world-wide recognition of the distinctive type of music associated with his name, and generally regarded by foreigners as typically American.

So far, in the musical history of our country, only two composers, Sousa and MacDowell, have exhibited that rarest of all gifts, originality, have expressed themselves in a new way, sounded a different note. Miles apart in style, they yet had in common the power of expressing new beauties in a fine art, were distinctive and unmistakable in all they did. MacDowell is still an unexplored writer, only his most obvious, if he could ever have been said to have written an obvious thing, having attained popularity; Sousa, master of a style that instantly awakens popular response, through the irresistible manipulation of rhythm, has created for himself a position absolutely unique in the history of composers.

The only composer who ever approximated like eminence, with one style of popular music, was Strauss, the waltz king of Vienna. Sousa, the march king, with his fascinating personality and great

energy, has made friends for himself and his band in all corners of the globe, his transcontinental tours and trips around the world bringing him in contact with practically every civilized land and some only half-civilized. Everywhere his music has awakened keenest response, its vitality and gayety sounding a note that all countries could instantly understand. While Sousa has not confined his talent to writing marches, but has been the author of several successful books, and some of the most popular of light operas, his marches have made a tremendous appeal, have flashed across the musical horizon with such radiance that his fame will eventually rest on his peculiar power in that direction. He has the gift of appealing directly and forcefully to the hearts of people. Without the preserving quality of subtlety, his music, for all its frankness and simplicity, retains the fine quality of freshness and will undoubtedly survive the test of time. He, more than any other writer, can be said to be the composer of the people, in the sense that his clear, unornamented airs and vigorous, straight rhythms, can be appropriated unconsciously by the musically uneducated, while, at the same time, persons of more experience musically cannot fail to appreciate the great gift inherent in the mastery of such a style.

Not only has Sousa written music that set all the country dancing, but he was instrumental in bringing to the attention of the world the proficiency of the Marine Band of Washington, which he developed to a high state during his years of leadership of that organization, years which embraced the presidencies of Hayes, Garfield, Arthur, Cleveland and Harrison, and which brought the band back to America, after a European tour, as one of the world's famous bands, a position which it still retains. Sousa's stay at Willow Grove will doubtless be enjoyed by his thousands of admirers.

WILLOW GROVE PARK

Continuation of the Successful Engagement of Sousa and Band.

The fourth week of the engagement of Lieutenant Commander John Philip Sousa and his band, at Willow Grove Park, starts with the concerts of today. Fifteen days remain of the season. The soloists for this week will be Mary Baker, soprano, replacing Marjorie Moody, who has entertained vast throngs during the three weeks she has been at the park; Ruth Lloyd Kinney, contralto; John Dolan, cornetist; Arthur Danner and H. A. Scheuler, cornetists; George Carey, xylophone soloist; Joseph De Luca, euphonium soloist; J. Gurewich, saxophone soloist.

On Tuesday and Wednesday the third annual picnic of the Philadelphia Rapid Transit Co-operative Welfare Association is scheduled to be held at the park. On these two days thousands of men employed in the numerous departments of the company will meet at the park. The program includes sporting and athletic events for trophies; a baby show, in which parents will enter their children in a competition to determine the prettiest, the fattest, most perfect baby; swimming contests in the lake and addresses to the trolley men by officials of the company.

Audiences at Willow Grove last Sunday and during the week fully demonstrated the wonderful hold Sousa has on the public and the intense appreciation in which his music is held. It is estimated that more than 50,000 people heard the four concerts last Sunday. Again, on Thursday afternoon and night, when the third of the series of concerts devoted exclusively to Sousa music were given, the audiences were extremely large. The fourth of the all-Sousa music programs has been prepared for next Thursday afternoon and night. Each of the four concerts will be featured with a Sousa-written suite, the four selected numbers being "Tales of a Traveler," "Three Quotations," "By the Light of the Polar Star" and "People Who Live in Glass Houses."

Achievements of a Bandmaster

It is about forty years since John Philip Sousa, enlisting in the service of the United States, started upon his career as leader of the Marine Corps Band, in Washington, District of Columbia; about thirty years since he launched an independent organization and began to be nationally famous as a conductor and as a writer of military marches; and four years since he instituted, as a lieutenant in the United States Naval Reserve forces, his program of band reform at the training station at Great Lakes, Illinois. Renowned as director of official concerts in Washington, applauded the country over, both as a conductor of his own group of performers, and as a visitor, conducting special aggregations of players in cities here and there, and finally honored, in the war period, with the post of instructor-in-chief of the musicians of the United States Navy, he is doubtless to be accounted the most important American bandmaster of his day. As for his rank among American composers, nobody can determine that yet.

In the course of appearing before the public, he has acquired certain traits which mark him as a traditional artist and at the same time which set him off as an individual entertainer. Of these, two may be mentioned which indicate particularly the good humor of the man. One of his characteristics is perhaps found in all great conductors, and that is a tendency toward eccentric gesticulation. In fact, the more remarkable conductors are for seriousness of heart, the more inclined they seem to be to flippancy of hand. The generalization applies to those who hold the baton over orchestras no less than to those who hold it over bands. The conductors who are the most distinguished for style, are pretty sure to be the most incorrigible for manner. The only difference is that the thing can be carried nearer to the point of buffoonery in a band than in an orchestra. The Sousa method of conducting, hands held low and both arms swinging backward toward the audience and forward toward the players, like parallel pendulums, is an odd and fantastic procedure that can be travestied all you will, but can never be imitated. Another of the march composer's habits is a superabounding willingness to give encores. And to crown his achievements of four decades, Sousa announces, by way of what may be called a grand encore, a tour, to begin before long, with eighty-five instrumentalists, and to cover the United States, Canada, and Cuba.

Of all the doings of Sousa, probably the thing about which the least got recorded in the public press was his accomplishment as musical director at the Great Lakes Training Station between May, 1917, and the time when war preparations ceased. When he first went on duty there were 150 musicians at the station. Others were recruited, so that in October, 1918, there were 4300 in active service and about 1100 were taking instruction. When the undertaking was in full swing, Lieutenant Sousa arranged with the commandant of the station to form as the principal unit a "band battalion," with an enrollment of 300 officers and men. On parade, the men were formed in four divisions, including fifteen files of sixteen men each and one file of twelve men, and besides that, two files of field music of sixteen men each. The petty officers included four bandmasters, one drum major, and one master-at-arms. Lieutenant Sousa commanded. On grand reviews not only the band battalion but also all the regimental bands were at certain moments brought together, when from 1000 to 1200 men marched and played together.

Such a pageant of brass as this could hardly take place in time of peace, and it could be attended by comparatively few people in time of war. The outcome, under unskilled direction, might easily be mere noise and bombast, but with Lieutenant Sousa in charge it must have been impressive. The enterprise has passed into history, but it is worthy of being recalled as raising the question whether, after all, Sousa is not more aptly called the "march king" than his skill at inventing melody and at weaving the parts in an instrumental score imply. Briefly, if Sousa stands for one idea above another, is not that idea the parade? He makes a good showing, indisputably, when compared with men like Creatore, the Italian, and Parès, the Frenchman, who specialize in interpreting adaptations of orchestral music; but without much question he makes his best showing as the director of the marching column wearing a bearskin cap and doing tricks of jugglery with a ball-tipped, gold-braided stick. The man who does that never leads the procession nor the band nor anything else. He is only meant to catch the eye of the boy on the fence or of the girl in the window. The job is done, really, at rehearsal, long before anybody turns out in the street. It is all in the tone and the rhythm of the playing, and those are considerations, especially as they apply to the march form, of which Sousa is a well-nigh incomparable master.

Nobody who heard the Great Lakes Band playing at the head of the Liberty Day parade in Fifth Avenue, New York, on October 12, 1918, with Lieutenant Sousa in command, can ever forget the tone, so exquisite was its purity, or the rhythm, so majestic was its pulsation. But the matter need not be illustrated so specifically. Sousa's men march, in imagination, even when they play in a band stand or on a concert-hall platform. And those who listen may, in fancy, see the procession advance and pass, or they may feel themselves, better still, taking part in it as marchers.

SOUSA AND HIS BAND
AT WILLOW GROVE

Third Week of Engagement Begins Today—New Soloist at the Concerts.

FIREMEN TO HAVE OUTING

Woodside Park Continues to Commend Itself to Great Crowds of People.

The third week of the engagement of Lieutenant Commander John Philip Sousa and His Band, at Willow Grove Park, starts with the concerts of today. Only 22 days of the 1921 season remain—a period of just one day more than three weeks in which Philadelphians and residents of adjacent towns will have opportunity to spend a day or an evening at Willow Grove.

The prestige of Lieutenant Sousa and the appreciation of his music have been emphasized during the first two weeks of the engagement by the largest crowds of the season at Willow Grove. This condition has been particularly emphasized on each of the days devoted ex-



RUTH LLOYD-KINNEY.

clusively to Sousa music. The big music stadium has been filled to overflowing, and the normal concert periods seem all too short for the ardent music-lover. The third of the "All Sousa Days" will be on Thursday.

The artist soloists for the third week include Marjorie Moody, soprano, who enters upon her final week; Ruth Lloyd Kinney, contralto, who will be heard for the first time at Willow Grove; John Dolan, cornetist; J. Gurwehich, saxophonist; George J. Carey, xylophonist; Elsie McDiarmid, flautist; Joseph De Luca, euphonium player, and J. H. Scheuler, trombonist.

The chief special event of the week will be the annual demonstration of the Montgomery County Firemen's Association, on Saturday. Sixty-five volunteer fire companies from all parts of Montgomery county will send delegations to the demonstration. There will be a parade of uniformed firemen, an exhibit of modern types of motor fire apparatus and demonstrations and tests—for trophies—to emphasize efficiency of the fire protective system of the county. The demonstration is made an annual feature at Willow Grove.

SUN

ss New York City

SOUSA UNABLE TO HEAR
HIS OWN BAND'S MUSIC

Conductor Receives Treatment for Deafness in Philadelphia.

Special Despatch to THE SUN.
PHILADELPHIA, Aug. 23.—John Philip Sousa, the famous bandmaster, has not been able to hear his own music, it was learned to-day.

While most of his auditors could hear and enjoy every note or combination of notes he gracefully drew from his brass-throated choir, the conductor himself heard most of the notes indistinctly and the higher and finer notes of the wood wind instruments and the cornet practically not at all.

The bandmaster lately, however, has become a patient of a physician of this city, and although he has received only two treatments declares he can now hear much that he formerly missed. In fact, he expects in a short time to be restored to full acuteness of hearing.

CALL IT ANYTHING YOU LIKE

This sounds like a fish story and it is a fish story and the fish ain't got no tail and the picture proves it and you can call it any old name you darn please and get away with it! Sam Moore caught it.



From AUG 23 1921
Evening Globe
New York

TAILLESS FISH;
YES, IT'S REAL

It's here—but nobody knows what to call it.

It lives in the water. It can swim with lightning speed. It has skin like a shark, a mouth like a sole, spike-like fins that protrude perpendicularly from its belly and its back, its eyes are about the size of a salmon's, and, unlike most habitants of the sea, it has nostrils.

Most folks agree it must be a fish. But men who have put out through the Golden Gate for years to spread their nets are at a loss to tell its right name or even to hint at its family. And scientists, too, are perplexed over the mysterious new arrival.

No one here ever saw one until Tuesday. A whole school of them have invaded the bay. A launchman sighted one Tuesday morning and when he told friends what he had seen they smiled to themselves and put it down for another fish story.

Then that afternoon M. Shinkel, steward of the President, caught one off Pier 18 and yesterday Sam Moore caught another with a boat hook at Pier 24, at the foot of Fourth street.

Moore's catch was two feet five inches long, one and a half feet wide, nine inches from back to belly and each of the spike fins was a foot long. The mouth was only an inch in diameter.

Naval weather observers report that there have recently been disturbances on the bottom of the Pacific and one of them advanced the theory yesterday that the new visitors may be members of a school of deep sea fish that have fled from their usual haunts because of the seismic upheavals on the ocean's floor.

SOUSA UNABLE TO
HEAR OWN MUSIC;
VISITS OSTEOPATH

(Special Despatch to The Globe.)
PHILADELPHIA, Pa., Aug. 23.—John Philip Sousa, the famous band master, has not been able to hear his own music, it was learned to-day.

While most of his auditors could hear and enjoy every note or combination of notes he gracefully drew from his brass-throated choir, the conductor himself heard most of the notes indistinctly and the higher and finer notes of the wood-wind instruments and the cornet practically not at all.

The band master lately, however, has become a patient of an osteopathic physician of this city, and, although he has received only two treatments, declares that he can now hear much that he formerly missed. In fact, he expects in a short time to be restored to full acuteness of hearing.

JOHN PHILIP SOUSA
UNDER DOCTOR'S CARE

[By International News Service.]
PHILADELPHIA, August 23.—John Philip Sousa has been for some time unable to hear his own music distinctly, it was revealed for the first time today. The famous bandmaster is in the care of Dr. George D. Noebeling, of this city. He shows marked improvement and expects to be restored to full power of hearing shortly. Since his ear affliction, it was learned, the finer notes of the wood-wind instruments and the cornet practically escaped the conductor, who directed his brass-throated choir largely by long training and intuition.

S. WEDNESDAY, AUGUST 24, 1921.

SOUSA CAN'T HEAR HIS OWN MUSIC, DIRECTING PLAYERS BY INSTINCT

BANDMASTER UNDERGOING TREATMENT TO REMOVE CONDITION AFFECTING HEARING. NOTED BANDMASTER UNDERGOING TREATMENT FOR PARTIAL DEAFNESS

SOON WILL BE NORMAL

[BY GAZETTE TIMES PRIVATE WIRE.]
(New York Times Service.)

PHILADELPHIA, Aug. 23.—John Philip Sousa, the famous bandmaster, has not been able to hear his own music, it was learned today.

While most of his auditors could hear and enjoy every note or combination of notes he gracefully drew from his brass-throated choir, the conductor himself heard most of the notes indistinctly and the higher and finer notes of the wood-wind instruments and the cornet practically not at all.

The bandmaster lately, however, has become a patient of a physician of this city, and although he has received only two treatments, declares he can now hear much that he formerly missed. In fact, he expects in a short time to be restored to full acuteness of hearing.

The doctor, describing the case, says that his patient is but one of thousands so afflicted. "As a person grows older," said the physician, "he contracts a so-called condition of catarrhal deafness, a sort of overgrowth of adipose tissue lining the air passages in the naso-pharynx. With an ordinary person this might not be such a serious matter, but with a musician it is vital."

So the physician has been subjecting the bandmaster to "finger surgery," which he explains is breaking up this tissue and causing the blood to circulate, thus restoring a normal condition in those parts which affect the hearing.

In a short time it is believed that Mr. Sousa will not have to depend on instinct largely to govern him in conducting his concerts and that he will be able to add a flavor of that old-time "zip" that once did so much to make him famous.

SOUSA, FAMOUS MARCH MASTER, CAN HEAR AGAIN

Philadelphia, Pa., Aug. 23.—[Special.]—John Philip Sousa, the famous band master, is again able to hear his own music, it was learned today.

The band master lately has become a patient of an osteopathic physician of this city, and, although he has received only two treatments, declares he now hears much he formerly missed. In fact, he expects in a short time to be restored to acuteness of hearing.

"As a person grows older," the physician said, "he contracts a so called condition of catarrhal deafness, a sort of overgrowth of adipose tissue lining the air passages."

The physician has been subjecting Sousa to "finger surgery," which, he explains is breaking up this tissue and causing the blood to circulate, thus restoring a normal condition.

Chicago Tribune
8-24-1921

New York "Globe"
8/27/21

SOUSA IS SO DEAF THAT HE CAN HEAR DINNER BELL'S FAINTEST TINKLE

PHILADELPHIA, Aug. 27.—John Philip Sousa, expressing amusement over reports published here that he had become so deaf that it was necessary for him to lead his band "by instinct," has sent the following telegram to a friend in Milwaukee:

"Mark Twain remarked on hearing that he was deaf that the report was largely exaggerated. So is the one that my hearing is impaired. I can hear the faintest tinkle of the dinner bell."



John Philip Sousa.

From AUG 24 1921
Morning Telegraph
New York

SOUSA IS TOO DEAF TO HEAR OWN BAND

Famous Conductor's Audition Improves, However, After Visiting a Philadelphia Physician.

(Special Dispatch to The Morning Telegraph.)
PHILADELPHIA, Aug. 23.

John Philip Sousa, the famous bandmaster, has not been able to hear his own music, it was learned today.

While most of his auditors could hear and enjoy every note or combination of notes he gracefully drew from his brass-throated choir, the conductor himself heard most of the notes indistinctly and the higher and finer notes of the wood-wind instruments and the cornet practically not at all.

The bandmaster lately, however, has become a patient of a physician of this city, and although he has received only two treatments declares he can now hear much that he formerly missed. In fact, he expects in a short time to be restored to full acuteness of hearing.

From AUG 24 1921
AMERICAN
New York City

Sousa's Hearing Badly Impaired

PHILADELPHIA, Aug. 23.—The music that John Philip Sousa draws from his brass-throated choir as he wields the baton which made him famous is barely audible to the celebrated bandmaster.

It became known today that Mr. Sousa has lately become a patient of Dr. George D. Noebeling, an osteopathic physician of this city, for impaired hearing.

The conductor can hear most of the notes of his band only vaguely, and the higher and finer notes of the wood wind instruments and cornet he cannot hear at all. He has been conducting largely through intuition.

It is believed that under the treatment, which has already resulted in a marked improvement, Mr. Sousa will eventually regain his hearing.

FROM AUG 24 1921
EVENING JOURNAL,
New York City

FINGER SURGERY HELPS SOUSA'S DEAFNESS

Philadelphia Surgeon Tries Novel Treatment on Bandmaster.

PHILADELPHIA, Aug. 24.—John Philip Sousa is reported to-day as recovering from an affection of the ear which for several months has made him deaf.

The bandmaster, however, has become a patient of physicians of this city, and although he has received only two treatments declares he can now hear much that he formerly missed. In fact, he expects in a short time to be restored to full acuteness of hearing.

The physician has been subjecting the bandmaster to "finger surgery," which he explains as breaking adipose tissue and causing the blood to circulate, thus restoring a normal condition in parts that affect the hearing.

It is believed in a short time Mr. Sousa will not have to depend on instinct largely in conducting his concerts, and that he will be able again to add a flavor of the old-time "zip" that once did so much to make him famous.

From AUG 23 1921 L
TELEGRAM
New York City

SOUSA AGAIN CAN HEAR BAND PLAY

Famous Leader Has Been Partially Deaf, but Is Undergoing Treatment.

(Special to The Evening Telegram.)
PHILADELPHIA, Pa., Tuesday.—John Philip Sousa, the famous bandmaster, has been unable to hear his own music, it was learned today.

While most of his auditors could hear and enjoy every note or combination of notes he gracefully drew from his brass-throated choir, the conductor himself heard most of the notes indistinctly, and the higher and finer notes of the wood-wind instruments and the cornet practically not at all.

The bandmaster lately, however, has become a patient of an osteopath of this city, and although he has received only two treatments, declares he can now hear much that he formerly missed. In fact, he expects in a short time to be restored to full acuteness of hearing.

The doctor, describing the case, says that his patient is but one of thousands so afflicted.

"As a person grows older," said the physician, "he contracts a so-called condition of catarrhal deafness, a sort of overgrowth of adipose tissue lining the air passages in the naso-pharynx. With an ordinary person this might not be such a serious matter, but with a musician it is vital."

So the physician has been subjecting the bandmaster to "finger surgery," which, he explains, is breaking up this tissue and causing the blood to circulate, thus restoring a normal condition in those parts which affect the hearing.

In a short time it is believed that Mr. Sousa will not have to depend on instinct largely to govern him in conducting his concerts and that he will be able to add a flavor of that old-time "zip" that once did so much to make him famous.

ESTABLISHED 1881
From AUG 23 1921
EVENING WORLD
New York City

NOTED CONDUCTOR COULDN'T HEAR HIS OWN BAND PLAY

Sousa Led Largely by Instinct but Now Expects to Regain Lost Faculty.

(Special to The Evening World.)
PHILADELPHIA, Aug. 23.

John Philip Sousa, the famous bandmaster, has not been able to hear his own music.

While most of his auditors could hear and enjoy every note or combination of notes from his musicians' instruments, the conductor himself heard most of the notes indistinctly and the higher and finer notes of the wood-wind instruments and the cornet practically not at all.

The bandmaster lately has been undergoing treatment here for deafness and declares that he can now hear much that he formerly missed. In fact, he expects in a short time to be restored to full acuteness of hearing and will not have to depend on instinct largely to govern him in conducting his concerts.

From AUG 23 1921
EAGLE
Brooklyn, New York

Sousa, Partly Deaf, Leads Band He Scarcely Can Hear

(Special to The Eagle.)
Philadelphia, Aug. 23.—John Philip Sousa, the famous bandmaster, has not been able to hear his own music, it was learned today.

While most of his auditors could hear and enjoy every note or combination of notes he gracefully drew from his brass-throated choir, the conductor himself heard most of the notes indistinctly, and the higher and finer notes of the wood-wind instruments and the cornet practically not at all.

The bandmaster lately, however, has become a patient of an osteopathic physician of this city, and, although he has received only two treatments, declares that he can now hear much that he formerly missed. In fact, he expects in a short time to be restored to full acuteness of hearing.

Philadelphia
Public Ledger 8/23/21

SOUSA CAN'T HEAR OWN BAND'S MUSIC

Famous Conductor Undergoing Treatment and Hopes to Have Deafness Cured Soon

DOCTOR EXPLAINS CASE

John Philip Sousa, the famous bandmaster, has not been able to hear his own music.

While most of his auditors could hear and enjoy every note or combination of notes he gracefully drew from his brass-throated choir, the conductor himself heard most of the notes indistinctly and the higher and finer notes of the wood-wind instruments and the cornet practically not at all.

The bandmaster lately, however, has become a patient of Dr. George D. Noebeling, an osteopathic physician of this city, and, although he has received only two treatments, declares that he can now hear much that he formerly missed. In fact, he expects in a short time to be restored to full acuteness of hearing.

Dr. Noebeling, describing the case, says that his patient is but one of thousands so afflicted. "As a person grows older," said the physician, "he contracts a so-called condition of catarrhal deafness, a sort of overgrowth of adipose tissue lining the air passages in the naso-pharynx. With an ordinary person, this might not be such a serious matter, but with a musician it is vital."

So the physician has been subjecting the bandmaster to "finger surgery," which he explains is breaking up this tissue and causing the blood to circulate, thus restoring a normal condition in those parts which affect the hearing.

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The bandmaster lately has been undergoing treatment here for deafness and declares that he can now hear much that he formerly missed. In fact, he expects in a short time to be restored to full acuteness of hearing and will not have to depend on instinct largely to govern him in conducting his concerts.

SOUSA, FAMOUS MARCH MASTER, CAN HEAR AGAIN

Philadelphia, Pa., Aug. 23.—[Special.]—John Philip Sousa, the famous band master, has been able to hear his own music, it was learned today.

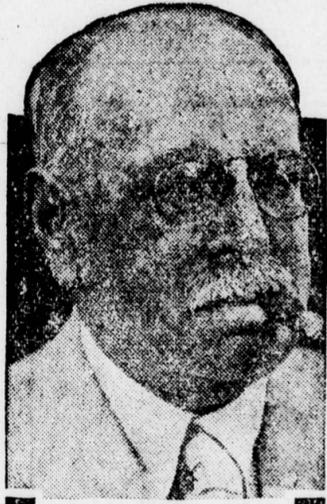
The band master lately has become a patient of an osteopathic physician of this city, and, although he has received only two treatments, declares he now hears much he formerly missed. In fact, he expects in a short time to be restored to acuteness of hearing.

"As a person grows older," the physician said, "he contracts a so called condition of catarrhal deafness, a sort of overgrowth of adipose tissue lining the air passages."

The physician has been subjecting Sousa to "finger surgery," which, he explains is breaking up this tissue and causing the blood to circulate, thus restoring a normal condition.

Philadelphia
"Public Ledger"
8 24, 21

Sousa Speaks



JOHN PHILIP SOUSA
Willow Grove

Meet Lieutenant Commander John Philip Sousa, minus his military accoutrements, or his military regalia, and hear what he has to say on the success of musicians.

Lieutenant Commander Sousa, who, with his band, is filling a highly successful engagement at Willow Grove Park, has had such success in his own life that whatever he may say on the subject will be considered of value. Therefore, his declaration that envy is the greatest obstacle to success comes with popular force.

"Wherever the musician has envy," declared the "March King" in an interview one evening last week, "he stands weakened before his profession and his auditors. It is always proper to admire, applaud and acknowledge greatness in others. If you are worthy, you will very soon find that the world acknowledges you. One should remember that the first consideration in a career is a respect for the public. The public is always hunting for cleverness, but the public does not want you to say, 'I am clever; you are not, bow to my superiority.'"

"It is well to remember that the composite brain of the public is greater than yours, however brilliant you are or think you are. It is well to remember that to be successful one must play direct or compose up to the public. It is the greatest nonsense to imagine that success depends on playing down to the public."

"I believe it is fatal to success to consider at the beginning the financial gain either for the composer or the player. As soon as artistic recognition has been acknowledged financial recognition follows as the day the night. Therefore let me give this message to the aspiring artist—be true to yourself, to your fellow man and to your art, and, unless you are extremely unfortunate, your life will be a life of gladness."

The Week at Willow Grove

The third week of the engagement of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park begins with the concerts of today. Twenty-two more days of the 1921 season remain. The third of the "All-Sousa Days" will be next Thursday.

The artist soloists for the third week will include Miss Marjorie Moody, soprano soloist, who enters upon her third and final week; Miss Ruth Lloyd Kinney, contralto soloist; John Dolan, cornetist; J. Gurewicz, saxophone soloist; George J. Carey, xylophone soloist; Ellis McDiarmid, flute soloist;

Joseph Deluca, euphonium soloist, and J. H. Scheuler, trombone soloist.

The chief special event of the third Sousa week will be the annual demonstration of the Montgomery County Firemen's Association next Saturday. Sixty-five volunteer fire companies from all parts of Montgomery County will send delegations to the demonstration. There will be a parade of uniformed firemen, an exhibit of modern types of motor fire apparatus and competitive demonstrations and tests for trophies. This demonstration is an annual feature at Willow Grove.

SOUSA

Sousa, king of bandmasters, confesses that he has been hard of hearing for some time, and couldn't hear much more than a jumble when his men played.

Osteopathy is restoring his hearing.

How could he direct a band when he couldn't hear how they were playing? The answer probably is that Sousa has his musicians so well trained they didn't require directing in the emergency.

An organization runs along automatically when built up and perfected by a genius like Sousa. Momentum, acquired from its creator, carries it.

Aug. 28, '21.

THE PHILADELPHIA RECORD

SOME SOUSA RUMORS WITHOUT FOUNDATION

Bandmaster Amused by Recent Declaration That He Could Not Hear His Band.

RECALLS DAYS IN HIS PAST

Commercial Travelers' Irresponsible Declarations as to Composer's Achievements.

Just because John Philip Sousa went to an osteopath to have a slight catarrhal condition of nose and ear remedied, an enterprising and enthusiastic newspaperman last week insisted that the composer was so affected that the bandmaster could not hear his band as it responded to his baton at Willow Grove Park. Sousa saw the printed statement and smiled. He could have been annoyed, even angered. However, his sense of humor came to his rescue and made him see the funny side of the statement.

"I might say," said he to some friends, "that, as in the case of the reported death of Mark Twain when he was hale and hearty, the report is greatly exaggerated. You will remember that is the comment Twain made. In reality, I am in the best of condition except that I have taken several osteopath treatments to relieve my slight catarrh. But people will talk and I suppose a lot of men and women are convinced that I have lost my hearing. I thought I detected some of my audience looking askance at me, to notice whether I was not able to hear my band. I suppose they thought I ought to have an ear trumpet as my musical instrument instead of a baton. Wouldn't it be funny if I should use the trumpet to try to discover whether there had been responsive applause—turning the instrument towards the audience and not giving an encore unless I heard enough hand-clapping through the sounder."

"It is the rumor that is without foundation that is generally most widely promulgated. I have had a lot of amusing experiences among that line. I remember on one occasion that, after I had directed one of my compositions, a young woman, one of the gushing kind, came forward to say: 'Mr. Sousa, your composition is divine. You surely must have been inspired.' My wife, who was then in her glorious youth and who was of great beauty was at my side. I turned to her and put my hand on her shoulder. 'She is my inspiration,' I declared. The incident would have passed

"Public Ledger"
Philadelphia.
Sept. 4, 1921.

Philadelphia's Claim to Sousa

The name of John Philip Sousa is associated with Philadelphia musical life to a degree seldom realized by those who hear the famous bandmaster annually during his engagements at Willow Grove Park and who do not recall that it was here that he spent youthful years, partly at the Chestnut Street Opera House as a violin player, partly at the Centennial Exhibition with the Offenbach Orchestra and then at the Arch Street Theatre as conductor of the orchestra for Mrs. John Drew, Sr. Sousa has a warm spot in his heart for Philadelphia. He married a native of this city and he knows personally hundreds of prominent residents who are eager always to entertain him in their homes. Unfortunately, he is not able to accept the hospitality so freely offered, but as he is a member of the Huntingdon Valley Country Club it is possible for him to receive many of his admirers and close friends there where it is his delight to be a dinner post.

It was during his period as conductor at the Arch Street Theatre here that he was asked to accept the leadership of the Marine Band at Washington. A representative of the Navy Department came especially to this city to hear Sousa, whose reputation was then growing and, without knowledge of the young man, reported that he was unquestionably the right man for the place. Thus it was that Sousa returned to his native city in 1880 to take charge of the Marine organization of musicians, and he remained there until 1892. It was during that period that he attained international fame as the composer of distinctive marches, but, contrary to general belief, his early compositions did not bring him great financial return, as he was not then sufficiently alive to the possibilities of "royalties." For instance, he sold outright his famous "Washington Post" and "High School Cadets" marches, still today of the greatest popularity, for \$35 each.

Sousa was born November 6, 1854, at Washington, and he early had a complete training in all the technique of music, acquiring at the same time the ability to play the piano and the violin. At seventeen years of age he was a conductor. He toured Europe four times, and in 1910-1911 took his band on a world tour that was a succession of triumphs and ovations. His service to the country as musical director at the Great Lakes Training Station during the war brought him his naval title.

from memory had there not appeared in a newspaper the following day the statement that I had acknowledged that Mrs. Sousa had written all my marches and my other compositions. Someone had misinterpreted my remark about 'inspiration' and with a result that was startling.

"Rumor does a lot of harm, too, when it is not published. Every once in a while I would come in contact with some statement that I did not write one or another of my compositions, and that I was not a composer. Some people are so constituted that they never hesitate to say that a composer's successes are written by someone else, but his failures by himself. My manager one day was in a Pullman smoker and some traveling salesmen were airing their views. One of them insisted that a member of my band wrote my marches. As this member of the band was absolutely unknown to my manager or to me until I had formed my band, and as I had been writing music for years before that time and had during that period composed such marches as the 'Washington Post,' the 'High School Cadets' and 'Semper Fidelis,' the absurdity of the statement was apparent. I have no doubt that some of the compositions were written before that member of the band was born. My manager quickly put a quietus on the arguers—but you can see just the sort of thing that gives rise to all kinds of grave doubts."

Rumor has caused Sousa losses, too, in a monetary way. A newspaper had announced that he was to conduct the opening performance of his opera, "The Bride Elect," in Chicago. As a matter of fact, he was down with typhoid fever at Indianapolis at the time and his band, having to be dismissed, was on the way back to New York. Several "dates" were to be canceled in Ohio in order to lessen the band's losses, but the manager of the houses, taking advantage of the newspaper statement that Sousa was to lead the orchestra in Chicago, insisted upon the band's adherence to engagements and refused to pay for the men's services. The loss to Sousa was \$10,000—a loss due to rumor and to the advantage taken of it.

"Public Ledger"
Sept. 4, 1921.
At Willow Grove



MISS MARY BAKER

It is the last week of the 1921 season at Willow Grove, the final week of the engagement of Lieutenant Commander John Philip Sousa and his band, the end of the series of big outdoor musical events and concerts which have meant so much to the people of Philadelphia and surrounding suburbs.

Included with the last week is the Labor Day holiday season, and this period will undoubtedly be marked by the visit to Willow Grove of crowds numbering many thousands of people. It is expected that many who have returned after summer outings at mountain and seaside will take advantage of Willow Grove's accessibility and plan an outing at the noted amusement and music center.

For Labor Day Lieutenant Commander Sousa has prepared special programs, and has also planned unusually interesting programs for the fifth—and final—"all-Sousa music" concerts for next Thursday.

The soloists for the final week will include Miss Helen Jacobs, violinist; Miss Mary Baker, soprano; John Dolan, cornetist; R. Medill Wilson, flute soloist; George Carey, xylophone soloist; John Scheuler, trombone soloist; H. A. Scheuler, cornetist; W. H. Kunkel, piccolo soloist; Joseph De Luca, euphonium soloist.

An event listed for the final week is the Rotary Club dinner next Thursday night. Several hundred Rotarians have accepted invitations for the event. Lieutenant Commander Sousa will be guest of honor.

Musical Courier
Aug. 25, '21.

JOHN PHILIP SOUSA

1. As I understand it, curriculums in general educational institutions, as apart from specialized schools or colleges, contemplate the enlightenment of the student in studies beneficial for him in his battle for existence, and are also intended to make him a cultured member of society. As music is a strong factor both in culture and in commerce, it is wise to let the youth of thirteen to twenty-one cultivate a knowledge of it. It is best to begin the study early in life.



White Photo

2. It should be part of the school work. It is of more value later on than may of the other studies pursued.

3. A general education is of great value to a musician. It gives him an opportunity to discuss something besides the greatness of himself and his money value.

4. Teachers are born, players are made. Teachers should be technical players, conversant with the possibilities of the instrument they teach, not necessarily geniuses, but able by word and action to demonstrate the possibilities of a composition.

Music of the Moment

By AGNES GORDON HOGAN

THE stay of Sousa and his band at Willow Grove is always an occasion for rejoicing to those attuned to the spirited music to be heard while the famous composer and conductor gives his series of annual concerts at that delightful resort. It is always a matter of regret to realize that the Sousa temperament, so peculiarly characteristic in its grasp of things American, must be traced to an inherited mixture of Spanish and Portuguese blood, although Sousa was born in this country, and, of course, regards himself as much an American as though he were the descendant of several generations of native stock. Despite the temperamental endowment of his ancestry, Sousa has been the instrument of bringing to this country a world-wide recognition of the distinctive type of music associated with his name, and generally regarded by foreigners as typically American.

So far, in the musical history of our country, only two composers, Sousa and MacDowell, have exhibited that rarest of all gifts, originality, have expressed themselves in a new way, sounded a different note. Miles apart in style, they yet had in common the power of expressing new beauties in a fine art, were distinctive and unmistakable in all they did. MacDowell is still an unexplored writer, only his most obvious, if he could ever have been said to have written an obvious thing, having attained popularity. Sousa, master of a style that instantly awakens popular response, through the force of his glowing, vivid music and his irresistible manipulation of rhythm, has created for himself a position absolutely unique in the history of composers.

The only composer who ever approximated like eminence, with one style of popular music, was Strauss, the waltz king of Vienna. Sousa, the march king, with his fascinating personality and great

energy, has made friends for himself and his band in all corners of the globe, his transcontinental tours and trips around the world bringing him in contact with practically every civilized land and some only half-civilized. Everywhere his music has awakened keenest response, its vitality and gayety sounding a note that all countries could instantly understand. While Sousa has not confined his talent to writing marches, but has been the author of several successful books, and some of the most popular of light operas, his marches have made a tremendous appeal, have flashed across the musical horizon with such radiance that his fame will eventually rest on his peculiar power in that direction. He has the gift of appealing directly and forcefully to the hearts of people. Without the preserving quality of subtlety, his music, for all its frankness and simplicity, retains the fine quality of freshness and will undoubtedly survive the test of time. He, more than any other writer, can be said to be the composer of the people, in the sense that his clear, unornamented airs and vigorous, straight rhythms, can be appropriated unconsciously by the musically uneducated, while, at the same time, persons of more experience musically cannot fail to appreciate the great gift inherent in the mastery of such a style.

Not only has Sousa written music that set all the country dancing, but he was instrumental in bringing to the attention of the world the proficiency of the Marine Band of Washington, which he developed to a high state during his years of leadership of that organization, years which embraced the presidencies of Hayes, Garfield, Arthur, Cleveland and Harrison, and which brought the band back to America, after a European tour, as one of the world's famous bands, a position which it still retains. Sousa's stay at Willow Grove will doubtless be enjoyed by his thousands of admirers.

Philadelphia.
"North American."
Wed. Sept. 7.

SOUSA IS INJURED IN FALL FROM HORSE

Directorship of Band to Be Taken Temporarily by Dolan

NOT HURT BADLY

Lieutenant John Philip Sousa, bandmaster and composer, was thrown from a horse at Willow Grove yesterday morning and slightly injured his head and left shoulder. It is not expected he will be able to resume his post as conductor for two or three days.

The famous musician has long been a familiar figure, in the company of his groom, Delaney, on the roads of suburban Philadelphia. He is a member of the Huntingdon Valley Country Club and is living there.

As he was in the vicinity of the club at the time of the accident, Sousa was taken there by a passing motorist.

Lieutenant Sousa's place as head of the band at Willow Grove Park will be taken temporarily by John Dolan, cornet virtuoso, a member of the organization. Mr. Dolan directed the concerts yesterday afternoon and evening. When asked about his accident last night, Sousa laughed and joked and predicted that he will resume the directorship of his band "very soon."

Phil. "Record."
Wed. Sept. 7.

SOUSA IS TOSSED BY HORSE

Escapes With Minor Injuries in Mishap Near Willow Grove.

Lieutenant Commander John Philip Sousa, the bandmaster, was thrown from his horse near Willow Grove yesterday morning, and was slightly injured on the head and left shoulder. He was in the company of his groom, Delaney, and a passing motorist took him to the Huntingdon Valley Country Club. Sousa is a member of that organization and at the advice of physicians who were summoned he went to his room.

A careful examination revealed that his injuries were minor and it is expected that he will be able to resume his post as conductor of his band at Willow Grove Park in a day or two. Meanwhile, the band will be under the direction of John Dolan, cornet virtuoso with the organization, who directed the concerts yesterday afternoon and last evening.

Phil. "Eve. Pub. Ledger"
Wed. Sep. 7.

SOUSA BETTER AFTER FALL

Bandmaster, Whose Horse Fell, Recovering at Country Club

The condition of John Philip Sousa, America's march king, who was thrown from a horse in Abington Township yesterday, is improved today, according to reports from the Huntingdon Valley Country Club, where Sousa was taken.

The bandmaster, who was filling an engagement at Willow Grove, has a deep cut over the right eye and suffers from shock.

It is Sousa's custom to ride fifteen or twenty miles on horseback daily. With a groom, James Delaney, he was cantering from the Country Club along Edge Hill road when his horse stumbled and fell.

John Dolan will conduct the band until Sousa's recovery.

From AUG 2 1921
TIMES
New York City

SOUSA, SUDDENLY DEAF, DECLARED RECOVERING

Bandmaster Hears His Own Music, He Says, After Receiving Treatment in Philadelphia.

Special to The New York Times.
PHILADELPHIA, Aug. 23.—John Philip Sousa, the famous bandmaster, has not been able to hear his own music, it was learned today.

While most of his auditors could hear and enjoy every note or combination of notes he gracefully drew from his brass-throated choir, the conductor himself heard most of the notes indistinctly, and the higher and finer notes of the wood wind instruments and the cornet practically not at all.

The bandmaster, however, has become a patient of an osteopathic physician of this city, and, although he has received only two treatments, declares he can now hear much that he formerly missed. In fact, he expects in a short time to be restored to full acuteness of hearing.

The doctor, describing the case, says that his patient is but one of thousands so afflicted.

"As a person grows older," said the physician, "he contracts a so-called condition of catarrhal deafness, a sort of overgrowth of adipose tissue lining the air passages in the naso-pharynx. With an ordinary person, this might not be such a serious matter, but with a musician, it is vital."

So the physician has been subjecting the bandmaster to "finger surgery," which he explains as breaking up this tissue and causing the blood to circulate, thus restoring a normal condition in parts that affect the hearing.

It is believed in a short time Mr. Sousa will not have to depend on instinct largely in conducting his concerts, and that he will be able again to add a flavor of the old-time "zip" that once did so much to make him famous.

Philadelphia.
"Public Ledger. 9/11/21

LIEUTENANT COMMANDER JOHN PHILIP SOUSA will begin at once, following his engagement at Willow Grove Park, a tour that will take him and his band to the Pacific Coast, and then after numerous engagements on the return trip, to Havana, Cuba, for an engagement of a week. A number of concerts in New England will be followed on October 2 at the New York Hippodrome with a gala concert at which will be observed the twenty-fifth anniversary of "The Stars and Stripes Forever." The Sousa organization of eighty-five men, the largest band ever assembled for such a whirlwind tour, is regarded as the finest anywhere. Pennsylvanians will have opportunity to hear the band at concerts in Wilkesbarre, Scranton and Harrisburg on the evenings of October 27, 28 and 29. There will be a matinee at Danville on October 28. The band will have as vocal soloist Mary Baker, soprano, and as violinist Florence Hardeman. Winifred Bambrick is the harpist with the band, and there will also be a well-known violinist on tour.

Philadelphia.
"North American"
9/11/21

SOUSA ON CONCERT TOUR TO THE PACIFIC COAST

Lieutenant Commander John Philip Sousa will begin at once a tour that will take him and his band to the Pacific coast, and then, after numerous engagements on the return trip, to Havana, Cuba for an engagement of a week. A number of concerts in New England will be followed on October 2 at the New York Hippodrome with a gala concert at which will be observed the twenty-fifth anniversary of "The Stars and Stripes Forever."

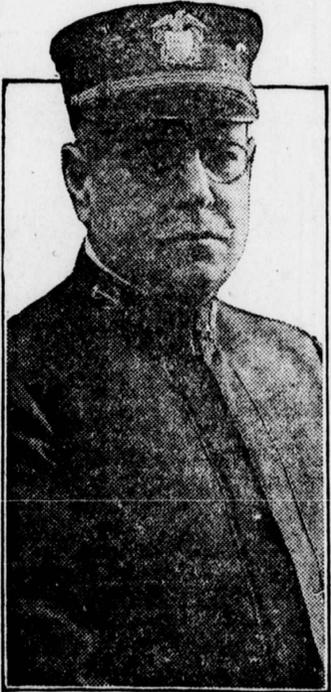
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"Philadelphia Record."
Sunday, Sept. 11.

TOUR OF SOUSA'S BAND

Will Have Anniversary in New York. Visits in This State.

Lieutenant Commander John Philip Sousa will begin at once, following his engagement at Willow Grove Park, a tour that will take him and his band to the Pacific coast and then, after numerous engagements on the return trip, to Havana, Cuba, for an engagement of a week. A number of concerts in New England will be followed on October 2 at the New York Hippodrome with a gala concert, at which will be observed



JOHN PHILIP SOUSA

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MANCHESTER, N. H. THE ATLAS

If your pulse is stirred by the blit of marching tunes, you will get some new and memorable thrills by hearing Sousa the March King's latest compositions as played by his reinforced band of nearly 100 star instrumentalists. Coming to the Strand.

To hear the composer of the greatest march ever written conduct his own incomparable band as it plays "The Stars and Stripes Forever" will be the eventful experience of those who hear Lieut.-Commander John Philip Sousa at his coming concert at the Strand.

Now in its twenty-third year as a homogeneous and always successful organization, Sousa's band, bigger and better selected than ever, is admitted to be the most perfect as well as the most popular musical organization in the world. Coming soon to the Strand.

SOUSA DISCOVERS PREMIER CORNETIST

Lieut.-Commander John Philip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service in the hundreds of bands sent out from the Great Lakes station more cornetists than any living teacher, has just "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not of the world.

The new genius of the cornet, John Dolan by name, has been engaged by the March King to succeed Herbert Clarke, the veteran star cornetist of Sousa's band, who has retired for a deserved rest at his home in Huntsville, Ont. Oddly enough, the fame of John Dolan reached the ears of the great bandmaster long before the latter saw him or heard him play. A sight of him impressed Sousa, and when Dolan played, that settled it. For this latest star of Sousa's band is by way of being a matinee idol as well as a great artist.

Besides John Dolan, cornet virtuoso, the soloists of Sousa's band of nearly 100, are Miss Mary Baker, soprano; Miss Winifred Bambrick, harpist; Ellis McDermid, flute; William F. Kunkel, piccolo; Joseph Norrito, clarinet; John P. Schuler, trombone; Joseph De Laca, euphonium; William J. Bryant, sousaphone, and George J. Carey, xylophone. They will appear at the Strand next Thursday evening.

UNION. MANCHESTER, N. H. SATURDAY, SEPTEMBER 10, 1921.

By Edward Moore

WHAT has become of the popular tunes that used to be whistled? If any are being written now, their composers are keeping the matter a profound secret. At least, they are not being whistled. Jerome Kern would seem to have gone into the silence. Fritz Kreisler



JOHN P. SOUSA.
[White Photo.]

Sir Arthur Sullivan never had a successor. Pretty nearly every Chicago dramatic critic in reviewing "The Whirl of New York" spoke mournfully of how much better were the tunes of Gustav Kerker, revived from a quarter century ago.

SOUSA'S BAND COMING.

Lieut. Commander John Philip Sousa and his famous band, enlarged this season to 80 musicians, will visit the Strand theatre, Manchester, on Thursday, Sept. 22, in the course of the most extensive continuous tour he has yet made on this continent. The completion of his 1921-22 season will bring the total itinerary of Sousa's band to nearly 800,000 miles, which includes more than 20 trans-continental journeys, five tours of Europe and one zig-zag globe-girdling concert exposition of 60,000 miles.

To this unchallenged, record Lieut. Commander Sousa this season will add a tour which includes the principal cities of Canada, Mexico, Cuba and the United States. Much pressure has been brought to bear upon the great bandmaster to include a number of South American capitals, but his list of engagements is already too long to be extended this season.

No American musician and few of the great musical conductors of the Old World have had so many professional and national honors conferred on them as have been bestowed upon Lieut. Commander John Philip Sousa, both here and abroad. He received the Victorian Order, the medal of the Victorian Order, pinned on his breast by the then Prince of Wales, now King George. The French government has given him the Palmes of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainau, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

MANCHESTER, N. H. DAILY MIRROR

SATURDAY, SEPTEMBER 4, 1921.

JOHN PHILIP SOUSA AN ALL 'ROUND SPORTSMAN



JOHN PHILIP SOUSA

Horseman, Fisherman, Trapshooter and Woodsman Is Leader Of Famous Band

If Lieut.-Commander John Philip Sousa had not achieved and held pre-eminence as march king, bandmaster and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. For the distinguished American leader of the great band now in the midst of its twenty-ninth consecutive season of unified and growing success, is known among all of the devotees of high-class sport in America as an expert rider and lover of horses, as "a high gun" among the best wing and trapshooters of the world and as a Nimrod and woodsman of the highest accomplishments and the most varied experience.

At the close of his present concert tour in March, Lieut.-Commander Sousa will indulge himself in his favorite recreation by retiring to the fastness of the vast wilderness in the lowlands of North Carolina which he and a group of his contemporary sportsmen own and control. This well-wooded and watered expanse of more than 10,000 acres in a "Lost Paradise" of the Southland, is the home

and haunt of all the game, fish and fauna of what experienced hunters and fishermen know to be the best hunting preserve in the United States. There, with a few friends, the march king will take his well-earned vacation, isolated from the outside world, tramping through the swamps, riding over the hills and—who knows?—catching from the songs and challenges of the wild creatures there the motif or melody of some new march whose stirring cadences will soon move the hearts of his countrymen.

For the spring trapshooting tournaments and competitions, Lieut.-Commander Sousa is widely entered in various sections of the United States. The hand that wields the band baton also carries a wicked trigger-finger, and the best marksmen in the world are sure to know that they're in a real "shooting scrape" when John Philip Sousa walks out toward the traps.

**SOUSA'S BAND
IS GREETED BY
BIG AUDIENCE**

Lieut-Commander John Philip Sousa, U. S. N. R. F., is still in Philadelphia recovering from a bothersome injury received a few days ago when he was thrown from a horse. He will likely not rejoin his peerless organization before late in the week. Aside from the disappointment—for those who had not seen America's leading director and composer, who in his 66th year is still adding to his laurels, the two concerts given in Bridgeport yesterday at the Casino, State street, were artistic and enthusiastic successes. John Dolan, cornet soloist, acted as director, and it does not seem possible that Sousa himself could have scored a bigger success with the marvelous band. Dolan personally won his audience from the instant he so graciously responded to the first encores.

Of local interest was the fact that Howard N. Goulden, 94 Catherine street, a son of Police Lieutenant Al. C. Goulden, was a drummer and xylophone player with the organization. His xylophone solo at the matinee and that of George Carey in the evening were the outstanding successes scored. A big matinee audience and capacity in the evening demonstrated the popularity of light music and standard marches as played by a recognized leading musical organization. The program as advertised was adhered to in detail, with a generous amount of encores, entirely popular, old time melodies and marches, including "The Stars and Stripes Forever," the march that "made" Sousa, and "Semper Fidelis," considered by many his greatest achievement and the most powerful march ever written. Miss Mary Baker was the soprano soloist. Miss Florence Hardeman, violinist, and John Dolan contributed as remarkable bit of music as any ever heard in Bridgeport when he rendered his cornet solo, "Carnival of Venice," carrying the air and a triple-tone obligato.

SOUSA PLEASES AGAIN

Sousa's band was not one whit less entertaining because of the enforced absence of their leader last evening at Woolsey hall. Lieut-Commander Sousa had met with a slight accident and was unable to make his appearance, but John Dolan, cornet soloist of the band, conducted in his place. Dolan was enthusiastically received by the audience, who, while they were disappointed that the great leader was not there, were delighted with his substitute.

It was necessary to give encores to every number, and in one or two cases the generous players responded to more than one encore. A popular program was rendered, including several of Sousa's best known marches. Miss Mary Baker sang "The Wren," by Benedict, for her first number, giving "The American Girl," by Sousa, for an encore. She has a pleasing soprano voice and sang particularly well last evening. Miss Florence Hardeman chose "Two Movements from Concerto in F-sharp minor," by Vieuxtemps, for her violin solo, and gave that popular favorite, Drdla's "Souvenir," as her encore. Mr. Dolan's first cornet solo was "Carnival of Venice," by Arban, and he encored with Walt's "Lassie o' Mine." Perhaps the most popular choice of the entire program was a xylophone solo by George Carey. Mr. Carey played Mendelssohn's "Rondo Capriccioso" to begin with, and followed with the more modern "Whispering" and that always well-liked number, "Humoresque." Thunderous applause greeted him at the close of each number, and if the audience had had its way he would have played again and again.

Of course, Sousa's "Stars and Stripes Forever" was the best received of his many pieces, and to say that it was well played would be very much like saying "blue is a beautiful color," for only Sousa's own band can do justice to this marching air. A new Sousa composition is a melange, "The Fancy of the Town," which includes airs from the popular tunes of the past ten years. Other Sousa numbers were "El Capitan," "Keeping Step with the Union," "Semper Fidelis," suite, "Camera Studies," and a new march, "On the Campus."

For the rest of the program there was an overture, "In Springtime," by Goldmark; Zamecnik's "Biddy," Massenet's "The Angelus," "Piccolo Pic," by Slaten, and "Cowboy Break-down," arranged by Guion.

SOUSA NOT WITH BAND.

Famous Leader Disabled by Recent Riding Mishap.

The audience that attended the concert by Sousa's band at the Empress theatre this afternoon, heard the band but did not have an opportunity to see Sousa himself. The peerless director is at his home near Philadelphia, where he is recovering from injuries received a few days ago, when he was thrown from a horse he was riding. He is expected to rejoin the band at any time and may possibly be with it again as soon as to-night, or to-morrow, it was said this afternoon.

The disappointment of many of those in the audience upon learning that Sousa was not with the organization was great. No word that Sousa would not appear here with the band had been received in this city prior to the arrival of the musicians this morning and to practically everyone the word that he would not conduct the concert in person came as a complete and regrettable surprise.

In the absence of Mr. Sousa the band is under the direction of John Dolan, assistant leader and soloist.

**SOUSA'S BAND
COMES TO TOWN**

This Finished Organization Gives Splendid Program Aided By Several Soloists

JOHN DOLAN CONDUCTS

It's the band that gets you every time, and last night, while the audience had to forego the pleasure of seeing Sousa wave the baton, the evening's entertainment at Buckingham hall was not impaired one whit, due to the superior leadership of John Dolan, premier cornetist of the band. His management of the musicians was complete and he conducted in a manner which showed that his conception of orchestration was not superficial but a real exhibition of the finished musician. Sousa's non-appearance, due to an accident, was to be regretted, as this able conductor is always a source of great enjoyment, but judging from the enthusiasm last night the audience did not let this fact cool their ardor. A most extensive and artistically arranged program of band numbers as well as vocal and instrumental solos was presented. It is amazing to see as well as to hear these musicians go through number after number, never slow on an attack, with absolute ease and finish. The blending of brasses and reeds, drums and other band devices such as bells and triangles, not to mention the sousaphone and other musical contraptions, which Sousa himself as no other has gathered together, make one harmonious whole. Last night's band numbers were of varying nature, some spirited military compositions, such as Sousa's "On the Campus," and then there were others of real concert merit such as the overture, "In Spring Time," by Goldmark and "Scene Pittoresque" by Massenet. One of the treats of the evening was the melange of popular tunes during the last decade, a new arrangement of Sousa's called "The Fancy of the Town." Among the songs assembled in this group were "I Love a Lassie," "It's a Long Way to Tipperary," "A Perfect Day," which had a delightful harp accompaniment, "Poor Butterfly," "Over There," and several others. Another interesting band number was the suite of "Camera Studies," which included the very Spanish "The Flashing Eyes of Andalusia," "Drifting to Loveland," and "The Children's Ball." Among the many encores given by the band were "El Capitan," "Lassie o' Mine," "Keeping Step with the Union," "Semper Fideles," and the ever popular and rousing "Stars and Stripes Forever." Most of these numbers were Sousa's compositions.

Among the soloists were John Dolan, cornetist, who was the acting conductor of the evening, Mary Baker, soprano artist, George Carey, xylophone artist and Florence Hardeman, violinist. Miss Baker sang a pleasing coloratura number "The Wren," by Benedict and Sousa's "The American Girl" for an encore. The "Rondo Capriccioso" by Mendelssohn was a splendid number and Mr Carey's skill on the xylophone was most evident. "Whispering," "Margie," and "Humoresque" were additional numbers that he played. Miss Hardeman played two movements from the "Concerto in F sharp minor" by Vieuxtemps, and in addition Drdla's haunting little melody "Souvenir." Splendid work was done by the harpist in this number. Special mention should also be made of the flute obligato by Mr Wilson, which accompanied Miss Wilson's song.

It would take all day to pick out the different instruments that did their little bit in the concert of last evening. It is enough to say that each man was a soloist, playing his part so well that when you got the tout ensemble there was a oneness of sound, a most pleasing and satisfying effect. Thus does Sousa's band go over the top.

9/15/21

WATERBURY AMERICAN.

**SOUSA WAS MISSING
BUT ONLY IN PERSON**

Sousa Spirit and Precision Were Very Much Present.

SPLENDID BAND CONCERT

Flute Trio and "Chorus" of Cornetists, 14 in Number, Among Features.

The truth of the old saying that we are all of us useful but none of us necessary than last evening, demonstrated than last evening, when although the great bandmaster Sousa was unable to be here to conduct his band, for more than two hours an audience sat spellbound under the music of that band. The audience was plainly disappointed when Mr Sousa's enforced absence was announced, but it could not have been more enthusiastic than it was. John Dolan, the concert master and solo cornetist of the aggregation, who took Mr Sousa's place, conducted with ease and skill and a dignity that was most pleasing. He was heard during the evening in a cornet solo, playing the familiar "Carnival of Venice," in a way that made it seem almost like a new composition, and was roundly applauded.

Among the numbers played by the band were Goldmark's "In Spring Time," and "The Angelus," from Scene Pittoresque by Massenet, besides a host of Sousa numbers. A suite, "Camera Studies," by Sousa, was particularly enjoyable. The first, "The Flashing Eyes of Andalusia," being full of Spanish atmosphere, while the titles of the other studies, "Drifting to Loveland" and "The Children's Ball," fully indicate the color of the compositions, all different, but equally enjoyable. A new melange of music, a welding of tunes popular at various times during the past decade, was enhanced by a flute trio that was heartily applauded, and the same trio was heard in the new Sousa piece, "On the Campus," in which 14 cornetists stepped to the front of the stage, the number bringing down the house.

The surprise of the evening was the playing of the violin soloist, Miss Florence Hardeman, a young woman who showed great proficiency. As an encore she played a duet with the harpist, also a young musician whose ability had been noted in her work during the concert as she played throughout with the band. The possibilities of the xylophone have never been brought out better than by George Carey. He played Mendelssohn's "Rondo Capriccioso," and also the familiar "Humoresque," the latter especially with rare expression and feeling, showing himself the master of the instrument.

The soprano soloist of the evening was Miss Mary Baker. She has a voice of lovely quality, but the band accompaniment is almost too much for it. She sang a Sousa song, "The American Girl," as an encore, her first number having been Benedict's "The Wren," with flute obligato.

A large audience was present, and was most generous with its applause.

Boston Advertiser.
9/19/21

**Sousa Not Here
With His Band**

Sousa did not come to Boston yesterday, although his band gave two concerts at Symphony Hall. The famous bandmaster was expected from hour to hour, in spite of the announcement that he was detained at home by a slight accident.

DANBURY EVENING NEWS.

THURSDAY, SEPTEMBER 15, 1921.

SOUSA'S BAND ENJOYED.

Capacity House Bespeaks Popularity of Famous Leader.

The supremacy of Sousa as a band leader and the superiority of his famous organization over almost any other of its kind, was borne upon a capacity audience which flocked to the Empress theatre yesterday afternoon to greet the "Band King" and his sixty-odd players. After the first ripple of disappointment at the announcement that Sousa, himself, would not be present, the large audience settled down to enjoy a program such as only Sousa can provide, and which suffered not at all in its manner of execution at the hands of John Dolan who directed in his place.

The wonderful precision, almost automaton, which characterized Sousa's organization was evident, yesterday and thrilled as it never fails to do, everybody within hearing of the great blast of brass and winds. Scattered throughout were the usual number of novelties, which Sousa knows so well how to introduce, obviating beyond any possibility any monotony resulting from a too long continued blare of a full orchestra, however excellent. The band was up to its old time standard and received with the same enthusiasm which greets its appearances year in and year out. Sousa's own famous marches were included in plenty among the encores, "Keeping Step With the Union," "Semper Fidelis," "El Capitan," and the famous "Stars and Stripes Forever" one of the most stirring marches ever written, were all there and thrilled the audience and aroused it to enthusiasm as they have been doing for over twenty-five years. It is one of the greatest tributes to Sousa's genius that one never tires of his compositions, especially when played under his baton, for Sousa understands, as does probably no other living person, all the secrets of writing for the band, with results achieved which have placed him pre-eminently above all others in his field.

Clarence Russen took the baton while Mr. Dolan rendered "Carnival of Venice" as a cornet solo, with band accompaniment. Mr. Dolan is a master of his instrument and he produced the clear beautiful tone within the power of none but a master. He played "Lassie O' Mine" as an encore.

Another delightful soloist, was Miss Mary Baker, soprano, whose coloratura number, "The Wren," by Benedict, revealed an organ, not large, but of much sweetness of tone, especially in the upper register. As an encore she rendered "The old favorite "Sweetest Story Ever Told," to harp accompaniment by Miss Winifred Bambrick.

In place of two of the numbers announced on the program, Mr. Dolan, in response to the request of local patrons, substituted one of Sousa's latest compositions, "Showing Off Before Company." This offered a distinct novelty, in that every instrument or group of instruments in the band is heard separately in a short piece, designed to display the possibilities of each instrument used. First came the harp and flute, then five monster bass horns, and in succession after that, seventeen clarinets, fifes, trombones, French horns, alto horns, saxophones, cornets and so on until the audience had heard what every instrument sounded like. Mr. Dolan gave an exhibition of the capabilities of the trumpet, and his long clear high sustained note, was an astonishing feat of wind instrument musicianship.

After all the instruments had been heard from separately, the band swung into the lively measures of the popular "By Jingo," and "Dardanella," before taking up the next number, "On the Campus," another of Sousa's new productions, which, by the way, reveals the typical American influence which characterizes his other work.

Miss Florence Hardeman, violinist, delighted the audience with two movements from the Vieuxtemps Concerto in F-sharp minor, which revealed a breadth of tone and an appreciation and understanding of the meaning of the composition. In response to an encore, she gave a dainty rendition of a Beethoven Minuet.

SOUSA'S BAND AND SOUSA'S MARCHES

John Philip, Himself, Not There, But It Was a Real Sousa Concert.

It was a Sousa concert in Foot Guard hall Thursday evening, but perhaps largely because John Philip, himself, was not here, a few of the numbers did not seem to have attained the always expected Sousa perfection. The great band conductor, injured in Philadelphia last week, has not yet rejoined his organization.

John Dolan, concert master and cornet soloist, substituted for Mr. Sousa, leading the band effectively and when the old favorites were played as encore numbers, "El Capitan," "Semper Fidelis" and "Stars and Stripes Forever," everybody in that capacity audience, including a small boy who slept through most of the concert numbers, felt that he had heard just what he came to hear, Sousa's band playing Sousa's marches.

The band made none too good a start with Goldmark's "In Spring Time," in which the reeds and the brasses alternately had their innings, but they more than made up for that in Sousa's "Camera Studies" and Massenet's "The Angelus." However, the applause for the latter number was as a ripple to an ocean wave, compared with that which followed "Semper Fidelis," used as an encore with seven cornetists out front playing the bugle strains, proving once again that it was Sousa's marches that the audience had come to hear.

"The Fancy of the Town," a Sousa medley with a score or more of tunes popular at some time in the past few years, was another that won the audience completely. George Carey with his xylophone was given first rank among the soloists. He followed Mendelssohn's "Rondo Capriccioso" with some popular numbers including "Whispering" and closed with "Humoresque."

Mr. Dolan relinquished the baton for his solo number, playing Arban's "Carnival of Venice," in which he handled his cornet as such a master musician should.

R. Meredith Willson played a flute obligato for the vocal solo by Miss Mary Baker, whose voice apparently is not quite adequate to numbers with band accompaniment. Miss Florence Hardeman, violinist, played commendably two movements from Vieuxtemps' Concerto in F sharp minor.

Boston Transcript
9/19/21

SOUSA WITHOUT SOUSA

Though the Bandmaster is Absent, His Band Acquits Itself Much as Usual in His Own and Other Pieces

From the ease, accuracy and general skill with which Mr. John Dolan, cornet soloist and concert-master of Sousa's Band, led those musicians in Symphony Hall, last evening, it may be inferred that accidents such as that which prevented Mr. Sousa from conducting at the concerts of yesterday are not without precedent. Indeed, so long as Mr. Sousa is virtually at the helm, his band has little need of his actual presence. It is a machine so perfectly organized, so practiced in the tasks in hand, that it goes of itself. The presence of its founder and perpetuator might have turned the enthusiasm of the audience from red to white heat; otherwise on the stage and in the auditorium everything was quite as usual.

The programmes of both concerts were faithful to precedent. On each were plentiful pieces by Sousa himself, solos for various instruments and a number, or two borrowed from the orchestral repertory to add a touch of dignity. In the evening, for example, Goldmark's exuberant overture, "In Springtime," was thus employed, though not with complete success. The warm and luscious quality of tone so characteristic of Goldmark's instrumentation was inevitably lacking; where the orchestra would glow, the band glared, and the themes themselves seemed somehow coarsened and cheapened. Hardly more successful was the transplanting of the movement, "Angelus," from Massenet's "Scenes Pittoresques." Here again the essential flavor and atmosphere of the music were diluted if not altogether lost. As points of contrast, even of relief, Miss Mary Baker's songs, both florid and sentimental, and Miss Florence Hardeman's solos for the violin served their turn, and both young women showed the competence which may always be expected of the band's "assisting artists." But all these were but incidental and accessory to the real pleasure of the occasion. More characteristic and more exhilarating were the plentiful "Sousa Marches," several of which were played as extra numbers; that composer's conventionally effective "Camera Studies"; his new Melange of popular songs of the last decade, ingeniously scored; David Guion's transcription of that truly American melody, "Turkey in the Straw;" the cornet solos by Mr. Dolan and the xylophone solos by Mr. Carey. The last named, by the way, were worth going a long way to hear. On an instrument almost as long

SOUSA'S CONCERTS PLEASE AS USUAL

Distinguished Leader Unable to Direct Band Because of Accident.

Lieut. Comdr. Sousa, temporarily disabled from his recent accident, disappointed a large number of people yesterday when he failed to appear at the Auditorium in his accustomed place as leader, the excellent solo-cornetist of the band, John Dolan, however, successfully filling the regrettable vacancy. The several pieces, encores and others, composed by Sousa himself, aroused, as usual, the greatest amount of applause. The pair of concerts formed a brilliant prelude to a season introducing many equally distinguished names in music.

The afternoon interest centered, naturally, in the Sousa number which was just as instructive and enjoyable for grown-ups as it was for the school children, for whom the novelty was primarily intended. Not one person in a thousand—barring those who run music stores—know the names or quality of a quarter of the instruments in Sousa's or any other band. These people were accommodated in an unusual and praiseworthy way yesterday, when the great bandmaster's "Mixture," aptly termed "Showing off Before Company," was played with a series of short sentences spoken by the band's librarian, Prof. Russell. The primitive harp, with an oboe setting, was taken first. Sixteen clarinets were next introduced, then five of the ponderous looking "Sousaphones" peculiar to this band, in the famous basso-profundo "Drinking Song"—melodious, but in sentiment, something of a shock to prohibition nerves.

In turn followed groups involving piccolo, flute, trombone, horn and euphonium. Then came the popular saxophone played by a genuine artist named Guerewich, who gave the delightful waltz, "Emily," his own composition, by way of encore. Outstanding features of the climax were a "divertissement" by an expert with the tamborine, and a rattling good xylophone rendition of the popular "Dardanella" fox trot by George J. Carey. The whole piece is a cleverly constructed medley of semifamiliar tunes, strung together as only Sousa could do it.

There was ample variety, also in the second program, again ably conducted by Mr. Dolan. It began with Goldmark's "Spring-time" overture and a double Sousa finale, of course, "El Capitan" and "Biddy." The program contained another of those astonishing song mosaics pronounced features of charm in which were "I Love a Lassie," "Tipperary," George Cohan's "Over There," the Bernard-Black "Dardanella," and "The End of a Perfect Day." These were strung together in the inimitable Sousa style, under the general title "The Fancy of the Town, Welding Some Tunes Popular During the Last Decade."

Miss Florence Hardman is a violinist of rare and brilliant attainment. Her playing of the two movements from the Vieuxtemps "Concerto in F sharp" was remarkably clear and convincing, as was her version of the familiar "Traumerel." Miss Mary Baker made a brilliant thing of her song, "Carmena," by Willson. In the evening her chief solo was the song, "The Wren," by Sir Julius Benedict, with flute obligato skilfully played by Meredith Willson of the band's wood-wind choir.

as a grand piano, Mr. Carey, with the assistance of the band played Mendelssohn's "Rondo Capriccioso" with surprising accuracy and speed. Moreover, his performance was not only technically remarkable, it had a genuinely musical quality. Less breath-taking, but highly enjoyable, were the popular pieces that he lavishly provided as encores. Humble and homely though his instrument may be, Mr. Carey can count himself a virtuoso.

Mr. Sousa's "Camera Studies" are three in number—"The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball." The first two were exactly what one would expect them to be, the one replete with the Spanish "coloring" that comes ready made for the composer's use; the other in the best vein of suave and sentimental popular melody. The third, oddly enough, proved to be a gaudy racket that suggested the almost inconceivable alliance of Symphony Hall and Coney Island. Our "Pops" are described as concerts of popular music, yet how far removed are they from the blare and bang, thick or jaunty tunes, the swing and "pep" that predominated yesterday. And this music was practically continuous; encores without number were given before the audience had fairly requested them. To add to the excitement the players upon piccolos, cornets, trumpets and trombones came forth from time to time and faced the audience. Nor did any variety of ingenious noise, even to exploded caps, escape the agile players of percussion instruments. A brass band, it is true, cries out against the restraint of walls and ceiling; it assaults the ear-drums; it tires while it stimulates. Yet it makes the nerves tingle and the pulses beat—sensations welcome at times even to the sophisticated. Better a concert such as this, that, for all its hard-hitting is vivid and alive, than many a still-born recital by well intentioned mediocrity that neither interests nor stirs. W. S. S.

SOUSA FAILS TO APPEAR BUT HIS MAGNIFICENT BAND PLAYS

Twenty-five More Men in It Than Formerly—Famous Leader Expected to Rejoin His Forces in Springfield Tonight—Statements from the Stage Concerning His Unavoidable Absence—Two Choice Programs.

It was Aeneid without the epic son of Anchises and Aphrodite! (Homeric laughter). In other words Hamlet wasn't there.

John Philip Sousa is in the land of the living, but he was not in Pittsfield last night. That he was not here was not the result of bad faith on the part of anybody, for the famous bandmaster is liable to join his men at any moment. They look for him in Springfield tonight.

Manager Morton, despite many vicissitudes, had fully expected Sousa to come. First, he had to combat the far-fung rumor that Sousa was deaf. Second, he had to meet the current report that Sousa had not been with his band for weeks owing to an injury suffered by a fall from a horse. He thought the turkey, gravy and all, was nicely on the table up to Thursday night. The Rotary club had gone ahead with its plans to have Sousa as its guest. A high-power motor car had been engaged to whizz him from station to Wendell. His place of honor at the banquet board was laid. Extra covers were laid. The Shire city orchestra was all ready to play "Star and Stripes Forever" as the conductor entered—when, Bingo!

Mr. Morton heard that Sousa was in Philadelphia still and therefore not with the band. He telephoned his personal manager in Hartford Thursday night and received the impression that Sousa would not be here, but continued to hope. That his hope had some ground is fortified by the daily expectation that Sousa would shake off his temporary indisposition caused by his fall from a horse and speed to his musical forces. Pending an inquiry the receipts for the Pittsfield concert were retained by the Majestic theatre management. The only comment a representative of the band had to make on this today was that "this will be adjusted by legal means."

This was the only city where anything resembling an unpleasant outcome of the failure of Sousa to appear, materialized. The band has been without him in Hartford, Bridgeport, Waterbury and New Haven where the audience was composed to a very large extent of Yale students and there was no suggestion of trouble. The band was able to say that "Sousa may be here. We expect him anytime." And The Eagle has the authority of no less a person than Clarence Russell for saying that this is literally true. It could not be stated in advance that "Sousa will not appear," for he might be on hand at the 11th hour.

Mr. Russell, as the curtain rose at the Majestic last night, arose and said: "Mr. Sousa has met with a slight accident and will be unable to direct. Mr. John Dolan, concertmaster, has kindly consented to conduct the program."

Later in the evening, just before the start of the second section after the interval, Manager Wade L. Morton said:

"Mr. Ford—Mr. Calvin Ford, president of the Majestic Theatre company, has just reached the theater and is much disturbed because Mr. Sousa himself is not here tonight. He desires me to say for him that if anyone in the audience feels that he has been unfairly treated or is dissatisfied—in other words, if there is anyone here who, in the language of the street which is the

language everybody understands, feels that he has been "bunkoed," all he has to do is to stop at the box office, present his seat stubs and receive his money back. On the other hand, if he feels that he has received or is receiving his money's worth, he is at liberty to remain and enjoy the rest of the performance. I thank you."

There was a faint ripple of applause. Everybody stayed. At that moment John Dolan emerged from the wings and the reception he received must have convinced him that the sentiment, universal in the audience, that the band had given full, heaped and rounded measure, was very genuine and sincere. The band management desires to have it stated that the announcement of Mr. Morton was exclusively on behalf of the house and without sanction by the band, which confined itself to the simple statement by Mr. Russell. There was some comment because Mr. Russell did not feature a solo, but felt that he could be of more service to the general scheme in his executive capacity. He spoke briefly in the afternoon to explain one of the numbers to be played. He is band librarian.

Springfield has the band this afternoon and tonight. It will be in Boston Sunday. Thereafter it will tour principal New England cities, reaching New York for an engagement at the Hippodrome on Sunday, October 2. Then it is going to the Pacific coast, thence to Florida, thence to Havana and back to New York by the first of March. The band toured in Europe in 1900, 1901, 1903 and 1905 and made a tour of the world in 1910-1911. C. J. Russell wrote for American reading the story of that triumphant tour.

Sousa was born in Washington, November 6, 1854, the son of Antonio and Elizabeth (Trinkhaus) Sousa. He studied music and was a teacher at 15 and a conductor at 17. He was one of the first violins of Jacques Offenbach's orchestra. He was band leader of the United States Marine corps 1880-1892 and since 1892 director of Sousa's band. His name is one to conjure with. It is hard to think of Sousa without thinking of a march.

But of all the marches he has written, of all the marches he has played, of all the marches he may yet have in dream form in the inner shrine of his genius, none can surpass, "The Stars and Stripes Forever." It ought to be the national air. The instant its strains are heard the people break into applause so spontaneous that it seems involuntary. That and "United States Field Artillery," and "Semper Fidelis," were among the old favorites played last night.

Sousa's accident of which mention has been made occurred in Philadelphia 10 days ago. He is accustomed to go horseback riding every morning. That is one of his ways of keeping physically fit. He was thrown this day and, while no bones were broken, he was severely bruised and has been mighty uncomfortable ever since. A member of the band has stayed behind with him and will accompany him when he takes the road to rejoin his men.

An audience of fair size heard the band in the afternoon. The one in the evening was of gratifying proportions. The band never played a better program as to selection and execution. The classics included Mendelssohn and Massenet numbers with a liberal sprinkling of the typical marches and the Guion transcription of "Turkey in the Straw" as the final for which there was no encore. "The Fancy of the Town" is new. It is a wedding of tunes popular within the last 10 years. They ranged from "Tipperary" to "Dardanella." "On the Campus" is also new. Miss Mary Baker was heard in vocal solos, Miss Florence Hardeman in violin selections and George Cary fairly made the xylophone sing. Miss Winifred Mambrick varied the afternoon program with a harp solo. The sweet tones of the instrument ran all through the program of the night. John Dolan played a cornet solo in the evening. During it the accompanying band was directed by Mr. Russell and his many Pittsfield friends were happy to see him in that position.

It used to be said that the play is the thing—yet the supreme actor has his following. Sousa is Sousa and there's an end on't! It would be hard to fill a theatre by announcing Sousa's band without him, but so magnificently are the players trained, so varied is the program, so wholly delightful is everything connected with the entertainment that the man would be hard to suit indeed who would tender his cheeks at the box office and say:—

"My money, please."
None did.
Formerly the band numbered 50 persons. It numbers 75 today and is a better band than Sousa ever had before.

SOUSA UNABLE TO DIRECT HIS PLAYERS

Leader Is Slightly Hurt—
Dolan Conducts Band

Several thousand music lovers who went to Symphony Hall yesterday afternoon and evening to hear Sousa's Band were disappointed when announcement was made that, owing to a slight injury, the veteran bandmaster was unable to direct his players. John Dolan, concertmeister, conducted both concerts in place of John Philip Sousa. During conductor Dolan's cornet solo performances, Prof. Clarence J. Russell led the players. The band was assisted by Miss Winifred Bembrick of Ottawa, Can., harpist; Miss Florence Hardeman, violinist; George Carey, xylophone soloist, and Miss Mary Baker, soprano. Many old favorite compositions of Lieut. Sousa were played at both performances. Among the new compositions were "On the Campus," "Keeping Step With the Union" and a melange, "The Fancy of the Town."

Conductor Dolan was heard in the "Carnival of Venice," fantasia, and "The Volunteer," by Rogers, and Miss Bembrick's selections included variations by Pinto, a suite by Sousa and obbligato numbers with voice and violin selections. Miss Hardeman played the Wieniawski Polonaise in B flat, and two movements from the F sharp minor concerto by Vieuxtemps, which were beautifully rendered, with harp accompaniment. Miss Hardeman was recalled for encore numbers.

Miss Baker sang "The Wren," by Benedict, with an elaborate flute obbligato. Perhaps the greatest applause of the evening came when she returned for an encore and sang "Carry Me Back to Old Virginia." The brasses and piccolos were featured effectively in a number of the military selections.

One of the most brilliant numbers of the concert was the work of George Carey, xylophone soloist in Mendelssohn's "Rondo Capriccioso." He was recalled several times and responded with "Humoresque," "Whispering" and a number of novelty selections. "El Capitan," "Stars and Stripes" and the United States Field Artillery March were played in spirited fashion, the latter introducing artillery effects. Other ensemble numbers included Massenet's "Andante Religioso," Goldmark's Overture, "In Spring Time"; Liszt's Fourteenth Rhapsody and compositions by Arban and Rogers.

GIVES CONCERT WITHOUT SOUSA

Famous Bandmaster Injured, Concert Master Dolan Conducts

LARGE AUDIENCES APPLAUD NUMBERS

Large audiences that assembled yesterday in Symphony Hall, for both the matinee and evening concerts, regretted to hear the announcement that owing to a fall from his horse Lt.-Comdr. John Philip Sousa, U. S. N. R. F., would be unable to conduct.

The slight accident, however, did not prevent them from keenly enjoying Sousa's music, and its creator, physicians promise, will be able to join his organization immediately.

John Dolan, concert master, filled the

vacant post very acceptably, having acquired from long association much of the efficiency of his superior, and even some of his mannerisms. So admirably drilled, moreover, is his organization that one of its regulation programs is run through with absolute smoothness even in the absence of its famous conductor.

So then, although lacking the sorcery of the actual presence, the audiences enthused mightily over the gorgeous color and strange power, so wild and varied, of his themes. Besides the formal program, the leader generously accorded encores, and once again were heard those never-to-be-forgotten favorites—"The Stars and Stripes," the composition which has brought to its author more than \$50,000, and the "Washington Post March," which in his early days he sold for \$35; "El Capitan," another big money maker; "On the Campus," "Semper Fidelis," and the "U. S. Artillery."

Of the composer's own works, his suite: "Three Quotations," was the most ambitious of the afternoon program.

Mr. Dolan proved himself a virtuoso as a cornet soloist, and the band was assisted by Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bembrick, harp soloist; all of whom evinced musical talent of a superior order. The afternoon program was as follows:

- Rhapsody, "The Fourteenth".....Liszt
- Cornet solo, "The Volunteer".....Rogers
- Mr. John Dolan
- Suite, "Three Quotations".....Sousa
- Soprano solo, "Carmena".....Wilson
- Miss Mary Baker
- Religious Meditation, "Songs of Grace and Songs of Glory".....Sousa
- "A Study in Rhythms"
- Transcribed by Sousa
- Being a manipulation of a group of classics)
- (a) Harp solo, "Tiemmes and Variations".....Pinto
- Miss Winifred Bembrick
- (b) March, "Keeping Step with the Union" (new).....Sousa
- Violin solo, "Polonaise in D-flat".....Wieniawski
- Miss Florence Hardeman
- Dale Dances of Yorkshire.....Wood

"Worcester Evening Post."
9/20/21

SOUSA UNABLE TO LEAD BAND

Wonder Music at Mechanics Hall Concert

His band—not "Sousa and His Band"—as all the announcements read, packed Mechanics Hall last night. There was not an available seat. "All sold at 2 o'clock," was the disappointing but should-have-been-expected news that greeted late comers at the box office. Yes, Mr. Sousa's world-celebrated band was there in all its glory, but Mr. Sousa—he was not. Announcement was made from the platform that Mr. Sousa had met with a slight accident and unavoidably could not be present, but that John Dolan had kindly consented to take his place as conductor. The band played in Springfield Saturday night and Mr. Sousa was not present there. And so the Worcester audience was not the only one deprived of the pleasure of seeing Mr. Sousa's bright and animated face once more and to follow him in his graceful maneuverings with the baton—always something keenly anticipated apart from the wonder-music of his band. But accidents come to all, even to so renowned a man as Mr. Sousa and occasionally before there is time for the changing of announcements.

A Super-Concert

Sousa's Band always gives a super-concert. This is always expected and an audience is never disappointed. When one buys a ticket therefor it is as a policy insuring a delightful evening of entertainment. And so it was last night. The regular "slated" program was greatly augmented by encore selections. Sousa always gives big measure.

The program, of course, to use an overworked phrase, was delightfully varied. It has to be to suit all tastes. Those who become ecstatic over the low, soft and delicately-shaded music and those who would not be satisfied without a liberal sprinkling of the jazz type, were all remembered last night. But, of course, as usual, it was the famous Sousa marches that brought out the greatest volume of applause—any of the band renditions.

Audience in Motion

"Stars and Stripes Forever"—it always sets an audience in motion, either by a tapping of the feet, a subdued swinging of the hands or in some pet way that the individual has all of his own. It was this way last night as soon as this famous march was launched. And then there were the other Sousa marches that all came to hear—"Semper Fidelis," "Keeping Step With the Union," "El Capitan." In the rendition of "Field Artillery," an encore offering, description triumphed even to the firing of

several real shells with their accompanying smoke.

Among the soloist numbers George Carey called forth the greatest volume of applause in his xylophone renditions. Mr. Dolan played "Carnival of Venice" on the cornet, which was well received, as were the solos by Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist.

The cowboy breakdown, "Turkey in the Straw," concluded the program.

Master Bandsman in Lewiston Today

John Philip Sousa to Be Tendered Banquet by the Rotarians, and Later to Give Concert in City Hall—Every Seat Long Ago Sold 9/20/21



BANDMASTER SOUSA "OFF DUTY."

Sousa is coming to town today. Instead of the band being out to meet him, everybody will be out to meet the band. Lewiston's first greetings to Sousa will be thru the Rotary club. William Whittum, president of the club, will meet the bandmaster in Augusta and bring him to Lewiston by auto after his concert in that city, in time for the six o'clock banquet which the Rotarians have prepared for him in the attractive hall of the Androscoggin Electric Co. Just what figures on the menu they have not disclosed, but it will be fit for a (March) King. Pres. Whittum will preside and present Lieutenant-Commander Sousa to the club. Mr. Sousa will be the only speaker of the occasion. The ladies will be present and accompany the club to the concert, a section having been reserved for them.

The band will follow Mr. Sousa to Lewiston on special cars from Lewiston engaged for their use, with trucks to carry their baggage.

A crowded house will greet Sousa and his band. It was entirely sold out yesterday, from the farthest seats in the back gallery to the front row on the floor and even the wall seats, which had been put in extra. Nothing but standing room for the late-comers, and this will probably be taxed to capacity.

Numerous out-of-town parties have engaged blocks of seats, including those from Rumford, Livermore Falls, Dixfield, Mechanic Falls, Turner, New Gloucester, Lisbon, Lisbon Falls, and as far away as North Anson. They will come by train, trolley and auto, special cars having been engaged by some of these towns. Mr. Pettengill, the local manager, has made careful ar-

rangements for the care of automobiles and special officers will look after the parking, so there may be no confusion or congestion around the door.

Lewiston is one of the smaller cities that Commander Sousa holds in memory with especial warmth of feeling, and his personal friends here are numbered by dozens. Nearly all the older band men of the two cities have had the pleasure of meeting him personally and for all he shows a genial and fraternal feeling. This is the second season he has been entertained by the Rotarians, who find him a most delightful and entertaining guest. When Mr. Sousa received word a short time ago of the interest that was being shown in his forthcoming concert here, he exclaimed to his manager, Mr. Askin, "Ah, I see we still have loyal friends in Lewiston."

LEWISTON DAILY SUN, WEDNESDAY MORNING, SEPTEMBER 21, 1921

SOUSA NOT WITH HIS BAND; FACT WITHHELD FROM PUBLIC

**Bandmaster, Injured in Pennsylvania, Not on Trip—Dolan,
Soloist and Concertmaster, Conducts—City Hall Packed—
Rotarians Also Surprised by Absence of Guest of Honor**

Somebody owes patrons of the Sousa concert an apology. John Philip Sousa, composer and conductor, did not direct his band at City Hall, last evening. Whether or not the concert suffered from his absence is difficult to assert positively, but the fact remains that many might not have attended had they known that Sousa, injured in a fall from a horse at Miller's Grove, Pa., has not accompanied the band on its present trip. The concert was advertised as by "Sousa and His Band," and while the band was there, Sousa was not. Therefore an apology seems due.

The Lewiston-Auburn Rotary Club, perhaps as much as the general public, had planned to give a complimentary dinner to Lieut. Sousa. Though it was known in advance that the bandmaster would not be here, the club was allowed to go with the arrangements and then, at the dinner, it was announced that Mr. Sousa was indisposed. A majority of the Rotarians, it appeared, were unaware last evening that anything had happened more than a slight indisposition which prevented Sousa from keeping his engagement in this city.

There were other distractions which precluded a concert such as

Sousa and his band can give—have given here. There were not near enough programs; the ushering was inefficient, partly due to the fact that everybody tried to get in at once and partly that rows and seats were sometimes unnumbered; and part of the crowd, without respect to those who desired to hear all the program, left before it was completed.

The main distraction was not so much Sousa's absence, perhaps, as the lack of any previous knowledge. If it were planned as a surprise, the plan was effective. A bandsman announced that "owing to a slight accident Mr. Sousa would be unable to direct," and that John Dolan, cornet soloist and concertmaster would conduct in his stead. Then the concert began, but at the end of the first number it was plain that the crowd had not recovered from its surprise.

A large number of those who attended have heard Sousa's band under his direction. Others, of course, had never seen him and were disappointed to think he did not come. Imagine what would happen if Sothorn and Marlowe were billed here in Shakespeare, and that, a few minutes before the curtain arose, it were announced that the production would be given without the stars.

Sousa's band can play with Mr. Dolan conducting. Undoubtedly it can play well without Mr. Dolan or without any conductor. If one does not care to see Sousa, Mr. Dolan is an ideal conductor. He succeeded last evening in effacing himself. The applause was all for the band and for the soloists. When Mr. Dolan himself became a soloist, he was applauded, duly and justly.

The program compared favorably

with that given here a year ago with this exception—there was lacking a number which demonstrated the various instruments in the band; a novelty number to be sure, but one which always proves satisfactory.

The soloists Mr. Dolan, cornet; Mary Baker, soprano; Florence Hardeman, violin; and George Carey, xylophone, were excellent.

Three Sousa numbers were on the program and these were supplemented by several others, including some new marches and some more familiar and apparently more popular.

Particularly good among the new Sousa marches were "On the Campus" and "U. S. Field Artillery." But "Stars and Stripes Forever" and "El Capitan" got the applause.

Mr. Dolan's solo, "Carnival of Venice," (Arban) was the evening's best number. The selection, as usually played, lacked all the effects which Mr. Dolan contributed. He is not dramatic in the least, and if the rendition of difficult passages is any problem to him, he solves it without an effort that can be detected by his audience.

FALL RIVER EVENING NEWS,

MONDAY, SEPTEMBER 26, 1921.

SOUSA'S BAND HERE, BUT WITHOUT SOUSA

FAMOUS ORGANIZATION PLEASES
A LARGE AUDIENCE AT SUN-
DAY AFTERNOON CONCERT.

Sousa's band, one of the country's foremost musical organizations on tour, gave a concert at the Empire theater on Sunday afternoon, and was greeted by a full house. Lieutenant Commander John Philip Sousa, premier conductor and composer of marches, was not present, having been incapacitated by a fall from a horse some ten days ago. His absence from the leader's rostrum took away a good deal of the charm of the concert, for, after all, there is only one Sousa.

John Dolan, cornet soloist, assumed the duties of conductor and acquitted himself in that office with a pleasing snap and finish, but, not to detract from his ability in that capacity, he is not Sousa. A program of nine numbers was given with one or two encores to each, covering a period of about an hour and a half. It was indeed a delightful entertainment, and was received by the large audience with warm applause.

The work of the soloists, four in number, marked them as artists in their particular departments. These numbers were delightful features of the concert. The soloists were John Dolan, cornet; George Carey, xylophone; Miss Mary Baker, soprano; Miss Florence Hardeman, violinist.

None of the marches that have made Sousa famous appeared on the printed program, and perhaps some of the audience wondered whether they were going to enjoy the musical treat for which they came. Their fears disappeared, however, when, as an encore to the first number, the band swung into the familiar strains of "El Capitan." Thereupon the audience settled back in its seats and enjoyed that famous march to the fullest. And it takes a band like Sousa's to bring out the beauty of such a composition. Later, "Stars and Stripes Forever" set feet to tapping with its wonderful rhythm. This number was met with a storm of applause, in reply to which the "U. S. Field Artillery" was played.

John Dolan was down for but one number much to the regret of the audience. As a cornetist, he is the best heard here in a long time, and recalls memories of Clarke, who was formerly with Sousa. Mr. Dolan made his instrument do about everything of which a cornet is capable, holding his hearers in wrapt silence. His encore was "Lassie of Mine."

Miss Baker's number was "The Wren," with flute obligato by R. Meredith Willson. In this she appeared to excellent advantage, but her encore, "Carry Me Back to Old Virginia," probably pleased her audience more.

"Piccolo Pic," the encore to the sixth number, brought the piccolos to the front. It was a catchy piece of syncopation that caught the fancy at once.

Mr. Carey's xylophone number was also enjoyable and he showed himself a master of that jazzy instrument.

Miss Hardeman, violinist, charmed her audience at once and she, too, had to reply with an encore. This number was "Souvenir," by Dedia, with harp accompaniment.

The band numbers included two by Sousa that are new. They are a melange, "The Fancy of the Town," a medley of popular airs, and the march, "On the Campus." The final number was a cowboy breakdown, "Turkey in the Straw." Most everyone has heard that familiar tune since childhood, but when played by a band

EVENING HERALD.

FALL RIVER, MASS.,

MONDAY, SEPTEMBER 26, 1921.

BIG HIT SCORED BY SOUSA'S BAND

**Concert At Empire Stirs Au-
dience With New Numbers
and Old Favorites—Sousa
Unable to be Present.**

Sousa's band gave an excellent concert before a large audience at the Empire theatre Sunday afternoon, and the reception accorded the talented musicians and the encores called for attested the appreciation of the music-lovers in attendance.

Lieut. Com. John Philip Sousa, U. S. N., R. F., conductor of the famous band bearing his name, was unable to appear owing, it was announced, to injuries sustained in a fall from his horse some 10 days ago in Philadelphia. John Dolan, concert master and cornetist, acted as conductor, however, and proved so capable that one would hardly realize that Sousa himself was not wielding the baton.

The soloists were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George Carey, xylophone soloist, and their selections, artistically rendered, added materially to the strength and enjoyment of the well balanced program. They were called to respond to several encores. The band as a whole also was given a warm welcome and an appreciative one, and the concert in its entirety was one of the most enjoyable given here in a long time.

To encores the band responded with "El Capitan," "Keeping Step with the Union," "Semper Fidelis," "Stars and Stripes Forever" and the "U. S. Field Artillery." Mr. Dolan, cornetist, for an encore rendered "Lassie o' Mine" and Miss Baker, soprano, rendered most effectively "Carry Me Back to Old Virginia" for an encore.

Perhaps from a strictly musical viewpoint, the opening overture, "In Spring Time" by Goldmark, best brought out the full capabilities of the band—it was a musical gem—but the old favorites, "Semper Fidelis" and "Stars and Stripes Forever," fairly lifted the audience from its chairs.

SEPTEMBER 26, 1921.

FALL RIVER GLOBE, MON

PROGRAM WAS GREATLY ENJOYED

**Sousa's Famous Band Plays
to Crowded House at
Empire; Audience Par-
tial to the 'Old Numbers.'**

Sousa's famous band played to a crowded house Sunday afternoon at the Empire theatre, yet the famous Lieut. Commander John Philip Sousa, U. S. N., R. F., did not conduct the programme. It was announced that Sousa had met with an accident several days ago which caused him to cancel his tour for at least three weeks.

Despite the disappointment in the famous leader's absence, the programme was greatly enjoyed and judging from the oceans of applause which greeted each number, the Fall River audience enjoyed every moment. John Dolan, Mr. Sousa's understudy and band's cornetist, conducted the programme in an excellent manner and fulfilled his part in a manner that deserves the highest praise.

The programme was well presented, but the audience proved partial to the "peppy" numbers written by Mr. Sousa in past years and the moment the band struck up the ever popular martial music, the theatre fairly thundered with the applause of the men and women. Each artist made an excellent showing and Mr. Dolan, who is well known to local audiences, fulfilled expectations, in his style of playing. His rendition of "Carnival of Venice" by Arban was superb and "Lassie O' Mine," his encore number, received profuse applause. Miss Mary Baker, the soprano soloist, possesses a sweet voice that exhibited its rare tonal qualities in the singing of "The Wren." Benedict, with flute obligato by R. Meredith Wetherell. She responded with two extra encores, "Carry Me Back to Old Virginia," the latter part of which was sung to the accompaniment of muted brass instruments, and "By the Waters of Minnetonka," by Lieut. Com.

Miss Florence Hardeman, violinist, possessed excellent technique and sweet tone in the rendition of Vieuxtemps "Two Movements from Concerto in F Sharp Minor," and favored with Dryla's "Souvenir" for an encore. George Carey, xylophone soloist, played Mendelssohn's "Rondo Capriccioso" very charmingly and showed a marked dexterity in the handling of his instrument. For an encore he played "Whispering," with variations.

The only hint of ragtime on the whole programme was evidenced in the melange, "The Fancy of the Town," written by Sousa, and it was greeted with resonant applause. "Stars and Stripes Forever," which was played as an encore near the finish of the programme, had been long waited by the audience, and it proved to be one of the most thrilling included in the afternoon's group of band pieces.

DELIGHTFUL MUSIC BY SOUSA'S BAND IN FIRST CONCERT

Classic and popular music was interspersed through the musical programme given by Sousa's Band at the opening of the musical season at the Shubert-Majestic Theatre last night in such a manner that repeated encores testified to the delight of the audience.

Because of Mr. Sousa's illness his place was taken by Mr. John Dolan, cornet soloist of the band. His performance was entirely satisfactory. Besides Mr. Dolan, versatility was given to the programme by these soloists: Florence Hardeman, violinist, and George Carey, xylophonist, Miss Mary Baker, soprano soloists.

So closely did Mr. Dolan adhere to the composer's intent during his rendition of the "Carnival of Venice" that his interpretation was the signal for spontaneous appreciation from accomplished musicians and ecstatic expressions of pleasure from just plain music lovers. He is an artist whose talent justified his selection as understudy by Mr. Sousa. An insistent demand for an encore brought from him "Lassie o' Mine," another aural treat.

Tingling in harmony with the vibrant pathos in Miss Baker's lyric soprano voice were the heart strings of her listeners as she sent the crooning notes of the folk song of Dixie "Carry Me Back to Old Virginia" through the big theatre. Muted brass instruments gave an effective touch to the latter part of this melody. She sang this as an encore to "The Wren" and then sang, "By the Waters of Minnetonka," by Lieurance.

A portion of a Vieuxtemps concerto, played with a sweetness and deft skill that brought its reward, was the offering of Miss Hardman. Instant demands for encores brought further responses from her plaintive instrument in "Dryla's" "Souvenir" and "Traumeri."

George Carey's execution of Dvorak's "Humoresque" on the xylophone brought from his audience an appeal for a more prolonged exhibition of his extreme dexterity in bringing melody from this instrument. He responded with the popular "Whispering."

Smoothness in execution and nice taste in selection made the entire performance of the band one of keen pleasure.

Many of Mr. Sousa's marches, of which he is an incessant creator, were played with the high degree of accomplishment for which this band is noted.

The programme was closed with D. W. Reeves' "Second Regiment March," which followed Mr. Sousa's "The Fancy of the Town," a grouping of popular tunes.

The printed programme follows: Overture, "In Spring Time," Goldmark; cornet solos, "Carnival of Venice," Arban, Mr. John Dolan; suite, "Camera Studies," Sousa, (a) "The Flashing Eyes of Andalusia," (b) "Drifting to Loveland," (c) "The Children's Ball," vocal solo, "The Wren," Benedict, Miss Mary Baker (flute obligato by R. Meredith Wilson); Scene Pittoresque, "The Angelus," Massenet; melange, "The Fancy of the Town" (new), Sousa; (a) xylophone solo, "Rondo Capriccioso," Mendelssohn, Mr. George Carey, (b) march, "On the Campus" (new), Sousa; violin solo, "Two Movements from Concerto F-Sharp Minor," Vieuxtemps, Miss Florence Hardeman; cowboy breakdown, "Turkey in the Straw," transcribed by Guion.

Sousa Gets Into Harness Again After His Accident

Lieut.-Comdr. John Philip Sousa, the "March King," who will give six concerts at the Exposition auditorium on Christmas day, Dec. 26 and Dec. 27, afternoons and nights, at the head of the largest and most distinguished band ever assembled for a transcontinental tour, will resume his interrupted bookings with a gala concert at Canton, Ohio, on the 21st of the current month, according to word received from local manager Frank W. Healy.

A fractious saddle horse put the irrepressible Sousa "out of commission" for a time, and now entirely recovered and with his band of nearly 100, primed after incessant rehearsals, Sousa resumes his transcontinental tour with all of the keen interest, wonderful vitality and passion for music that distinguish him.

EVENING TRIBUNE, PROVIDENCE-MONDAY, SEPTEMBER 26, 1921

Nov 20.

THE BUTTE MINER

Dean of American Bandmen Will Bring Organization to Mining City December 8



JOHN PHILIP SOUSA.

Lieutenant Commander John Philip Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonable expert judge of bands and musicians. He is known as the most exacting as well as the most amiable of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his organization to admit (he never boasts) that his present organization is at once the finest and the most American group of artists that ever assembled at one time under his baton. Sousa's band is always synonymous with musical excellence, but it has not always been predominantly American in personnel, nor has it always shown a majority of young over middle-aged or elderly instrumentalists.

In a recent interview Lieutenant Commander Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz.: Most of the musicians of Sousa's band are now young

men, and most of them are Americans.

Additional verve, impetus, esprit, élan are added to the organized excellence of this band by reason of the ambition, the striving for reputation, the thirst for excellence which characterize both the individual components and the unified personnel of this remarkable organization. No wonder that John Philip Sousa, nestor of teachers, vulcan of band "makers," miracle man of leaders, looks upon the twenty-ninth year of his leadership as the banner one of his long and arduous career.

Lieutenant Commander Sousa will appear in concert with his organization of nearly 100 artists at the Broadway theater on the evening of Dec. 8.

SOUSA'S BAND IN CONCERT HERE

Noted Leader Unable to Direct
Musicians Because of
Illness.

An audience which filled almost every seat in the Shubert Majestic Theatre assembled there last evening for a concert by the famous band, of which Lieutenant Commander John Philip Sousa, U. S. N. R. F. is the conductor.

The distinguished conductor and composer did not direct his forces last evening, however, because of illness and John Dolan, the band's cornet soloist, wielded the baton with quite as much ability as he played his own instrument.

The program opened with Goldmark's tuneful overture "In Spring Time" and this was admirably played, notably the quiet second theme in which some exquisite efforts of instrumentation were brought in.

Technically the band was in splendid form and a feature of the concert was the fact of a large number of encores, a number of which were Mr. Sousa's own composition.

The soloists of the concert were: Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Mr. John Dolan, cornet soloist; Mr. George Carey, xylophone soloist.

Miss Baker's sweet and expressive soprano voice brought her a double encore at the end of her vocal solo "The Wren." One of her encores, "Carry Me Back to Old Virginia," was sung with marked musical feeling and to the accompaniment of both harp and muted brass instruments. Her other encore was the familiar Indian song "By the Waters of Minnetonka" by Lieurance.

Miss Hardeman, the violinist, played a part of the difficult Vieux temps concerto with a good tone and a commendable degree of technical proficiency. She, too, received a double encore, her numbers being "Souvenir" and "Traumeri."

Mr. Carey, the xylophone soloist, made a distinct hit with his remarkable proficiency on an instrument with which the musical public is less familiar than with other band paraphernalia.

At the close of his big number he received an ovation. His encores were "Humoresque" by Dvorak and "Whispering."

Mr. Dolan, the cornetist, is an artist in his chosen instrument as his brilliant execution of "The Carnival of Venice" proved him to be. He responded to an insistent encore with "Lassie o' Mine."

A spectacular feature of the concert, was superbly played by the band was, "The Fancy of the Town," a recent composition by Mr. Sousa in which popular tunes of the last decade were introduced notably D. W. Reeves' "Second Regiment March."

The printed program was as follows: Overture, "In Spring Time," Goldmark; cornet solo, "Carnival of Venice," Arban, John Dolan; suite, "Camera Studies," (a) "The Flashing Eyes of Andalusia," (b) "Drifting to Loveland," (c) "The Children's Ball," Sousa; vocal solo, "The Wren," Benedict, Miss Mary Baker; flute obligato by R. Meredith Wilson; scene pittoresque, "The Angelus," Massenet; interval; melange, "The Fancy of the Town" (new), Sousa (a wedding of tunes popular sometime during the last decade); (a) xylophone solo, "Rondo Capriccioso," Mendelssohn, George Carey; march, "On the Campus" (new), Sousa; violin solo, "Two Movements from Concerto in F-sharp minor," Vieuxtemps, Miss Florence Hardeman; cowboy breakdown, "Turkey in the Straw," transcribed by Guion.

N. B. P.

Sousa, Recovered From Fall, Will Resume Tour

Lieutenant Commander John Philip Sousa, at the head of the largest and most distinguished band ever assembled for a transcontinental tour, will resume his interrupted bookings with a gala concert at Canton, O., November 21. A fractious saddle horse put the irrepressible Sousa "out of commission" for a time. But now, entirely recovered and with his band of nearly one hundred, primed after incessant rehearsals, Sousa has resumed his transcontinental tour.

Sousa and his band, under the local management of Frank W. Healy, will give six concerts at the Exposition Auditorium on Christmas Day, December 26 and December 27, afternoons and nights.

Sousa, Recovered From Accident, Now On Concert Tour

Lieutenant-Commander John Philip Sousa, at the head of the largest and most distinguished band ever assembled for a transcontinental tour, will resume his interrupted bookings with a concert at Canton, Ohio, on November 21. A fractious saddle horse put the irrepressible Sousa "out of commission" for a time and now entirely recovered and with his band of nearly 100, primed after incessant rehearsals, Sousa resumes his transcontinental tour with all of the keen interest, wonderful vitality and passion for music that distinguishes him.

Sousa and his band, under the local management of Frank W. Healy, will give six concerts at the Exposition Auditorium on the afternoons and nights of Christmas Day, December 26 and December 27.

CRIPPLED BAND LEADER GETS WARM OVATION AT CONCERT

Large Audience Shows Special Appreciation Of Most Popular Compositions Of John Phillip Sousa—Unusually Good Solo Numbers.

With his left arm limp as the result of an accident several weeks ago and looking considerably older than he did on his last visit here about a year ago, Lieut. Commander John Phillip Sousa and his band played their annual Canton concert in the Auditorium Monday evening. The famous conductor was forced to cancel a number of concerts and to postpone his Canton engagement because of his injuries. He was to have been here about five weeks ago.

The concert here Monday evening is the only one which the band will play in Ohio this year though almost every important city in the state had been scheduled for earlier in the season but these engagements were cancelled when the leader was hurt. The concert Monday night was the first which the band has played since the cancellations were made.

Injury Hampers Him.

While Mr. Sousa made a brave effort to put his old-time fervor into his work it was plain that this was impossible though his associates said that he had improved remarkably within the past few days and that within several weeks they expected to see him conduct with the vigor for which he has been noted. For the accompaniments for the solo numbers the band played under the baton of assistant conductors. One of these was compelled to turn the music for Mr. Sousa while he was conducting because he could not raise his arm high enough to turn it in comfort and without running a risk of hurting it.

While the band played a rather elaborate program of descriptive studies which, judging from the applause, were much appreciated it was following his well known march compositions, which were played mostly as encores, that the "March King" received his ovations.

Solo Numbers Good.

The concert was marked by especially good solo numbers. Miss Mary Baker, soprano, who has been here with the band several times, sang "The Wren" by Benedict and as an encore sang, "The American Girl," by Sousa. Both numbers were well rendered. Miss Florence Hardman, violinist, played two movements from Vieuxtemps' "Concerto in F. Sharp." John Dolan, cornet soloist, played "Carnival of Venice" by Arban and "Lassie O'Mine" and George Carey, xylophone soloist, also played several numbers.

The program was opened with the Goldmark overture "In Spring Time," a descriptive composition. Sousa's suite of "Camera Studies" and "The Angelus" by Massenet, with two of the solo and several encore numbers completed the first section of the program. Some of the best work of the band was done in the Massenet number, a combination of tones for the imita-

tica of a pipe organ being used in a very effective manner.

In the final section of the program, the band played "The Fancy of the Town," in which a number of familiar melodies are introduc-

ed, and "On the Campus," both by Sousa, and the "Cowboy Break-down—Turkey in the Straw," a transcription by Guion. The encore numbers by the band included "El Capitan" march, "Biddy," "Keeping Step with the Union," "Love Nest" and other familiar compositions.

CANTON DAILY NEWS, TUESDAY EVENING, NOVEMBER 22

Sousa And Famous Band Delight Two Audiences

(By TUTTLE C. WALKER)

John Phillip Sousa, peerless leader of a peerless band, delighted two Canton audiences with two concerts yesterday. He played the first concert at the auditorium of the McKinley High school, and the second in the evening at the City Auditorium. The high school auditorium was packed and there were many of the audience who stood through the afternoon for the sake of seeing the famous bandmaster and hearing his equally famous band.

Sousa opened his afternoon concert with the "Star Spangled Banner" and followed the national anthem with "Lead Kindly Light," which he arranged in honor and in memory of the late and lamented martyred President, William McKinley, of Canton. Prior to going to the high school for the matinee concert, Mr. Sousa visited the McKinley monument, and then the old McKinley home, opposite the high school, now used as the nurses home of the Mercy hospital.

The high school auditorium was filled with the school children of the city, to whom he played a special program of many of his own compositions as well as a number by other composers, and that both the director-composer and his band was greatly appreciated by the young people was well attested by the vociferous applause with every number was greeted.

The evening concert was also largely attended. The opening number was "In Spring Time," an overture by Goldmark, in which the principal theme was played by the reeds. This was worked over with many modulations until a second theme was taken by the lighter brass and ended with a brilliant dash distinctive of the Sousa style of conducting.

This was followed by "El Capitan," one of the older and well known compositions from Sousa's pen, and that in turn by "Biddy," bright and lively Irish melody.

John Dolan, cornetist, gave an excellent portrayal of Arban's "Carnival of Venice," in which the artist displayed his ability in triple tonguing. He was obliged to respond with an encore and played "Lassie O Mine," pretty Scotch melody, which was also well done.

Then followed a suite by the band, "Camera Studies," by Sousa, including "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball." This was followed by a vocal solo, "The Wren," by Miss Mary Baker. Miss Baker had a pleasing voice, but one hardly big enough to fill the big auditorium. She was well received, however, and sang as an encore "The American

Girl," by Sousa. The first part of the program was concluded with "The Angelus" by Massenet, played by the band, and followed with the "U. S. Field Artillery," one of Sousa's marches written during the war.

The second part of the program opened with a melange of old tunes popular during the past decade, introducing Scotch airs, songs from the light operas, some of the war songs, such as "Tipperary" and "Over There," and the "Missouri Waltz," "Dardanella" and ending with "Meow." For the encore the band played "The Love Nest" presented in a descriptive setting by Sousa.

George Carey, xylophone soloist, played Mendelssohn's "Bondo Capriccio" as his main number and this was followed with encores, one unaccompanied and played with four hammers, in which he displayed his ability and versatility. He concluded with a lively syncopated number called "The 12th Street Rag."

This was followed by one of Sousa's newer compositions, "On The Campus," to which he responded with "The Stars and Stripes Forever" as an encore, and the "Semper Fidelis" as an additional number. Miss Florence Hardeman, violinist, played two movements from Vieuxtemps' concerto in F sharp minor, with the "Traumerel" as an encore, and displayed her great ability as a master of this hardest of all instruments. The concert was concluded with "Turkey in the Straw," as arranged by Guion.

FORT WAYNE JOURNAL-GAZETTE

SOUSA BAND CONCERT

It is still Sousa, the March King. Neither time, the ordinary trials of an active life, the loss of the almost institutional beard, nor a near-serious accident about eight weeks ago, has dimmed in the least the radiating personality of John Phillip Sousa, or the quality of music dispensed under his direction. This was all plainly evidenced yesterday at the Palace theater, where the celebrated band director appeared with his organization before two large and appreciative audiences.

Although Mr. Sousa's choice of numbers for the afternoon concert were of the lighter variety, there was that air of sincerity of purpose, entirely characteristic of a Sousa rendition and the spirit of the catchy melody, most of which was familiar to the audience, pervaded the house. It was again shown, however, that it is in the realm of military march music that the venerable dean of band directors rises to superior heights. At the matinee concert, Mr. Sousa included his new "Keeping Step With the Union," while in the evening he presented another new march, "On the Campus," both of which are in keeping with some of the more famous ones composed earlier in life when Mr. Sousa was at the height of his exceptional career. The stirring, hectic days of the war, visions of soldiers, waving flags, cheering crowds, sobbing mothers and patriotic thrills were brought back to memory as the giant band responded to encores, playing with but one exception, some of the better known marches, "Stars and Stripes Forever," "U. S. Field Artillery," and "El Dorado," among others. A variation on the melodious "Love Nest," from Mary, was one of the surprise features of the afternoon.

A novel explanation and demonstration of the various instruments included in the organization presented under a typical Sousa arrangement was accepted by the friendly audience with favor.

As for the soloists, John Dolan, a military appearing cornetist, pleased while Miss Winifred Bambrick showed talent as a harpist. Miss Florence Hardeman, violinist, played Wieniawski's "Polonaise in D flat," with a show of dash and spirit in the afternoon, and played two movements from a concerto by Vieuxtemps, both rather technical. Her best work, however, judging from the amount of applause, was in the familiar "Traumerel" by Schumann, which she played as an encore. Miss Mary Baker, a sweet voiced soprano, made a favorable impression singing "The Wren," with a flute obligato and the mellow "Carmena" by Wilson. The ever popular "Carry Me Back to Virginia" was given as an encore. Mendelssohn's "Rondo Capriccioso" was effectively played as a xylophone solo at the evening concert by George Carey. He responded to an encore with Dvorak's "Humoresque."

However, it is still John Phillip Sousa, the March King.

Nov. 23, '21

MUSIC

Sousa and His Band at the Auditorium.

BY H. A. BELLOWS

Freight cars are no respecters of persons. Not even his 40 years of band leading, his fame as the March King, his array of well-earned medals or his record in the services of his country could save Lieut. Com. John Phillip Sousa from having his train bumped into yesterday somewhere in Wisconsin by a casual string of hobo Pullmans, with the result that he and his band reached Minneapolis in the neighborhood of 5 p. m., when the first of their two concerts was scheduled for 3 o'clock. Most men, of course, would have simply called the afternoon concert off, but not Sousa. At 5:45 he began his first program, played it through with all the encores, hurried off to eat a bowl of soup, hurried back again, and gave his evening concert just as if there never had been a freight car in the world.

This incident, by the way, illustrates why every one holds Sousa in such genuinely high esteem. For nearly half a century he has always played fair, and more than fair, with the public. He has given them unflinchingly the best he had, and he has never let untoward circumstances beat him. He has taken his responsibilities very seriously, and has regarded himself as a public servant, both during the periods when he was actually wearing the uniform of his country and while he has been directing his own band. Such a fine spirit as this is none too common among musicians, and in Sousa's case it has done quite as much as his musical ability toward making him the national institution he has become.

His two concerts were, of course, much the same as ever. There were the usual soloists, the same odd mixture of semi-classics made over for band use with lively numbers having no classical aspirations at all, and above all, the same marches. I don't believe Sousa's new marches are as good as his older ones, but that may be simply because the older ones have years of association behind them. Personally I cannot listen to "El Capitan" or "Washington Post" with any pretense at critical impartiality; they are inextricably bound up with all sorts of memories, and with a large chapter of American history as well. I wonder how they sound to men who never marched to them 20 years ago or thereabouts?

The various solo numbers were exceedingly well done, and amply delighted the audiences. Mary Baker, the soprano, has a very pretty coloratura voice; Florence Hardeman is a thoroughly competent violinist; Geo. Carey plays the xylophone with admirable gusto; Joseph Delucca extracts excellent noises from the euphonium and John Dolan, who has been pro-

Nov. 23, '21

THE NEWS-SENTINEL, FORT WAYNE, INDIANA.

Sousa's Band Delights Two Capacity Audiences

Playing with remarkable versatility the crashing march numbers, the lighter classics and popular airs, the band of John Phillip Sousa delighted two capacity audiences at the Palace Tuesday afternoon and evening. Mr. Sousa again demonstrated his ability as the dean of band leaders by the masterly fashion in which he directed his organization through the stirring military marches, for which he is famous.

Two new selections of his own composition, "Keeping Step With the Union" and "On the Campus," were presented at the matinee performance. Some of his better known marches, "Stars and Stripes Forever" and "U. S. Field Artillery," were rendered with the old-time martial spirit and stirring swing.

John Dolan, cornetist, and Miss Winifred Bambrick, harpist, pleased with a variety of delightful solos. Miss Mary Baker, a charming soprano, proved very popular with a series of renditions that displayed her sweet voice to the best advantage. George Carey on the xylophone played two numbers very effectively.

The radiating personality of Mr. Sousa dominated the entire program and he proved conclusively he is still the March King.

MARCH KING GREETED BY THOUSANDS AT AUDITORIUM

Milwaukee Friends of Great Composer Like New Selections.

Nov. 24

Seven thousand Milwaukeeans turned out Wednesday night to prove that all the world loves a brass band, particularly the one that responds to the baton of Lieut. Com. John Phillip Sousa.

In view of the fact that it was a silver jubilee for Mr. Sousa, the occasion partook of an additional holiday spirit. The demand for more at the conclusion of each selection was generously responded to by the March King.

Without doubt Mr. Sousa's organization is the most marvelous of bands. There is a soft and mellow quality to it that never offends while the rhythm is of that quality which keeps the feet itching to start. A revival of "The

Fancy of the Town" and all of the composer-conductor's famous marches delighted the audience.

A number of soloists appeared with the group. Mary Baker's voice possessed a sweet and smooth soprano which was delightful in "The Wren," accompanied by a flute obligato. Mendelssohn's "Rondo Capriccioso" was not out of order on the xylophone as that instrument was handled by George Carey. A musicianly interpretation of Vieuxtemps' "Concerto in F sharp minor," played in two movements, was given by Florence Hard-

BANDMASTER IS WELCOMED



Left to right—Ald. Corcoran, Inspector Laubenhelmer, John Phillip Sousa, Lieut. Patrick Gleason, Chief Laubenhelmer and Phil Grau; inset—Commander Sousa.

John Phillip Sousa, march king and famous composer and bandmaster, arrived in Milwaukee on Wednesday to commence his concert tour of the United States and Europe. The police band played the march he composed on Nov. 23, 1896, "The Stars and Stripes Forever," as he stepped from the train. A reception committee of

city dignitaries and representatives of civic bodies greeted the noted musician at the depot. Cornelius Corcoran, president of the common council, gave the address of welcome. Mounted motorcycle policemen headed the procession of city officials and others which escorted Sousa through the downtown streets to his hotel.

THOUSANDS GREET NOTED MARCH KING

Sousa Concert Rouses Enthusiasm in Great Auditorium Crowd.

By CATHERINE PANNILL MEAD.

Wednesday evening at the Auditorium was a regulation Sousa jubilee, like unto which there is nothing else in the world, unless perhaps it be a London Bank Holiday, or the opening of the Derby, for over 7,000 persons turned out, despite a somewhat unpromising weather condition, and gave Lieutenant Commander John Phillip Sousa the sort of welcome which established Milwaukee's reputation as a musical city long since. And be it said, the love of every human soul for a brass band was thoroughly exemplified in the barrages of applause with which each number and all the encores were greeted.

It was an audience which came out to hear Sousisms of every type, and it sat itself down and, after listening with absorbed attention clapped its hands in a Jovian manner, and like a composite and huge Oliver Twist asked for more, and got it, in full measure pressed down and running over, for there is nothing niggardly about the lieutenant commander, who gives of his best and that royally as becomes a March King.

Crowd Is Impressed.

Any one who thinks that the musical appreciation is confined to a few people would have had a decided shock Wednesday evening, and as for the anti-melodists, well they would just naturally have curled up and died, and in this connection we modestly suggest to Lieut. Sousa, that he call his next march "The Melodic Line" and dedicate it to Debussy et cie.

One was impressed for the hundredth time with the exquisite quality of this most marvellous of bands,

for the wood winds are as soft and mellow as strings, while in all the brasses there is the same smooth buttery tone that never offends the ear even in the most accented attacks.

As for rhythm, Sousa is the last word in it, and the variety and wealth of his invention is entirely his own, which plus his powers as a contrapuntalist, provides him with the means to invest the simplest and most ordinary of tunes with a certain value and musical dignity, as for instance, in the revivals in "The Fancy of the Town," which highly delighted everybody present. Indeed, the well known feat of keeping one's toes dancing in one's shoes, became the order of the evening.

Of course, the encores brought forth all the marches, old and new, bringing the program to a length which was well on to two and a half hours. Each soloist was also recalled with an enthusiasm only found when the great American public is out for a good time.

Soprano Is Heard.

Miss Mary Baker's sweet and facile soprano in "The Wren" with a delightful obligato on the flute by R. Meredith Wilson, brought her back twice. George Carey's truly remarkable rendition on the xylophone of Mendelssohn's "Rondo Capriccioso," did likewise for him, and Miss Florence Hardman's musicianly interpretation of Vieuxtemps' "Concerto in F sharp minor," of which she played two movements, brought her opportunity to return twice.

Sousa's new march "Field Artillery" is in the vein of its most popular predecessors, and in it he provides some highly novel effects. Taken altogether, it was a great time for everybody concerned.

Nov. 25, 1921

MINNESOTA DAILY STAR

MUSIC

INSPIRING MARCHES BY SOUSA'S BAND CALL OUT LARGE, ENTHUSIASTIC AUDIENCE; CONTINUED POPULARITY OF MARCH KING MARKEDLY SHOWN.

John Philip Sousa's band is an institution uniquely American, as are the compositions of the Bandmaster's genius. It is a complacent, optimistic, rather blatant Americanism, the kind that says "My Country, right or wrong." Mr. Sousa says he composes and plays up to the public and not down to them. The fact that his audiences are always large and enthusiastic would seem to indicate that whichever way this may be, Sousa's programs are always well received. The audiences are distinctly not the audiences which throng the auditorium for the symphony concerts, and the implication is that there is another kind of Americanism which perhaps is not so loudly optimistic nor so emphatically complacent.

The popularity of Sousa's band with Minneapolis audiences, however, was attested yesterday by the fact that hundreds of holders of matinee tickets postponed their Thanksgiving dinners to attend the belated afternoon performance. A train wreck delayed the arrival of the band.

One wonders at times why there are so few good bands on tour. There are many people who prefer to hear the virile, inspiring marches of the march king than the exotic music of the most wonderful symphony. Band music to the accompaniment of marching feet is always thrilling, but a brass band within doors is noisy, rather than melodious, in the opinion of many.

Stimulating marches drew most of

the applause at yesterday's performance. Semper Fidelis and Stars and Stripes Forever sent the same thrills through the audience that they did when played by marching military bands during the war. One is compelled to quote a commander of the U. S. marines who said at the beginning of the war, "Give me a good band and I will produce good fighters." One's mind involuntarily reverted to the "War Dance" played a few Sundays ago by the orchestra, and the reaction of the writer at that time. Whether in the midst of so-called civilization or in the haunts of the so-called savage, the war spirit is inspired in the same way, and the physical thrill is the same.

John Dolan is a spectacular performer on the cornet. He seems to have no limitations whatever within the compass of his instrument. His solos were enthusiastically received. George Cary on the xylophone and as percussion performer of the band is perhaps the most indispensable member of the ensemble. Mary Baker, soprano, gave an indifferent performance of her selections, but was well received, responding with encores at both performances. Florence Hardeman is an excellent violinist of promise. In the two movements from Vieuxtemps' concerto in F sharp minor she showed technique and true artistic temperament. Her encores, Drdla's "Souvenir" and "Traumerel" were beautifully played.

N. S.

Minneapolis Journal - Nov. 25

MUSIC

TIRELESS SOUSA IN DOUBLEHEADER

"March King" Gives Two Concerts After Train Wreck—Conducting Methods Simplified

By VICTOR NILSSON

Lieutenant Commander John Phillip Sousa is the man who put pep into popular music and caused the best brand of it to be so typically American that it needs no label at all. He was her with his band yesterday and gave two concerts at the Auditorium, the evening program being applauded by a capacity audience. Because of a train wreck, the arrival of the band was delayed by several hours and likewise the beginning of the afternoon concert. Many people, given the alternative of Sousa or turkey, chose the latter. The first concert did not begin until 5 p.m. and was not over until 7:40 p.m., but indefatigable Sousa was at his stand again at 8:30 and kept the music going until 11 p.m.

Sousa's coming into music was the fulfilling of a mission to free the popular mind from an overdose of hyper-sentimental trash by means of a rhythm energetic and buoyant. His simple melodic lines and unsophisticated explosions of noisy gaiety still serve as an antidote against merely mechanical syncopation, smeary jazz and vulgarized exotism in popular music. His marches are like the fresh breezes from the vast American expanses. They were dear to us after the Spanish war, but doubly so now.

Conducting Methods Simplified

Sousa remains a national character, and it was Sousa himself who conducted the band numbers yesterday, although some of his auditors were in doubt about it because he has aged some has had his beard shaved off and has simplified his original methods of conducting. And the band was Sousa's, too, with a double complement of instruments in each section, a little regiment of clarinets, harp, and a full line of percussions. These instruments were all in competent hands, particularly so perhaps the flutes, and the ensemble playing was excellent as all incidental or featured solo work.

The music was good in such numbers as Liszt's 14th rhapsody, the hymn to the sun from Mascagni's "Iris," the concert overture, "In the Spring Time," by Goldmark, and "The Angelus" from "Scenes Pittoresques," by Massenet, but quite irresistible it was in Sousa's own marches and malanges which were plentiful on the program and yet were added with lavish generosity outside of it. Several were new and pleased as such, for instance, a potpourri, "The

Fancy of the Town," which favored Harry Lauder tunes and for the heralding of "Over There" as final climax worked up a convincing warfare mood.

New Marches Played

New marches were "Keeping Step With the Union" and "On the Campus." Enthusiasm of special warmth greeted "Semper Fidelis," with its charming bugle call effects, and "The Stars and Stripes Forever," one of the great marches in music and Sousa's most precious bequest to the nation.

The soloists were four for each concert, largely the same and all satisfactory; in the first place Florence Hardeman, a young violinist with absolute purity of tone, virtuosic skill and artistic temperament. Next came George Carey with uncanny virtuosity and musicianly good taste on the xylophone. John Dolan was remembered from last year as a highly competent cornetist. This time he did not perform on the clarinet also, but instead conducted the band for accompaniments to the other soloists, while another valuable aid conducted for Mr. Dolan's number. Mary Baker, the soprano soloist, provided vocal variety in a modest manner.

Sousa's Thanksgiving Menu Consists of One Bowl Soup

Train Wreck Robs Band-
master of Famous Minne-
apolis Turkey Dinner.

Arrives Late, But Pleases
Large Audiences With
Swinging Programs.

The audience which, replete with turkey and other fixings, settled down in its seats at the Auditorium last night to hear Sousa's band did not know it, but it was listening to musicians who had dined only on bowls of soup.

More than that, the soup in the bowl of John Phillip wasn't any thicker than the rest.

The march king, thin since his recent accident—he was thrown by his favorite horse, and his left arm is helpless—took the final bow at the belated afternoon concert, got out of the coat with the medals, hustled into outdoor wear and rushed with the rest to a nearby cafe. The bowl of soup, eaten and they were back again, the director to place himself at the mercy of his dressers, the musicians to get instruments out of cases and await the word.

Not Much Turkey.

"Turkey?" queried the man who has made millions quicken their step. "We can't always have turkey. We'll have lots of time for that some day. If all they say is true there ought to be recompense in—well, wherever we go I hope they'll have all those turkeys I have missed."

Sousa's coat and vest had been removed, and the young man pushed him into a chair. One removed a shoe, the other its mate, and a nicely shined pair had been put on.

"No, I haven't written a new march. I think it is seven publishers who have been asking for one. They all seem to think well of the others. I suppose I'll get around to it some day."

Sousa was made to stand up. He bosses the band, but those dressers!

Caught in Wreck.

"Fifteen hours on the train. Some freight cars bumped into us, I believe. Anyway they backed our train to Madison, and we started all over again. But what is a train wreck in a busy life?"

One young man had the coat with the medals, and he shoved in the right arm while the other gently managed the left.

"My horse went mad for a moment, I think," explained Sousa. "He threw me and you see my arm isn't right yet."

There was a rap on the door. "Ready when you are, Mr. Sousa," came a voice.

The young men held two white gloves. While they put them on the door was opened.

"The stage is filled and the audience is full—I mean the Auditorium is full," said the man who has this to do.

Just Couldn't Laugh.

"Your regular Thanksgiving joke," chuckled Sousa, with the white gloves on and everything. "No, I can't laugh."

He had his baton in the "good" hand. "I'll go through there," he said. "One thing I will say. It seems good. It is an actual improvement, to have a Minneapolis audience on time."

A moment later the great Sousa was receiving the applause of his audience.

Sousa and his band arrived at the Auditorium to play a 5:30 matinee in auto busses, sent to meet the delayed train. A wreck at Weyville, Wis., caused all the trouble. The musicians went into the first concert "cold," as they say on the baseball diamond. After the bowl of soup there was just time for hurried running of scales and fingering of keys while the leader was dressing. But the first thing they played had all the swing of Sousa in it.

Another popular number was one of the famous leader's latest compositions, dedicated to Mrs. Warren G. Harding, entitled, "Keeping Step With the Nation." It proved another masterpiece. Miss Hardeman's violin solos were Wieniawski's "Polonaise in D, Flat," and Tate's "Souvenir," both delightfully done. On the euphonium Mr. De Luca offered "Beautiful Colorado" of his own composition, and "Somewhere a Voice Is Calling," by Wood, completed one of the most intensely enjoyable concerts the city can boast.

Music

Sousa's Band.

John Phillip Sousa and his band, delayed several hours because of a railroad wreck, came into the city yesterday, and gave two concerts with quite as much energy as if wrecks of any kind were part of the day's work.

Sousa would be the last to claim that the music played by his band is very closely connected with the kind we hear at our symphony concerts, but nobody can deny that there is a wholesome atmosphere in every number that his band gave with such enthusiasm last night and yesterday afternoon. There was the customary rattle and bang of the military marches, in which effects are produced that no other similar organization can approximate. They certainly stimulate by their strong, virile rhythms, and it must further be emphasized that in their essence they are the most distinctively American music we have developed up to the present. They are the spirit of optimism and we pride ourselves on being optimistic. They have swing and go, and action, and for their purpose are distinctly high class.

Mr. Sousa has occasionally tried his creative ability on music of different nature, music that is pleasant to listen to and that many times has the element of dignity, but the name Sousa is indissolubly associated with his national title of the "March King," and that is honor enough. To be leader in any particular branch of a profession and nationally recognized as such, to have given unstinted pleasure to hundreds of thousands, and furthermore, to be the purveyor of good substantial musical substance makes a man worthy of honor.

Some of the best known names in the world of music were on the printed program: Liszt, Mascagni, Wieniawski, Goldmark, Benedict, Mendelssohn and Vieuxtemps suggest something orchestral, but the men of Sousa's band gave exceedingly interesting interpretations to everything they attempted. It cannot be claimed that reed instruments compensate for strings in the production of rich and varied tone quality, but the effort was excellent, the enthusiasm unbounded.

In John Dolan, Mr. Sousa has an exceedingly capable cornet soloist, who delights the hearts of his hearers with his expert double and triple tongue effects. Mr. Dolan showed himself as a conductor of parts also, in directing the

accompaniments of the vocalist, Miss Mary Baker, a soprano, who added to the pleasure of the concert and who was obliged to give additional encores.

Most of our visiting artists could learn much from Sousa and his soloists. If the audience wants them to repeat, and they usually do, they don't wait to learn how many recalls they can wheedle out of the audience, they immediately respond with the best they have. That is the way it should be.

Other well trained soloists who were introduced were: Miss Florence Hardeman, violinist, whose interpretations of selections by Wieniawski and Vieuxtemps established her as performer of signal ability; Joseph Deluca, euphonium soloist, who won the hearty plaudits of the afternoon audience, and George Carey, xylophone soloist, whose activities with percussion instruments of various kinds stamped him as one of the most versatile members of the band.

JAMES DAVIES.

Nov. 26.

ST. PAUL DAILY NEWS

MUSIC

Auditorium: Lieutenant Commander John Phillip Sousa, U. S. N. R. F., and his band, in two concerts.

Just what, in our national existence most nearly approximates the "carillons" of Belgium and Holland? Recently (and oddly enough, for the first time) a whole book has been compiled on the subject of these lovely and fascinating institutions. It is called "Carillons of Belgium and Holland," is by William Gorham Rice, and can be procured in the music department of our public library. These indescribably beautiful chimes, produced, sometimes mechanically and at others, by human hands, have, for generations, played (I employ the word literally) a part in the lives of the people impossible to estimate. Eventually all countries seem to develop, in the way of esthetic satisfaction, something valuable and enduring. Just what are we approaching and developing? Naturally, I am incompetent to predict but, at the present moment, something tells me that our most sincere, national expression is John Phillip Sousa and his altogether gorgeous band. Yesterday afternoon and evening, they were at the Auditorium, and it is doubtful if they ever have been more tuneful, dramatic, rousing, versatile and interesting. In a fashion that caused the heart to throb fast and hard, they played all the exciting and long familiar marches. They also staged an unrecordable number of extraordinarily clever and ingenious, musical stunts, that not only charmed, but musically instructed. Sousa does such things to perfection. No one has more completely mastered the art of being, at once, continually popular and worth while.

Mary Baker has a really beautiful soprano voice, and Florence Hardeman can do things to the violin that bring genuine tears to the eyes.

Sousa always provides much more than one's money's worth: splendid sounds, emotion, and inspiration. On the whole, the means employed, while technically perfect, are naïf—simple. Yet, deep down in ones unpretentious being, how almost everybody responds to such stimuli!

—C. M. FLANDRAU.

try. It was quite a relief to hear jazz from such an angle, the shoulder shaking and shoe shuffling remaining obscure, even to the betterment of the tunes.

Miss Mary Baker, soprano; John Dolan, cornetist; Miss Florence Hardeman, violinist, and Joseph Deluca, euphoniumist, were the soloists, all of whom presented a rarity of harmony in a visible and audible conception of their ability.

The concert opened with the offering of Liszt's Rhapsody, "The Fourteenth," and Sousa's immortal "El Capitan" was given as encore. Rogers' cornet solo, "The Volunteer," followed, with "Lassie o' Mine" as encore.

A charming number was the suite "Three Quotations," by Sousa, opening with the rather stormy verset on "The King of France," with his army of twenty thousand, continuing with "I, Too, Was Born in Arcadia," and concluding with a snappy and interpretative offering of "Nigger in the Woodpile." "On the Campus" was the encore to the number.

Miss Baker then sang "Carmena" in a manner demonstrative of technique, color and volume, and her rendition of "Carry Me Back to Old Virginia" was equally splendid. "Hymn to the Sun," from "Iris," by Mascagni, followed. On the encore number, "The U. S. Field Artillery," Mr. Sousa carried his audience to the pinnacle.

It's a well established fact that Sousa's musicians are the recognized leaders in the provocation of thrills. This truth, combined with the reflection that outside the walls of the Auditorium St. Paul was just getting into the mood for one of the most patriotic observances in its history, made one's blood all the warmer and enthusiasm more complete. Who is there, for example, who can pretend to sit still or without emotion when Sousa leads his players in the rendition of "Stars and Stripes Forever?" Frankly, it's actually difficult to refrain from rising to the feet and yelling lustily.

Sousa's repertoire at the matinee Friday was one of refreshing distinction. Some of this and some of that and all to the same enjoyment. The further the concert went on the more enthused became the audience, each offering being a choice morsel of harmony with a lasting sweetness and tone.

Perhaps the most enjoyable number was "Showing Off Before Company," a medley of classic and popular melodies. It opened with a harp solo, beautifully done by a young woman who is something of a genius. The introduction of the various instruments used in the band followed, each player offering a few strains in the composition of the aria. The number demonstrated that Sousa has no prejudices, for jazz music was interspersed with a true sense of artis-

St. Paul.
Nov. 26, 1921.

MUSIC

The Auditorium.

Sousa's band in matinee and evening concerts. John Phillip Sousa conducting.

Comment on a Sousa concert must necessarily seem something quite superfluous. So far as analytical criticism of a Sousa concert is concerned, the idea is simply ridiculous, and for the reason it seems, that no criteria of judgement or comparison are available. Sousa is an American institution. Sousa's like is not within our remembrance. No band does the things Sousa's band accomplishes, and again for the reason that Sousa is—well, Sousa.

Friday night's audience was one of the few "100 per cent" musical audiences that at some time or other do congregate in the Auditorium. Not a blessed soul among the 2,500 or more went there because it was good form to do so. They went there for amusement, for pleasure and for an honest-to-goodness thrill. They got all of these and aplenty.

It was positively refreshing to sit among that audience and feel perfectly at home. A remark to the effect that Sousa's incomparable "Stars and Stripes Forever" was a "whiz bang" or a "humdinger" or a "knock-out" even was not something that you would frown at or gasp at helplessly when you heard it. It was something that perhaps just a little inelegant, was very picturesque and apropos in description.

Sousa's originality is something that might well be enlarged on here. Hirsch's "Love Nest" played as an encore contained a veritable flood of clever and tremendously original ideas. The catchy lilt of that popular ballad suddenly digressed into strident measures from the "Wedding March" from Lohengrin, then took up the original burden only to riot into a melange of catcalls, wedding bells, infants yowls, alarm clock serenades, kitchen barrage of tinware and endless other incidental motifs of alleged marital felicity.

Friday night's program elaborated into something twice its advertised length. This is something typical of Sousa.

The regular numbers included Goldmark's Overture "In Springtime," Arban's "Carnival of Venice" for cornet solo, Sousa's suite in three movements, "Camera Studies," "The Wren," a vocal solo, Massenet's Scene Pittoresque, "The Angelus," Sousa's "Fancy of the Town," a medley of forgotten airs, Mendelssohn's "Rondo Capriccioso," arranged for incidental xylophone solo, Sousa's "On the Campus," Vieuxtemps' Concerto in F-sharp minor, two movements, and a Cowboy Breakdown "Turkey in the Straw," a Guion transcription.

Sousa's encores were taken largely from his own compositions, all in march tempo. Included were "El Capitan," Zamechnick's "Biddy," "Keeping Step With the Union," "The U. S. Field Artillery," "On the Campus," "Comrades of the Legion," "La Marseillaise," and "The Star-Spangled Banner."

Sousa's march numbers, particularly his own compositions undoubtedly find heartiest response with his audiences. The first regular program number, the Overture "In Springtime," by Goldmark, is one of the really great musical gems. Many have given it second place to the Overture from Wagner's "Tannhauser." The Overture is scored principally for woodwinds, and this, coupled with incidental passages where the brass is muted, produces a band effect suspiciously reminiscent of the "Celeste" stop in an organ. The theme gradually elaborates into full band gusto, concluding with a really brilliant finale.

John Dolan's mastery of the cornet is something akin to the uncanny, and in truth, we crave for nothing more delightful than Dolan's solo work in Arban's "Carnival of Venice." His stage presence, verve and dignified carriage are things that must grow on you to like them. But you like them just the same.

It is regrettable that Sousa's program includes Benedict's "Wren," a soprano solo. This is a typical coloratura song, and is something quite beyond the possibilities of Miss Mary Baker's mediocre soprano. The soloist flatted unpardonably in measures scored for voice and flute obligato.

Florence Hardeman's violin is yet her master. But the player gives promise of something better. Her encores Drdla's "Souvenir" and Schumann's "Traumerei" are of themselves capable of producing uninvited lumps in your throat and an occasional tear if you are "soppy." But Miss Hardeman's technique and interpretation, never.

The "March King" they call Sousa. Adios, good friend, and "Long Live the King." W. H. M.

To attempt to describe the emotions one enjoys or the thrills experienced when John Phillip Sousa and his musicians appear in concert is a difficult and precarious undertaking. Sousa, not the same physically as when he was last here, but precisely the same director in spirit and knowledge, returned to St. Paul Friday afternoon for his first concert before a rather disappointing audience.

SOUSA CONCERT HERE ON NOV. 24

Noted Composer, Band Leader, Billed for Appearance at Auditorium

R. J. Horgan announces Sousa and his band who will appear at the Minneapolis Auditorium Thursday, Nov. 24, both afternoon and night. This makes the twenty-ninth season of the organization at all times under the personal leadership of Mr. Sousa.

At the moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his Band. Twenty-nine years ago, John Philip Sousa, then a well-known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial.

The success of Sousa and his band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century, he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. And he has done not merely a service to the great public, he has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music.

Sousa Coming With His Band

Richard J. Horgan announces that John Philip Sousa and his band will appear at the Auditorium on Thursday, Nov. 24. This famous organization visited Minneapolis just about a year ago, and were received with the enthusiasm that Sousa always seems to arouse wherever he goes. Certainly the reports of his concert tour this fall, until it was temporarily interrupted by the bandmaster's being thrown from his horse, indicate that America's love of a band, or at any rate of that particular band, has not suffered at the hands of the pacifists. Each year makes Sousa more of an institution, and no child can be regarded as having been properly grounded in the essentials of an American education until he has been duly initiated into the mysteries of band music, good, indifferent and bad, by the same leader who performed a like service for the fathers and mothers of the children of today.

On Dec. 6 will be George Klass, violinist, and Mildred Langtry, contralto. Mr. Klass will play the Bruch G minor concerto, and Miss Langtry will give a group of songs. Both artists are well known here, and both have appeared as soloists with the Symphony orchestra. The concert, under the direction of William MacPhail, will be given in the auditorium of the West High school.

Sousa 'Discovers' New Champion in John Dolan, Cornetist

Lieut. Commander John Philip Sousa, having heard and appraised all of the great solo and band cornetists of the past quarter century, and having himself trained for war service in the hundreds of bands, sent out from the Great Lakes station, more cornetists than any living teacher, has just "discovered" and acclaimed an artist of the cornet who is, in the opinion of all of the critics who have heard him, the premier cornet virtuoso of America, if not of the world.

The new genius of the cornet, John Dolan by name, has been engaged by the march king to succeed Herbert Clarke, the veteran star cornetist of Sousa's band who has retired for a deserved rest at his home in Huntsville, Ontario. Oddly enough, the fame of Dolan reached the ears of the great bandmaster long before the latter saw him or heard him play. A sight of him impressed Sousa, and when Dolan played, that settled it. For this latest star of Sousa's band is by way of being a matinee idol as well as a great artist.

Dark-eyed, strong-featured, with the frame and "style" of an athlete, John Dolan is "easy to look at" even before the easy and flawless eloquence of his cornet is heard. He is a finished musician, a cultivated man and has a most engaging personality.

RALPH RIGGS and Katherine

Sousa's Band Concert Includes March to Honor Mrs. Harding

Entirely different programs for the afternoon and night performances of Sousa's band at the Auditorium tomorrow were announced today. Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and John Dolan, cornetist, principal soloists, will be heard at both concerts. In addition, Joseph DeLuca, who plays the euphonium, will be a soloist in the afternoon, and George Carey, xylophonist, in the evening.

"Keeping Step With the Union," a new march composed by Lieutenant Commander Sousa, will be played in the afternoon program. The composition has been dedicated to Mrs. Warren G. Harding. A new medley, which includes popular songs of the last decade, will be played in the evening. Another of Sousa's new marches, "On the Campus," also is on the evening program.

The appearance of Sousa's band in Minneapolis tomorrow will mark the second engagement of the march king in several weeks. As the result of a fall from a horse, he was confined to his bed for a month. He led his band at the dedication of the McKinley High school in Canton, Ohio, Monday, playing McKinley's favorite hymn, "Lead Kindly Light."

Sousa's Band on Thanksgiving Day

Have you ever seen a hardened dramatic critic at a circus? I did once, and I have seldom witnessed more whole-souled enjoyment. If it had been a poor circus, the authority on the drama would undoubtedly have been bored, but it was a gorgeous affair, and we sat in the perilously collapsible seats and munched peanuts and altogether had a glorious time. Afterwards, as we were viewing the pig-faced lady in the side show, he said solemnly: "If one play in fifty were as well planned and as well performed as this circus, there would be some real fun in my job."

This episode becomes a parable applicable to the forthcoming appearance of Sousa and his band. The circus is not serious drama, and I don't believe that a concert by Sousa's band can fairly be called serious music, but both of them do so well what they set out to do that they create a vast amount of genuine satisfaction. The marvelous mechanical detail of a fine circus compares with the extraordinary skill which Sousa shows in composing music for his band and in leading it. He is, indeed, the world's master mechanic of band music, with 40 years of practical training, and what he does not know about the potentialities of wind instruments is not worth knowing by anybody.

The difficulties which confront a concert band leader are fairly obvious. The range of music composed specifically for a wind band is very limited, and much of it is poor. As a result,

if he is to avoid the monotony of a program consisting wholly of marches and similar music, he is compelled to play orchestral numbers warmed over for band use. As a rule, the result is quite awful. The whole basis of orchestral writing is the tone quality of the strings, and the absolute loss of this quality, with the substitution of clarinets for violins, spells disaster for any orchestral work which really amounts to anything.

And yet even this sort of music has its value. Many people hear Sousa's band who have never heard an orchestra in their lives, and thereby they get at least a taste of music of a kind which otherwise they would never hear at all. Any band's playing of the fire music from "The Valkyrie" will make your flesh creep if you know how the thing ought to sound, but if you don't you are quite likely to discover that Wagner isn't so heavy after all. In this way Sousa has done a vast amount of musical missionary work, the value of which is not to be estimated by exacting criticism.

And when Sousa's band gets down to its real business of playing marbles, then everybody ought to be happy. The musician can give his mind to the masterly instrumentation, while the ordinary hearer has the comfort of listening to spirited and stirring music which makes absolutely no demands on his brain or his attention. You can't help listening to a band when it plays a good march.

Back of it all, in Sousa's case, lies the fact that he is an integral part of American history. If he did not win the Spanish war, he did as much as

any one man then living to prevent the war department from losing it. It is quite likely that future historians will fail to give him the place to which he is entitled, but the fact remains that he has played a real part in shaping American thought during the past 30 years. If there were no other reason than this, people ought to go and hear him when he comes to the Auditorium on Thanksgiving afternoon and evening. Above all, they ought to take their children. Even Mr. Sousa cannot endure forever, and some day there will be a sad chorus of youthful voices asking their parents, "Why don't you ever take me to hear Sousa's band?"

Sousa's Position As March King

When John Philip Sousa and his famous band come to Minneapolis on Thursday, Nov. 24, for two concerts at the Auditorium, interest will naturally center on his marches. He will, of course, play a good many other things, largely for the sake of variety, but the marches form the backbone of his concerts, and the published programs furnish little indication of his real liberality with them, for at every demand for an extra number he can be counted on to bring out an additional march. As he has composed more than 50 of them, the supply is practically inexhaustible.

What is the secret of Sousa's marches, anyhow? Year after year he goes on writing them, and seldom does he fail to hit the popular fancy, as is indicated by the fact that over six million phonograph records of them have been sold. From "Washington Post" to "Comrades of the Legion," his marches have been uniformly good, as every band leader in the country well knows. Most composers are lucky if they turn out two or three successful marches in a lifetime, and yet there seems to be no end to Sousa's productiveness.

The explanation, I suspect, is to be found almost entirely in Sousa's enormous knowledge of the possibilities of the wind band. His melodic gift is ample, but not extraordinary; very few people can whistle the airs of more than two or three of his marches, often as they have been heard. Certainly the success of his marches is not due to their rhythmic power,

for the excellent reason that rhythmically they have to be all about the same. Men can march in only one way, and while orchestral marches often are concerned more with the spirit of marching than with its execution, Sousa's compositions are definitely designed to be played as rhythmic guides for marching men, and thus time and beat are unchangeably fixed.

Where Sousa is unique is in his knowledge of the instruments at his disposal. He has conducted military bands for 41 years, and he has written music for them throughout that period. He has designed special instruments for his organization; the "Sausaphone" is a monument to his ingenuity. He is an absolute master of the art of combining band instruments; it would be safe to say, indeed, that he knows more about wind band instruments than any other man who ever lived.

This explains why he can turn out march after march with such success. His rhythm is fixed for him by conditions; his melodies are simple and as a rule not remarkable, but the combinations he can make with his instruments are infinite in number. He can take an old march and, by merely changing the instrumentation, make it seem new, and whenever he writes a march there is something in its construction which holds the attention.

It is as a master of wind instruments that Sousa is of the greatest interest to musicians. They can all learn something from him in this respect, and no one, however "high-brow" he may aspire to seem, can afford to speak slightly of this phase of Sousa's talent. As for the public, it does not stop to consider why it likes the marches so much, but it knows very well that it does so, and thus Sousa can be perfectly sure of large audiences as long as he and his band continue.

Sousa's Dad Played in Marine Band of Civil War Period

Parent Did Greater Execution Than With Musket, Famous Son Avers.

John Philip Sousa, premier bandmaster, who will appear in a matinee and evening performance at the Minneapolis Auditorium on Thanksgiving day, brings with him a band numbering nearly one hundred musicians in addition to four soloists.

The development of the trombone section of Sousa's band may be traced directly to the influence of the march king's father, who performed on that instrument as a member of the Marine band during the Civil war. "I often have been asked," said Mr. Sousa, "from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity had anything to do with shaping my life work, but on the other hand I am convinced that environment had." Speaking of his father, Mr. Sousa continued, "as you know, there were many times in the Civil war when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play. I then and there determined that if I ever led a band the name of Sousa should be redeemed in the trombone section."

As proof of his seriousness the noted bandmaster himself attempted to master the operation of the skidding instrument. He gave up in disgust, however, and turned to the violin. In fact, he became so enthused that he determined to become a real violin virtuoso, touring the country with Offenbach's orchestra, "doubling in brass." The trombone of dark history eventually proved Sousa's stepping stone to success, for in 1880 he became director of the Marine band. Since that time he has played on many instruments by the use of his baton, but his attention never drifts from the trombone section.

Sousa and His Band Coming on Nov. 24

Just about a year ago, when John Philip Sousa and his famous band last visited Minneapolis, I wrote a review of the concert which, while highly laudatory as regards the marches, expressed sundry doubts as to the musical significance of, for instance, accompanying a soprano rendering of "Carry Me Back to Old Virginia" with three trombones. I am reasonably hardened to abusive correspondence, but a letter that reached me from an irate reader of The Daily News after that particular review appeared sticks firmly in my memory. The point of it was that no "half-baked critic" had any right to criticize unfavorably a man who had made himself dear to every true American.

I have pondered much on that matter, and admit myself grievously in error. It is true that Sousa does strange things at his concerts, but if he chooses to play "Nearer My God to Thee" as a piccolo solo, that is his concern, not mine. The point is that, when most of the present generation of musical critics were cutting their first teeth, Sousa discovered what the American people as a whole really like, and he has been giving it to them ever since. He has done this so well, and he has contributed such valuable service to his country in two wars (not to mention the fact that his father facilitated the Union victory in the Civil War by playing the trombone against the Southern army) that he has come about as near winning complete immunity from criticism as a musician can do.

Sousa has one of the finest bands in the world, and he can write and play marches superbly, and if the alleged musical high-brows (like myself) don't altogether enjoy some of the other things he does, it is up to them either to stay away or to keep their mouths shut. But they had much better not stay away; they ought to go, and above all take their children, in order that the youngest generation may not grow up to reproach its parents with never having provided the chance to hear Sousa's band.

After all, Sousa has provided music and some of it exceedingly good music, too, for more Americans than any other living man. Those who have heard this band before will go to one or other of his concerts at the Auditorium on Thursday, Nov. 24, or else will stay away, entirely on the basis of their own tastes. Those who have never heard him emphatically ought to go. Sousa is a part of the great American tradition, and in most

respects a fine and admirable part and a chance to hear him and his band is a thing to make the most of

News 11/12 BY H. A. BELLOWS.

THE immediate and local future is unusually full of music, with a concert of one sort or another approximately every evening for those who care (or have) to go to them. There are orchestral concerts and choral concerts, violins, pianos, harps, voices of all sorts and conditions, Sousa's band and, best of all, the Flonzaley quintet, less than three weeks off. But why "best of all?" Lots of people really don't think so, and many of those who timidly chime in with the enthusiasm for this extraordinary group of four men, men whose individual names nobody can remember, would admit that they really much prefer Sousa's band if they could ever bring themselves to speak honestly about music. But opinion in music is a sensitive and shy bird, on the tail of which it is very difficult to put meat. It sometimes seems as if most people who talk about music were playing a game of "follow my leader" with their ears tightly stopped for fear they should really hear something and have to think about it independently.

St. Paul

MUSIC

The Auditorium.
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World's Greatest Band Leader Comes Here On Thanksgiving Day



SOUSA, BRINGING HIS FAMOUS BAND, COMES TO CITY TOMORROW

John Philip Sousa, whose name is a household word the world over, will arrive with his band tomorrow morning bringing with him an aggregation of nearly one hundred men, including four soloists.

The two performances at the Auditorium tomorrow will mark the second appearance of the "March King" following an accident while horseback riding, which incapacitated him for a month. That he has entirely recovered from the accident is evidenced by a wire received from Canton, Ohio, where he appeared Monday night, stating that a capacity audience greeted him. His appearance was the occasion for the dedication of the new McKinley High school in that city, the home of the martyred President McKinley. In memory of the lamented president, the opening number of the program was "Lead Kindly Light."

The Auditorium program includes old favorites without which no Sousa program would be complete, among them "The Stars and Stripes Forever," "Semper Parvales." Among new numbers are "Keeping Step with the Union," "Comrades of the Legion," dedicated to the American Legion, of which the famous band leader is a member.

CASTORIA

ments, "Camera Studies," "The Wren," a vocal solo, Massenet's Scene Pittoresque, "The Angelus," Sousa's "Fancy of the Town," a medley of forgotten airs, Mendelssohn's "Rondo Capriccioso," arranged for incidental xylophone solo, Sousa's "On the Campus," "Vieuxtemps' Concerto in F-sharp minor, two movements, and a Cowboy Breakdown "Turkey in the Straw," a Guion transcription.

Sousa's encores were taken largely from his own compositions, all in march tempo. Included were "El Capitan," Zamechnick's "Biddy," "Keeping Step With the Union," "The U. S. Field Artillery," "On the Campus," "Comrades of the Legion," "Le Marseillaise," and "The Star-Spangled Banner."

Sousa's march numbers, particularly his own compositions undoubtedly find heartiest response with his audiences. The first regular program number, the Overture "In Springtime," by Goldmark, is one of the really great musical gems. Many have given it second place to the Overture from Wagner's "Tannhauser." The Overture is scored principally for woodwinds, and this, coupled with incidental passages where the brass is muted, produces a band effect suspiciously reminiscent of the "Celeste" stop in an organ. The theme gradually elaborates into full band gusto, concluding with a really brilliant finale.

John Dolan's mastery of the cornet is something akin to the uncanny, and in truth, we crave for nothing more delightful than Dolan's solo work in Arban's "Carnival of Venice." His stage presence, verve and dignified carriage are things that must grow on you to like them. But you like them just the same.

John Philip Sousa III. May Succeed Famous Grandfather



Who will succeed John Philip Sousa, bandmaster, on his retirement, is a subject for conjecture. His son, John Philip Sousa, second, while musical, is a staid business man in New York. John Philip Sousa, 3rd, now 11 years old, who appears in the accompanying picture, with his father and grandfather, bears promise. Whether John Philip may be able to carry until the youngster can follow him is a question. Sousa's band will be heard at the Auditorium Thursday afternoon and evening.

It is regrettable that Sousa's program includes Benedict's "Wren," a soprano solo. This is a typical coloratura song, and is something quite beyond the possibilities of Miss Mary Baker's mediocre soprano. The soloist flatted unpardonably in measures scored for voice and flute obligato.

Florence Hardeman's violin is yet her master. But the player gives promise of something better. Her encores Drda's "Souvenir" and Schumann's "Traumeri" are of themselves capable of producing uninvited lumps in your throat and an occasional tear if you are "soppy." But Miss Hardeman's technique and interpretation, never.

The "March King" they call Sousa. Adios, good friend, and "Long Live the King." W. H. M.

To attempt to describe the emotions one enjoys or the thrills experienced when John Philip Sousa and his musicians appear in concert is a difficult and precarious undertaking. Sousa, not the same physically as when he was last here, but precisely the same director in spirit and knowledge, returned to St. Paul Friday afternoon for his first concert before a rather disappointing audience.

It's a well established fact that Sousa's musicians are the recognized leaders in the provocation of thrills. This truth, combined with the reflection that outside the walls of the Auditorium St. Paul was just getting into the mood for one of the most patriotic observances in its history, made one's blood all the warmer and enthusiasm more complete. Who is there, for example, who can pretend to sit still or without emotion when Sousa leads his players in the rendition of "Stars and Stripes Forever?" Frankly, it's actually difficult to refrain from rising to the feet and yelling lustily.

Sousa's repertoire at the matinee Friday was one of refreshing distinction. Some of this and some of that and all to the same enjoyment. The further the concert went on the more enthused became the audience, each offering being a choice morsel of harmony with a lasting sweetness and tone.

Perhaps the most enjoyable number was "Showing Off Before Company," a medley of classic and popular melodies. It opened with a harp solo, beautifully done by a young woman who is something of a genius. The introduction of the various instruments used in the band followed, each player offering a few strains in the composition of the aria. The number demonstrated that Sousa has no prejudices, for jazz music was interspersed with a true sense of artistry. It was quite a relief to hear jazz from such an angle, the shoulder shaking and shoe-shuffling remaining obscure, even to the betterment of the tunes.

Miss Mary Baker, soprano; John Dolan, cornetist; Miss Florence Hardeman, violinist, and Joseph Deluca, euphoniumist, were the soloists, all of whom presented a rarity of harmony in a visible and audible conception of their ability.

The concert opened with the offering of Liszt's Rhapsody, "The Fourteenth," and Sousa's immortal "El Capitan" was given as encore. Rogers' cornet solo, "The Volunteer," followed, with "Lassie o' Mine" as encore.

A charming number was the suite "Three Quotations," by Sousa, opening with the rather stormy verselet

on "The King of France," with his army of twenty thousand, continuing with "I, Too, Was Born in Arcadia," and concluding with a snappy and interpretative offering of "Nigger in the Woodpile." "On the Campus" was the encore to the number.

Miss Baker then sang "Carmena" in a manner demonstrative of technique, color and volume, and her rendition of "Carry Me Back to Old Virginia" was equally splendid. "Hymn to the Sun," from "Iris," by Mascagni, followed. On the encore number, "The U. S. Field Artillery," Mr. Sousa carried his audience to the pinnacle.

Another popular number was one of the famous leader's latest compositions, dedicated to Mrs. Warren G. Harding, entitled, "Keeping Step With the Nation." It proved another masterpiece. Miss Hardeman's violin solos were Wieniawski's "Polonaise in D Flat," and Tate's "Souvenir," both delightfully done. On the euphonium Mr. De Luca offered "Beautiful Colorado" of his own composition, and "Somewhere a Voice Is Calling," by Wood, completed one of the most intensely enjoyable concerts the city can boast. J. P. K.

Cornell Bluffs, Iowa

The Nonpareil, Nov.

MUSIC

EVENING WORLD-HERALD:

CAPACITY CROWD HEARS SOUSA HERE

AUDITORIUM NEARLY FILLED TO HEAR GREAT BAND IN CONCERT.

IS FINANCIAL SUCCESS

Receipts Will Cover Deficits on Costs of Other Numbers, Entertainment Committee Members Say.

A capacity crowd greeted Sousa's band, when it appeared in concert at the Auditorium, Tuesday night, in the community entertainment course. The evening attendance came after the hall had been nearly filled during the afternoon with school children, to which were added more than a hundred adults who would have been unable to attend the night session.

The program was the usual Sousa's quality, popular, good from a technical and musical standpoint, and brought the audience right with the band throughout the entire program. Sousa's favorite, "The Stars and Stripes Forever," played as an encore, was perhaps the most popular, judging from the applause, especially when cornets, flutes and trombones came forward. "The Field Artillery" was well received, too. Of the more popular selections, "Love Nest" got much applause.

The more classical sections of the program seemed to be generally well appreciated, and were generally applauded by everyone—not by a certain section of lovers of that kind of music.

The soloists came in for their share of popularity, and were of the true Sousa type, experts, yet not so technical or classical as to lose the popular touch.

The large crowd that attended the concert insured the financial success of the community entertainment course, of which the Sousa appearance was a part, members of that committee said.

The present tour of the Sousa band is the thirty-first the band has made since its organization. There is, it was stated Tuesday night, but one member who has been with the Sousa band, since its organization. He is the elderly looking gentleman who played the first clarinet. His name is Joseph Noritto, and he is the same age as Sousa. He is a great favorite among the members of the band and they all call him "Dad." Needless to say he is a great favorite with the popular band leader.

Sousa, himself, met with a serious accident early in the season. While riding a horse in Philadelphia, he was thrown and severely injured. He was in a hospital for some weeks and the band tour came near being abandoned. For a time Mr. Sousa lost the use of his left arm, but is gradually recovering from his trouble. He carries with him an osteopath physician who gives the arms treatments when time permits between concerts. It was noticeable Tuesday night that he turned the pages of the score with difficulty. Mr. Dolan, the cornetist, performed this service for him when possible and conducted several numbers in which he was not a principal musician.

The band will tour to California, where they expect to play in San Francisco Christmas day. The tour will then take them southward down the coast and finally to Havana, Cuba, where the band is scheduled

for a five weeks' engagement, starting next May.

The wife of Mr. R. Meredith Willson, who plays the flute in the Sousa band, is a cousin of Mrs. E. L. Sterner and Mrs. Davis, residing on Glen avenue, here. Mr. and Mrs. Willson were guests of the Mesdames Sterner and Davis Tuesday and Tuesday night at their home. Mr. Willson is the artist who played the flute obligato for Miss Baker's solo in Tuesday evening's concert.

The band went from here to Lincoln, Neb.

The Incomparable Sousa.

(By Ione.) It was a joy to see our own Auditorium filled to the doors with a representative audience last evening, when Lieut. Com. John Philip Sousa, U. S. N. R. F., played a very delightful program. A storm of applause greeted the venerable and much loved leader, who has been a favorite with the general public for many years. Sousa and his white kid gloves were topics of interest many years ago and it wouldn't really be Sousa without them. The soloists were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Mr. John Dolan, cornetist, who was splendid; and Mr. George Carey, xylophonist, who is an artist in this line, but we wish xylophones had mutes. Miss Baker sang "The Wren" by Benedict, with flute obligato played by Mr. Wilson, and for encore gave "Carry Me Back to Old Virginia." She was well received and for a second encore sang "The American Girl," by Sousa. "The Fancy of the Town," one of Mr. Sousa's characteristic arrangements, proved a great success and we heard a dozen old tunes played with a swing and pep that set the feet a-dancing and smiles and nods of approval everywhere. The encores during the evening were "The Stars and Stripes Forever," "El Capitan" and other familiar Sousa marches. But the loveliest of all was the little violinist, who charmed us with her very unusual ability. Her second encore, "Traumerie," was the most artistic work of the evening. The accompaniment by clarinet and bassoons was ideal, the bassoon giving the cello effect to a surprising degree. The climax of the evening came when all cornets and trombones lined up across the stage with Master Sousa quite in his element. An outstanding figure in the band was that of the gray haired drummer, a gentleman of distinguished appearance and much pep, who gave several demonstrations of field artillery and sky rockets. We fancy he may have been one of the original members of this famous Sousa band.

Europe will never concede that we are cultured until some of our celebrities begin to make farewell tours over there.

EVERYBODY likes John Philip Sousa and his band, and the result was a large attendance at the two Sunday concerts which were given at the Municipal auditorium, as a sort of grand finale to Omaha's music week.

Everybody likes Sousa's marches, too, and these were given generously throughout both programs, as encores and regular numbers, and played with all the vim and sparkle for which the composer's own band is famous.

At the evening performance the program moved rapidly, one extra number being given after each regular one, with occasional second encores. Many of the most famous of Sousa marches were presented in this way, much to the delight of the audience.

The two most pretentious numbers played by the band were the overture, "In Springtime," by Goldmark, the opening number, and "Scenes Pittoresque" from "The Angelus," by Massenet, in which much brilliancy and tone color were to be found, and both of which were given a finished interpretation. A suite, "Camera Studies," by Sousa, brought three graceful and charming numbers; a melange of familiar airs gave opportunity for many incidental solos from the various sections of the band, and there were the usual marches where trombones and piccolos were given a leading part.

The four soloists of the evening added much pleasure to the program. Mr. John Dolan, cornetist, played a brilliant "Carnival of Venice," in which he accomplished remarkable feats of dexterity upon his instrument, not only in triple tonguing, but in a solo with accompaniment, and also presented clear and interesting melody work.

Miss Mary Baker disclosed a light and fluent soprano voice, in "The Wren" with flute obligato by Mr. R. Meredith Willson, and two encores followed.

Mendelssohn, (who wrote his "Rondo Capriccioso" for piano students of the Fifth grade and certain old-fashioned recitalists) would have been surprised if he could have heard what a brilliant and fascinating xylophone solo it proved to be under the amazing skill of Mr. George Carey, who played "Annie Laurie" and Dvorzak's "Humoresque" for additional numbers with two hammers in each hand, and otherwise unaccompanied.

Miss Florence Hardeman, violinist, responded with two well-deserved encores after a musical and well-played solo, "Two movements from Concerto in F" by Vieuxtemps. Miss Hardeman has both technic and tone, and played with excellent taste.

The members of the band also played most attractive and charming accompaniments to the soloists, often achieving an effect not unlike a pipe organ, and finding much variety in contrasting woodwind against horn in repetitions of harmony. In "Carry Me Back to Old Virginia," a quartet of muted horns at the close were used with charming effect.

Lieutenant Commander Sousa is a master of the resources of the band and in his own compositions and in the arrangement of other numbers, the tonal effects and occasional unusual combinations attest his ability. H. M. R.

SOUSA ENTERTAINED BY CITY CONCERT CLUB

Is Guest at Dinner at Fontenelle—Mayor Dahlman Extends Greetings.

BAND AT AUDITORIUM

Lieutenant Commander John Philip Sousa, premier bandmaster, spent a busy day in Omaha Sunday, with a matinee and evening concert at the Auditorium and a dinner at the Fontenelle at 5:30 o'clock, given in his honor by the City Concert club.

Mr. Sousa heartily approved a recommendation made by A. E. Stevenson at the dinner that a National Music Week association be organized, the same to have national headquarters in Omaha. Mr. Sousa was named honorary president and the 160 guests present voted that a committee be named headed by Mr. Stevenson, to take the matter before the annual convention of the American Federation of Musicians in Washington, D. C., next spring.

President Harding, Secretary Davis, Charles H. Dawes are all former band men, to whose attention a "national music week" will be directed by the Omaha Concert club.

Mayor Dahlman extended greetings from the city. Hester Bronson Copper, club president, presided. Miss Belle Ryan spoke in behalf of music for children, and said: "Good music is needed as a protection against ignorance and crime." Marshall B. Craig, band chairman of the Concert club, introduced Dr. Ed M. Hiner of Kansas City, an old friend of Mr. Sousa, who paid high tribute to "the man who gave rhythm to America," and in turn introduced Mr. Sousa to the audience. The famous bandmaster related incidents showing the value of music in many countries he has visited, and urged that municipal music may be made a part of the daily life of Omaha.

The concerts at the Auditorium were more lightly attended than they should have been, but enthusiasm for the remarkable ensemble work, the solo work of John Dolan, cornetist of rare ability; Mary Baker, soprano with a sweet and appealing voice, and Florence Hardeman, violinist, who was recalled three times at the evening performance, made up for light attendance.

The novelty solo work of the evening was that of George Carey, xylophonist, who won repeated applause, and captivated his audience with a final encore of "Humoresque."

Suffering from a badly injured left arm and shoulder, caused by being thrown from his horse, Mr. Sousa resumed his concert tour last Tuesday after a twelve weeks' enforced idleness. Mr. Sousa directed only with his right hand and maintained his accustomed charm and vigor.

SINS OF JAZZ ARE MAGNET

THIS ELEMENT MAKES ATTRACTIVENESS, SOUSA SAYS.

FAST LOSING ITS HOLD IN U. S.

Nothing Original About This Type of Instrumentation Other Than the Cleverness of Its Players, Bandmaster Declares.

"Take away the sins of jazz and there is nothing attractive about it," said John Philip Sousa, director or the famous Sousa's band, Monday morning after declaring that jazz music is losing its hold in America.

"There is nothing original about jazz other than the cleverness on the part of its players. Jazz players practice an almost obscene form of instrumentation—they have no objection to letting the clarinet squawk at the top of its voice or making the drum grumble at its lowest pitch in absolute disregard for the musical effect. It is more an action than it is music. Jazz is musical buffoonery.

"Jazz is sinful, and because of that it is attractive, but it is no more detrimental to the progress of music in America than a bold woman is detrimental to the virtue of a town. The world runs in cycles, and the jazz cycle is almost complete. We used to have the cakewalk, then ragtime and now jazz—all of them pass away."

Higher Level a Tendency.

When asked what new form of music would probably take the place of jazz, Mr. Sousa answered, "The tendency is always to return to purity; music can be popular and at the same time very pure; it can be musically correct and yet be popular."

Mr. Sousa cited as an illustration his own march, which has been so popular, "The Stars and Stripes Forever."

SIoux FALLS, S. D.

SOUSA CONCERT REAL TRIUMPH

Veteran Band Leader Charms Large Audience With Great, Popular Program

With the precision of a most perfect machine and yet voicing the varied emotions that music calls forth, the concert at the coliseum Saturday evening of John Philip Sousa and his wonderful band under the auspices of the Orpheum theatre, might easily be called the most popular musical entertainment ever offered here.

Despite the handicap of a recent affliction which renders partially useless his left arm, the veteran leader handled his band of experts, 70 in number, flawlessly. The dominating Sousa influence is constantly felt, the master touch of the leader known and loved everywhere for the inspirational melodies he has composed or developed into a harmonious whole, permeated every number and the selection of a program was so happy that everyone was satisfied. Lt. Commander Sousa and his soloists were most generous with encores and all were warmly applauded by a good sized audience.

Memories of two decades ago were reawakened by the famous El Capitan march, the rendition of the Stars and Stripes Forever, with a dozen cornets and piccolos standing in front of the rest of the band, evoked a storm of applause. Miss Mary Baker, soprano soloist, with rich, clear notes touched many a heart with her "Carry Me Back to Old Virginia." George Carey, the xylophone soloist, possessing an engaging personality and rare skill, was called back time and again. John Dolan, the cornet soloist was one of the best ever heard here, especially his triple tonguing, and Miss Florence Hardeman, the violin soloist, was unusually good in each number.

Sousa's melange "The Fancy of the Town," combined some of the most popular medleys of the past 10 years and scored a decided hit.

The work of the band might be called part of the triumphal tour of an organization that will live long in the memory of American audiences.

Mr. Sousa is just recovering from a fall from his horse last September. He was in bed for 10 weeks following the accident and at present is under the care of a physician, who travels with him.

The fall injured Mr. Sousa's spinal cord with the result that he has been unable to use his left arm. He is now able to move it sideways, but not to lift it up or down. Yesterday in Omaha, for the first time this season, he turned his own scores in a few of the shorter pieces. "When they saw me turning the pages, the boys were as pleased as if they had a birthday party," said Mr. Sousa. This is the second week of the tour and the 12th since the accident occurred.

Mr. Sousa sees a brilliant musical future for America, predicting that at no far distant time any symphony concert which does not choose at least half its program from the works of American composers will be incomplete.

Disfavors French Plan.

With all this, however, he does not believe in subsidy for music as the drama has been subsidized in France. He is an advocate of the American gospel of every man succeeding on his own merits. He pointed out that between 1914 and 1921 some very meritorious compositions have been produced by American composers.

"There is no such thing as national music," declared Mr. Sousa. "Differences in compositions are individual and not national or racial. If Wagner had lived in America he would have produced exactly the same sort of music. Music becomes nationalized, or, more properly speaking, associated with any one nation through the work of imitators. A ballad like the "Suwanee River" is produced; a clever imitator comes along and gives us another of the same kind, such as "Carry Me Back to Old Virginia," for instance. Then when people hear anything of this type later they say, 'Oh, yes, the American ballad.'"

American composers are not producing grand opera because they are busy producing other things which pay better, according to Mr. Sousa. They figure that they can do themselves, their publishers, their families and the public more good by composing a piece which they can get 1,000 hearings on than one that is given possibly once in a year.

Traveled 800,000 Miles.

This is the 29th season for the Sousa's band. During this time it has made five tours of Europe, trips to Australia and Africa, a tour around the world and many tours of the United States and Canada. Mr. Sousa said Monday that it had been estimated that the band had traveled more than 800,000 miles.

SIoux CITY DAILY TRIBUNE

SOUSA CAPTIVATES LARGE AUDIENCES

Assisted by Fine Array of Soloists Veteran Band Leader Makes Decided Hit in Sioux City.

BY ALBERT MORGAN.

Musical organizations come and go, sometimes with increasing appreciation on the part of the public, sometimes a falling off of interest is noticeable, but the appearance of Sousa and his band is one of the events which holds the public favor whenever they return, first, because there is only one Sousa and his band, and secondly, because the programs they present are popular with the audience and at the same time excellent music.

After a year's absence the organization appeared at the Auditorium Monday afternoon and evening, assisted by a fine array of soloists, presenting two programs of much musical merit, the chief numbers in the afternoon

being the 14th Liszt Rhapsody and the "Hymn to the Sun," from Mascagni's opera "Iris."

In the evening the program opened with the overture, "In Springtime," by Goldmark, in which the excellence of the various sections of the band was clearly demonstrated; excellent rhythmic effects were obtained in the suite "Camera Studies" by Sousa, and the arrangement of Massenet's "Angelus" was full of beautiful effects.

Cornetist is Pleasing.

One of the popular numbers of the evening was "The Fancy of the Town," in which songs of the past 10 years were introduced, while a stirring arrangement of "Turkey in the Straw," arranged by Guion, somewhat in the style of Percy Grainger's transcriptions, made a rollicking final to the program.

Of the solos John Dolan, cornetist, was especially popular in the "Carnival of Venice" by Arban, a selection which gave him opportunity to display an exceptional technique; Miss Mary Baker, a most pleasing soprano, sang Benedict's "The Wren" in a very effective manner; an excellent harp solo was given by Miss Winifred Bambrick, and Miss Florence Hardeman repeated her success of a former appearance with two movements from a concerto by Vieuxtemps, whilst a most decided

novelty was the Mendelssohn Rondo Capriccioso played by George Carey on the xylophone.

Legion Band Leader Gets Medal.

Two pleasing features of the evening were the presentation by Sousa of a medal to Harry T. Johnson, conductor of the Legion band, given by a group of citizens in honor of the band taking third place in the recent contest at Kansas City, and the playing, as an encore, of a march by Barry Sisk, "Armistice Day Forever," a march which might easily have been written by Sousa himself.

A very fine audience was present, and by their enthusiasm demonstrated in emphatic manner that the saying, "There is only one Sousa's band, and John Philip Sousa, its conductor," is just as true a saying today as ever.

FULL HOUSE FOR BIG BAND

Sousa's Organization Given a Warm Reception in Grand Island

FIFTY ARE TURNED AWAY

Audience of Approximately Twelve Hundred People Thoroughly Delighted With Program, Encores Being General Rule.

An audience of approximately 1,200 people was assembled at the Liederkranz auditorium Thursday night for Sousa's band. Every seat in the house had been sold and several rows of additional seats were improvised by camp chairs to take care of the overflow. Nor did this measure accommodate all. About fifty people were turned away. There was no way to accommodate them. While one or two more classical numbers would, apparently, have pleased a number of those who attended, these being limited to the comparatively few more thoroughly versed in music, there can be no question that the program, consisting largely of popular music, delighted a very substantial majority of the patrons.

The program opened promptly at the appointed hour, with a rendition of "Springtime." It was a classical number rich in harmony and gave full opportunity, at the same time, for the big musical organization's

versatile instrumentation. As another commentator has put it, Mr. Sousa himself, would be the last to claim that the music played by his band is very closely connected with the kind we hear at symphony concerts. He does not attempt too much of that class of music for general audiences, and in this matter he is on the square with his audience as an entirety. At the same time the program contained a sufficient number of compositions to prove that the organization is fully capable of the more classical music.

A cornet solo, "Carnival of Venice," by Mr. John Dolan followed and it was a revelation of the musical facility of that instrument. A more pretentious number comprising a suite of camera studies (a) "The Flashing Eyes of Andalusia," (b) "Drifting to Loveland" and (c) "The Children's Ball," followed. Miss Mary Baker rendered a vocal solo with flute obligato by R. Meredith Willson. Miss Baker has a most pleasing lyric soprano voice and her number, as was the solo number of Mr. Dolan, was given a most vigorous encore to which cheerful response was made. Indeed, it was characteristic of the entire concert that the musicians were very generous and wholehearted in acceding to the wishes of the hearers. Scene Pittoresque, "The Angelus," by Massenet, was the last number of the first half of the program. The band encores consisted of the bandmaster's favorite marches and when "El Capitán" was announced as the first of these, the audience gave a most vigorous cheer. This quickstep was one of the early compositions that gave to John Phillip Sousa his title of march king.

After an interval a melange was played—a welding of popular tunes more or less recent—entitled "The Fancy of the Town." Its reception

was wholehearted and it was plainly evidenced that the audience, as a whole, preferred the music that it knew and thoroughly understood. Mr. George Carey was enthusiastically recalled after his xylophone solo, Mendelssohn's "Rondo Capriccioso." Miss Florence Hardeman, playing two movements from the concerto in F sharp minor, by Vieuxtemps, perhaps proved the star soloist of the organization and was twice encored, playing "Souvenir" by Drdla, and "Traumerel" by Shubert. Miss Hardeman is booked for a special concert of her own under the auspices of the Business Women's Club and it is a foregone conclusion that all who heard her last night will be numbered in her audience at that time. The program closed with a rendition by the entire organization of "Turkey in the Straw."

There is an interesting sidelight to the appearance of Sousa's band in Grand Island at this time, when compared to his appearance here several years ago. At that time, it is quite apparent, there was a mental reservation as to whether or not Grand Island would sufficiently support such an attraction. And arrangements were, therefore, perfected with the St. Cecilia society providing for advance sales and solicitations. Included in the arrangement there was the guarantee of gross receipts of \$1,200. The Chamber of Commerce cheerfully backed up the St. Cecilia and matters were going fairly well when a blizzard set in, a day or two before the concert, and most of the outside reservations were cancelled. The roads were impassable for automobiles and the train service was not favorable for all outlying points. As a result, the Chamber of Commerce was obliged to put up a deficit of something like \$450 to \$500. This year—it will not be violating a confidence at the present time—the Sousa organization likewise believed it would need advance

work and a certain percentage or division of receipts to make the booking here self-sustaining, if not profitable. Owing to the financial situation, however, the organizations solicited to do the promoting work declined, and as will have been noted through the columns of The Independent, the management finally came to the city on its own hook, obtaining only the moral support of the Chamber of Commerce and the active cooperation of the press. The Sousa management did a little more than the usual amount of advertising, though not materially more, and yet obtained a capacity house without having to divide proceeds with any local organization. The incident goes to show quite conclusively that well known organizations of this kind, and organizations of a high degree of merit, will, by proper advertising methods, be liberally and generously supported, and that there is no good reason why such organizations as the Chamber of Commerce should be called upon to put up guarantees. This latest appearance of the band, and the high degree of satisfaction on the part of the audience, would seem also to vouchsafe a similar capacity house next season or whenever the Sousa band finds Grand Island an available booking point.

Commissioner Traill, of the Chamber, gave his assistance in the matter of adjusting all local accounts and stated to The Independent today that the management was highly pleased with every phase of its coming to the city. As nearly as can be computed from the actual sales of tickets and of the war tax paid on the comparatively few complimentary tickets issued, the actual attendance was between 1,150 and 1,200 people. The gross receipts were over \$1,800.

MARCH KING IN LINCOLN

JOHN PHILIP SOUSA AND HIS BAND AT AUDITORIUM.

Large and Enthusiastic Audience Listens for Two Hours to Fine Program.

The talisman of John Phillip Sousa's name drew a great crowd of people to the auditorium Wednesday evening, who listened delightedly for two hours to a program made up largely of compositions of the march king. Several descriptive pieces and medleys of familiar tunes interwoven in fantastic style, were introduced. All had the inimitable rhythm and swing that no other band master seems quite able to duplicate, but it was the well known marches that seemed to have the strongest appeal, at least to the

men, large numbers of whom were present without accompanying women. Thru the windows on the Thirteenth street side could be seen rows of boys, big and little, listening eagerly from without to the spirited strains. The band master has lost some of the daring of youth in his appearance but none of the old time dash is lacking in the music under his direction. "The Cowboy Breakdown" with which the program ended was a very whirlwind of energy.

The house was a little top-heavy, the balcony being jammed. On the lower floor a considerable section of expensive seats in front were not sold. The band had as soloists Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George Carey, xylophonist. All of these musicians were with the band when Sousa was in Lincoln a year ago. Each did superior work in his way. Miss Baker has a pleasing personality and a delightfully sweet and sympa-

thetic voice. She sang as an encore, "Carry Me Back to Ole Virginny." The cornetist played Walt's "Lassie O'Mine" as an encore, and the xylophonist added a popular dance. The latter achieved a remarkable feat in the performance of Mendelssohn's "Rondo Capriccioso" on the xylophone, a difficult composition with which nearly every pianist who goes far with music has labored. The violinist has advanced greatly in her profession since appearing in this city a year ago. She responded to a double encore after the Vieuxtemps concerto, playing first Drdla's "Souvenir" to harp accompaniment, and then Schumann's "Traumerel" to the accompaniment of flutes. The lovely tone and deep feeling with which she played, brought her an extra degree of applause.

The encore numbers of the band, all Sousa compositions, included "El Capitán," "Keeping Step With the Union," "U. S. Field Artillery," "Love

Nest," "Comrades of the Legion," and "Stars and Stripes Forever."

The regular program was as follows:
Overture, "In Spring Time," Goldmark.
Cornet solo, "Carnival of Venice," (Arbay) John Dolan.
Suite, "Camera Studies"—(a) "The Flashing Eyes of Andalusia," (b) "Drifting to Loveland," (c) "The Children's Ball," Sousa.
Vocal solo, "The Wren," (Benedict) Miss Mary Baker; (flute obligato by R. Meredith Willson).
Scene Pittoresque, "The Angelus" (Massenet).
Melange, "The Fancy of the Town" (new) Sousa. (A welding of tunes popular during the last decade.)
(a) Xylophone solo, "Rondo Capriccioso," (Mendelssohn) Geo. Carey.
(b) March, "On the Campus" (new) Sousa.
Violin solo, "Two Movements from Concerto in F sharp minor (Vieuxtemp) Miss Florence Hardeman.
Cowboy Breakdown, "Turkey in the Straw," Transcribed by Guoin.

My, but what a lovely scrap the Bay Staters are having! It's a lonesome soul who hasn't been indicted and counter-indicted.—Manchester Union.

SUNDAY MORNING, DECEMBER 18, 1921.

SOUSA BAND GIVES MUSICAL THRILLS; CLOWNS SHOW OFF

Famous Leader Accorded Ovation; Specialties Featured; Matinee and Evening Concerts Today.

By J. L. Wallin

John Phillip Sousa and his famous band thrilled two audiences at The Auditorium Saturday and will entertain two more today at the same place, one this afternoon and another this evening. As Saturday, soloists will be featured at both performances.

Veritable tidal waves of applause swept the building when the venerable band master stepped with the vivacity of the youth upon the platform at each performance; then as he raised the baton there followed a pause of absolute silence till broken by the mighty volume of tone poured forth by the 85 musicians, every one an artist.

KEEPS THINGS HUMMING

Sousa has discovered that band concert audiences want things to move rapidly, and so he keeps things humming with but one intermission during each performance. And when he responds with extra numbers, as he did generously both at the matinee and the evening performance Saturday, it is in that snappy style to which may be attributed much of the Sousa success.

The three special soloists carried this year are worthy of the distinction. They are Miss Mary Baker, soprano; Miss Florence Hardeman, violin, and John Dolan, cornet. Miss Baker has a voice of pleasing quality. Miss Hardeman plays the violin with fine effect and Miss Winifred Bambrich coaxed the harp into singing as effectively as a whole choir of instruments. Nolan is one of the foremost cornetists now before the public. His tone is pure and smooth and of the singing quality that cornetists aim for but few obtain. At the matinee today an extra feature will be a flute solo by R. Meredith Willson, and at the evening concert Joseph Deluca will play a euphonium solo.

CLOWN FEATURE SUCCESS

Novelties at Saturday's performances were the mixture "Showing Off Before Company" and a melange "The Fancy

of the Town," both by Sousa. In "Showing Off Before Company" each branch of the band family is introduced to illustrate the particular tone quality of the various instruments. The big hits were made by the huge Sousaphone and the trio of bassoons that were made as awkward as possible, to prove that they were not labeled when called the clowns of the band.

The closing number was a thriller with eight marines taking part in "scouting off" as the band played the "Star-Spangled Banner."

Today's programs will be:
Matinee: Overture, "Hans the Flute Player" (Cann); cornet solo, "Pyramid Poika" (Casey); suite, "Tales of a Traveler" (Sousa); vocal solo, "I've Watched the Stars at Night" (Flegler); air, "Adoration" (Borowski); two "Indian Dances" (Skilton); flute solo, "Allegretto" (Godard); R. Meredith Willson; march, "Comrades of the Legion" (Sousa); violin solo, "Polonaise in A (Wieniawski); Hungarian dance "From a Foreign Land" (Moszkowski).
Evening: Overture, "Maximilian Robespierre (Litolf); cornet solo, "Scitililla" (Perkins); suite, "The Dwellers in the Western World" (Sousa); vocal solo, "The Crystal Lute" (Sousa); "Reve Anglaise" (Hains); "Dance of the Hours" (Ponchielli); euphonium solo, "Beautiful Colorado" (Deluca); Joseph Deluca; march, "Solid Men to the Front" (Sousa); violin solo, "Sapateado" (Sarante); "Cossack Dance" (Dargomazhki).

TAGE AN

Sousa's Band Scores Artistic Success

Proving that the March King is still monarch of all he surveys in the domain of band music, capacity crowds packed the Tabernacle yesterday afternoon and evening to hear Lieutenant John Phillip Sousa and his famous organization.

Among the more difficult selections of the evening program was the Goldmark "In Springtime," displaying a distinctive coloring in instrumentation and a wealth of contrasts. Another number of the evening that found particular favor was Sousa's new composition, "The Fancy of the Town," in which the composer has welded harmoniously well known airs, such as "A Little Love, a Little Kiss," "Tipperary," "The End of a Perfect Day" and "Over There."

Sousa's staff of soloists were given places of full honor on both programs. Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and John Dolan, cornetist, appeared at both concerts. Miss Winifred Bambrich, harpist, was heard in solo only in the afternoon, but played the accompaniment for Miss Hardeman as she gave Dvorak's "Humoresque" for an encore after her principal number of "Two Movements From the Vieuxtemps Concerto in F Sharp Minor."

In an outburst of enthusiastic applause his auditors greeted George Carey's xylophone selections with insistent demands for more, while Mr. Dolan's cornet solo of "The Lost Chord" in which he was assisted by the full orchestra, and J. J. McClellan on the Tabernacle organ was a masterpiece.

Both concerts were held under the auspices of the Tabernacle choir and were managed by George D. Pyper.

Salt Lake Delighted by Sousa's Band Veteran Master's Popularity Enduring

Demonstration of the hold that Sousa and his band retain on public favor was enthusiastically attested yesterday when the march king, his staff of soloists and his large aggregation of highly efficient players brought delight to two Salt Lake audiences in the Tabernacle, a capacity crowd in the afternoon and approximately 3500 music lovers at the evening concert.

Thirty years and more of strenuous service as director of a leading band have not diminished the tremendous energy nor the gracious geniality of the gifted leader. The influence of his personality is reflected in his men. He selects instrumentalists of high type and thorough training and so Sousa and his band stand as worthy exemplars in the presentation of music that suits the popular taste.

As an ensemble the band has a precision of attack, a perfection of tempo and an ability to obey that is illuminating. Every number on the programs was handled with an assurance and ease that was a delight, whether the selection was one of the simpler melodies presented for the especial benefit of the children or a somewhat complicated and semiclassical overture.

Among the more difficult selections of the evening program was the Goldmark "In Springtime," displaying a distinctive coloring in instrumentation and a wealth of contrasts. Another number of the evening that found particular favor was Sousa's new composition, "The Fancy of the Town," in which the composer has welded harmoniously well-known airs, such as "A Little Love, a Little Kiss," "Tipperary," "The End of a Perfect Day" and "Over There."

Sousa's staff of soloists were given places of full honor on both programs. Miss May Baker, soprano; Miss Florence Hardeman, violinist; and John Dolan, cornetist, appeared at both concerts. Miss Winifred Bambrick, harpist, was heard in solo only in the afternoon, but played the accompaniment for Miss Hardeman as she gave Dvorak's "Humoresque" for an encore after her principal number of "Two Movements From the Vieuxtemps Concerto in F Sharp Minor." The bandmaster holds Miss Hardeman to be a worthy successor of the late Maud Powell and her work last night is some justification for his opinion.

As a capable and skilled solo cornetist, Mr. Dolan ranks high. His tone is pure and his technique superb. The intricacies of the "Carnival of Venice" (Arban) seemed simple to him.

George Carey, xylophonist, brought a storm of applause for his skill with his instrument. Purely classic and jazz were both included in his work, with an effective band accompaniment.

Miss Baker sang "Carmena" (Wilson) in the afternoon and Benedict's "The Wren" for her chief numbers. Her voice is unusually clear, of good range, and her coloratura singing was particularly good.

A special feature of the evening program was the rendition of "The Lost Chord" (Sullivan) by Mr. Dolan, with full band, assisted by J. J. McClellan at the great Tabernacle organ. The volume of the full organ, the entire band and the soloist in the climaxes of the famous selection was decidedly impressive and stirred the audience to a high pitch of enthusiasm.

Both concerts were given under the auspices of the Salt Lake Tabernacle choir, with George D. Pyper as local manager. The afternoon program was arranged primarily for the school children and more than 50 per cent of the capacity house came from the public schools. Mr. Sousa wisely selected numbers with the juvenile comprehension and the "kiddies" listened attentively and applauded with unmistakable fervor.

"Holdredge
Progress"
12/8/21

LARGE CROWDS HEAR SOUSA

Famous Band Led By Renowned Conductor Give Two Concerts Here

RECORD ATTENDANCE

Auditorium Was Filled To Overflowing At Evening Performance

A crowd, which by far was the largest ever gathered at the Auditorium, heard the incomparable Sousa and his band of seventy-five musicians and assisting instrumentalists last Friday night in a program of band music seldom heard in the out-of-the-way places or the larger cities.

Two programs were given, one in the afternoon at which the house was comfortably filled, and one in the evening when the regular seating capacity was augmented by additional seats placed beneath the balcony space.

THE DESERET NEWS

Sousa Band.

It was the late H. G. Whitney, musical and dramatic critic of this paper, who remarked a few years ago, in reporting one of Lieut. Commander Sousa's concerts in the Tabernacle, "The world may come, the world may go, but Sousa stays on forever." The 3500 people who attended last evening's recital were evidently of the same opinion, judging from the enthusiasm and volume of applause; an appreciation gratifying to conductors, soloists and band. The performance was ideal, from the overture "In Spring Time," by Goldmark, to the final transcription at the close of the program. Goldmark is one of the most impressive of composers. He wrote music, and his most original treatment of both theme and harmonic elaborations, is illustrated also in his overture to "Sakuntla," are the joy of every real musician. "In Spring Time" is a descriptive not altogether an idyl or merely a bare delicate tracery, but a vigorous and virile interpretation, robust, dramatic, rich in modulatory beauties, yet not without lighter, the florid and episodic passages making up the completeness of the ensemble. Sousa's treatment of that overture was a masterpiece of interpretation that no music student present failed to appreciate. The other masterpiece of the evening, was the extra number, Sullivan's "Lost Chord" by band and organ with Prof. J. J. McClellan at the console and Concert Meister John Dolan leading with his cornet. It was easily one of the greatest musical numbers ever given in the Tabernacle, and resulted in an ovation from the house. It was a perfect performance all through, but it was the finale crescendo that stirred everybody, and a repetition would have been gladly received. Mr. Sousa left the stand at the close of the number to shake hands with the organist in congratulation, just as Schumann-Heink did when he played her accompaniment to Nevin's "Rosary."

Mr. Sousa's new compositions, not heard here before, maintained the reputation, he has won in the past; and "The Fancy of the Town" proved a composition molded with unique and original melodic and harmonic construction. A surprise was sprung in the performance of Mendelssohn's "Rondo Capriccioso" on a xylophone by George Carey. Mr. Carey played it perfectly and with intelligent phrasing. Both Messrs. McClellan and A. C. Lund remarked their surprise, and appreciation later to Mr. Sousa. Mr. Carey responded to an encore with Dvorak's "Humoresque."

"The Angelus" of Massenet was a wonderfully artistic effort. The two artists, Miss Mary Baker, coloratura soprano, and Miss Florence Hardeman, violinist, were especially acceptable. Miss Hardeman put a soul into her violin that was inspiring, while her technique, phrasing and execution were irreproachable. That young woman has a future before her. Miss Hardeman's friends place her as Maud Powell's successor. Miss Baker has a voice of sonorous richness, true through all the register, and she uses it intelligently. She is an acquisition to the band, as is also Miss Winifred Bambrick, the harpist, whose artistic effort through the evening was very manifest.

It may be said of this band that it excels, not only in the ordinary lines of technical achievement, but in that effective presentation of the harmony parts, in more or less elaborate enrichment. Every single instrument has its individual part, and wherever possible or advisable, a doubling of parts is avoided. This method is quite evident in Mr. Sousa's band; this is why the whole ensemble is so solid, substantial, so soul satisfying.

The youthfulness of the band is noticeable. The average age is 31, and 85 percent of the members are American born, not a few of them from the colleges and universities. The oldest man is a patriarch of 60, the bass drummer, as fresh on the job as though but 20.

The afternoon recital was given before 10,000 school children who packed the Tabernacle. The program was admirably adapted to their youthful appreciative powers, and must have infused them with a zeal to make an intimate acquaintance with the art divine. The band left for Idaho Falls last night.

There is nothing that will stir the feelings of one as will a band. Holdredge people and friends have listened to some of the best band organizations in the country and we feel that in band music the efforts of the performer can better be understood and appreciated. But it is not overstating it to say that never before have we been permitted to understand and appreciate music as at this time. Sousa is famous the world over as the "March-King" and those who heard him Friday night were thrilled with the stirring compositions played under the direction of the composer and leader by a band of his own choosing. It was superb. Holdredge has never before enjoyed such a feast.

Sousa was more than generous in his program. Each number was heartily encored and the bandmaster responded with one of his famous marches. To the uninitiated the more pretentious numbers had a strange appeal, but when the martial strains of the quick-steps sounded every soul in the house responded with quickened pulse.

Sousa Arrives With Performers to Fill Local Engagements

Lieut. Commander John Phillip Sousa, the world famous bandmaster and officer in the U. S. Navy, arrived this morning from the east. His company consists of 80 people, with a number of noted soloists, including Meredith Willson, flute soloist, aged only 19, and one Salt Lake boy, Hyrum Lammers, trombonist, and a member of the Salt Lake musical union. Mr. Lammers will leave the band here, owing to a contract with the Alhambra Theatre in Ogden.

Lieut. Commander Sousa played last night at Rock Springs and previously at Laramie and Cheyenne. He says that all along this trip he has been accorded a reception surpassing any previous record. He said the advance in music of the entire country is something remarkable, and a prominent factor in this advance is the development of military concert band performance.

Mr. Sousa has three women artists with him who are making a notable impression: Miss Mary Baker, coloratura soprano; Miss Winifred Bambrick, harpist, and Miss Florence Hardiman, who promises to become the greatest woman violinist in the United States. Mr. Sousa's instrumentation includes six cornets, two trumpets, six slide trombones, two euphoniums, four French horns, five Sousaphones; four flutes, 24 B flat clarinets, two alto clarinets, two bass clarinets, three oboes (one alternating with English horn), three bassoons, one contrabass, eight saxophones, one harp, three men in the "battery," drums, timpani, etc.

Mr. Sousa is recovering from the effects of a severe fall some months ago from his horse. His right arm is all right and he is able to walk as well as ever, but his left arm will bother him for some time yet. His general health is improving.

Mr. Sousa was scheduled to play this afternoon in the Tabernacle for the benefit of school children and this evening he says the band will give an extra fine program, including "The Lost Chord," in which his band will be assisted by Organist J. J. McClellan on the Tabernacle organ. Indications point to a heavy attendance this evening.

ROCK SPRINGS, WYOMING,

FRIDAY, DECEMBER 9, 1921

SOUSA'S BAND DRAWS TWO LARGE AUDIENCES

Monday was a red-letter day in the calendar of the music lovers of Rock Springs, as Sousa and his wonderful band gave two performances at the Rialto theatre on that day. Many availed themselves of the chance to hear both programs.

The matinee audience was largely made up of school children, a special price being made for their benefit. That they enjoyed the program as much as the grown-ups was proved by the excellent order maintained. On leaving, one little boy was heard to remark that he "wished it had lasted four hours longer."

At night there was not a vacant seat in the theatre, the audience being made up of people from every community of southwestern Wyoming. Doubtless the great band master would have felt complimented had he known that some of his audience came in from ranches 125 miles distant, in zero weather, to hear the concerts, and expressed themselves as feeling well repaid for the trip.

The writer has heard Sousa's band on many occasions, covering a period of many years, and we believe that his present company is the best he has ever assembled. The soloists were all of high class. John Lolan and Florence Hardeman seem fully equal to Herbert Clark and Maude Powell, with Sousa for so many seasons; and Miss Mary Baker's beautiful soprano voice captivated her hearers. George Carey as a xylophone artist seems to head his profession. All were recalled many times, and after "The Stars and Stripes Forever" both Sousa and his band received a perfect ovation.

The band was brought here under the auspices of the Rock Springs Elks who put up a large guarantee to insure their coming and we are glad to say that they came out a trifle ahead. They deserve the thanks of the community for securing such an attraction for Rock Springs.

THE BUTTE DAILY POST: FRIDAY, DECEMBER 9, 1921.

CAPACITY HOUSE FOR SOUSA BAND CONCERT

Entertainment Refreshing but Is John Phillip as Good as He Used to Be?

Last night Sousa's band played to a capacity house in the Broadway, rendering a program which in large part brought the people in the audience back to the old-day measures in brass-band music with which they have long been familiar. They enjoyed the recital.

Last night's program was made up of spirited music, tuneful and often inspiring, and while the rendering of most numbers proved to be very entertaining, the fact undoubtedly is that a good many people in the audience could not help thinking that Sousa is older than he used to be and that when measured by performance, the band which bears his name is, all in all, not quite up to the standard with which the leader himself, in former days, made his American audiences acquainted.

For all that, last night's recital furnished an evening of refreshing entertainment for a good many Butte people in whose experience the times and the prevailing conditions are tediously depressing. They enjoyed the rendering, under the composer's direction, of marches that are the product of Sousa's prime; probably a good many of them were disposed to conclude that they do not find relatively much merit in his later compositions of martial style.

Last night's audience was cordial and the famous bandmaster was made conscious of its high esteem for him. The soloists, in instrumental or vocal selections, were heartily applauded.

The assisting artists are also deserving of more than passing mention. Miss Baker, soprano, Miss Hardeman, violinist, Miss Bambrick on the harp, Mr. Dolan, cornetist and Mr. Carey, Xylophone soloist, contributed wonderfully to the success of the entertainment.

Southwest Nebraska people understand and appreciate music as deeply as do people in other sections of the country. They are attentive listeners and are generous in their applause. There was, however, a noticeable difference displayed last Friday night. Heretofore, while the applause was generous and well-timed, on Friday night it was thunderous and spontaneous. It was simply the tribute of a large and interested audience to a wonderful musical organization under the direction of an inimitable leader.

SOUSA'S BAND GIVES HELENA MUSICAL TREAT

Lieutenant Commander John Philip Sousa is still the popular idol of years ago and his band hardly less so. One wondered sitting under the spell of this splendid band last night at the Shrine Temple—the band played a matinee to a large audience—how many members of it have been with their famous leader and conductor the past thirty or more years. But whether only a few remain, the band is still the same great musical organization, playing with all the vim and sparkle for which the March King's musicians are famous.

There was a large audience last night—the Marlow theater could not have held it—and it showed its delight by giving Sousa and his band a veritable ovation or rather a series of ovations as the program progressed. One extra number was given with every regular one and sometimes second encores so insistent was the demand. Commander Sousa showed his pleasure, albeit he is handicapped in conducting, owing to a serious accident while horseback riding some weeks ago. He has little use of his left arm, but will entirely recover his physicians say. The band responded, however, with perfect tonal expression at his glance and the gentle wave of his baton. During some of the numbers John Dolan, the cornet soloist conducted the band in place of Commander Sousa.

Probably the two most pretentious numbers played by the band were the overture "In Springtime" by Goldmark, the opening number, and "Scenes Pittoresques" from "The Angelus" by Massenet. Both were given finished interpretations. A suite "Camera Studies" by Sousa brought three delightful numbers and melange of tunes popular during the past decade giving opportunity for various sections of the band.

Then there were encores from the composer's great store which aroused the audience to a great pitch of enthusiasm. He gave us "Stars and Stripes," "El Capitan" old favorites and three new ones—new to most of us, but, as stirring—"Keeping Step with the Union," "U. S. Field Artillery" and "Comrades of the Legion." The first part of the program concluded with "Montana" especially arranged for the concert. Need it be said that there was heavy applause?

There were four soloists who contributed to the pleasure of the evening and all of them top-notchers. They are the sort Sousa always has.

Mr. John Dolan, cornetist, unquestionably is one of the most exceptional performers on that instrument who has ever been heard in Helena. Probably he has no superior. He played the "Carnival of Venice" brilliantly in which he accomplished the remarkable feat of dexterity of not only triple-tonguing but furnishing an accompaniment. He played "Lassie of Mine" as an encore.

Miss Mary Baker delighted her hearers with "The Wren" by Benedict with flute obligato played by Mr. R. Meredith Willson. Her clear beautiful soprano scored an instant hit and she kindly responded with two encores, "Carry Me Back to Ol' Virginia" and "The American Girl" a composition by Sousa.

Mr. George Carey astonished musicians by his brilliant rendition on the xylophone of Mendelssohn's "Rondo Capriccioso." He has amazing skill demonstrated farther in an encore during which he played with two hammers in each hand and unaccompanied.

Miss Florence Hardeman, one of the most talented violinists ever heard here, gave as her number "Two Movements from Concerto in F" by Vieuxtemps and for encores "Souvenir" and the always popular "Traumerel" being accompanied in the latter by Miss Winifred Bambrick, harpist, who is a mistress of the instrument. Miss Bambrick was a soloist at the afternoon concert.

As a whole the programs, afternoon and evening, afforded Helena one of the finest musical treats it has enjoyed in years.

Credit is due A. I. "Daddy" Reeves who gave us the opportunity to hear Sousa and his world-famous band.

Shrine Temple Acoustics Perfect as Anywhere in United States, Sousa Says

Acoustically the new Shrine temple is as near perfection as any auditorium in the country. This is the verdict of John Philip Sousa after playing two concerts in the building with his famous band, which was the first entertainment of the kind to be conducted in the edifice.

The march king told The Record-Herald that it is indeed a pleasure to appear in such a splendid auditorium and he predicted that the people of Montana will be more than pleased with operas, concerts and similar attractions in the temple.

"Acoustics," said Mr. Sousa, "are largely results of luck. The architects plan with certain rules in mind for the conduct of sound, but when their plans are carried out it really is good fortune that produces the effect desired. The slightest change may upset the acoustic properties of a structure. In the temple it seems that in addition to architectural perfection, particularly well executed construction has combined to produce the effect desired."

Miss Mary Baker, vocal soloist with the band, whose pleasing voice was easily heard in every part of the vast

auditorium at Saturday's concerts and who has sung in every large auditorium in the country, was equally delighted with the acoustics of the building. Miss Baker explained that a singer not infrequently appears in a hall or auditorium when, try as she will, the notes seem to hang right before his face. This the singer terms the "feel" of the hall.

"None of that exists in the temple," said Miss Baker. "I found it a pleasure to sing in the big auditorium and I knew that the audience was hearing every note and word. That is what a singer wants, and I am sure Helena people will get much enjoyment out of their temple and at the same time singers who appear here can have no fears that their efforts will be hampered by unfortunate building arrangements."

Other soloists with the band expressed the same opinions after having had opportunity to test the hall.

The views of Mr. Sousa and the members of his company will be of special interest to the music loving people of Helena who are looking forward to the appearance of Mary Garden and the Chicago Grand Opera com-

SOUSA CONCERTS PLEASE HELENA

GREAT BAND WITH SOLOISTS DRAWS GREATEST CROWD OF LOCAL RECORD

The two concerts at Algeria Shrine temple, Saturday afternoon and evening, by John Philip Sousa's band constituted the most successful musical event in the history of Helena. The concerts struck a more popular vein than any other music number that has ever been brought to the Capital city, in the opinion of A. I. Reeves, who brought the band here and who for the last quarter century has been bringing high class musicians and musical organizations to Helena.

In the afternoon the concert was for the children and was well attended. The evening attendance was estimated at 1,800, the greatest crowd that has ever turned out on such an occasion here.

Nothing needs be said about Sousa's band. Its reputation was enough to attract a large attendance. The concerts were of such a quality that all who heard them were impressed and delighted. Students of music marveled at the wonderful mastery of technique and at the unusual genius of John Philip Sousa as seen in his compositions, several of which were played, including "The Stars and Stripes Forever," characterized as the greatest march ever written.

Those who understand nothing or little of the technique of music and appreciate music merely for its expressive beauty were touched by the emotional music and by the gay, light and clownish airs.

A feature of both programs was playing of "Montana," the state song, which had been especially prepared for the band by A. J. Garing, musical director of the New York Hippodrome.

Miss Mary Baker, soprano soloist, demonstrated a remarkable voice, sweet and powerful, and one well trained for concert work before large audiences. She sang several folk songs. Miss Florence Hardeman, violin soloist, is a musician of true ability. George Carey, xylophone soloist, made himself popular, being a master. John Doran, cornet soloist, demonstrated exceptional ability.

Sousa is better today than 10 years ago. There is the same life, the same sparkle and the same snap to his music that has made him what no other man can ever hope to be—The "March King." There was El Capitan, King Cotton, Washington Post, and other old favorites and the newer numbers. On the Campus, Camera Studies and Comrades of the Legion, will go down in march history with their famous comrades.

John Philip Sousa delighted his audiences here with his splendid aggregation of musicians. He is the same although many changes have been made in the personnel of his band. It plays just as it has always done and just as it did when it first played itself into the hearts of the American people.

The solo work was an exemplification of true artists, just the kind that Sousa would carry. Miss Baker has a wonderful soprano voice and the violin and harp numbers by Miss Florence Hardeman and Miss Winifred Hardeman were splendid.

Come again, John Philip Sousa, you'll always find that the hearts of the American public are willing and ready to welcome you.

TUESDAY MORNING, DECEMBER 13, 1921.

SPOKESMAN-REVIEW, SPOKANE, WASH.

SOUSA'S BAND A MAGNET

"MARCH KING" PLAYS TO GREAT CROWD HERE.

Crash of Kettle Drums and Tubas Sound Like Roar of Artillery.

A great crowd of young people, with a good sprinkling of elders, filled the Lewis and Clark auditorium yesterday afternoon to hear John Philip Sousa's band.

The popular bandmaster conducted his men with the same firm, quiet beat which has made him famous. They responded like a well drilled machine. The instruments are the best obtainable and in trained hands emit the mellowest of sounds. The band is particularly strong in its brass section and when all of it, including the roar of the bass tubas, is in action the effect is tremendous.

The brisk military rhythm set all pulses tingling and the crashes of the big drum sounded like salvos of artillery. Though Lieutenant Sousa showed what they could do in serious pieces, the favorites of the afternoon were his own compositions, which have retained a place in the affections of the public. To them his knowledge of the possibilities of wind and reed instruments made for some highly invigorating results. The quick, military beat resulted in the crispest phrasing. Encores were generously given to diversify the program.

John Dolan showed what an expert can do with the cornet in the way of flexibility and tone, while Miss Mary Baker, the soprano soloist of the afternoon, received a double encore for the manner in which she sang "Carmena." Another program was given in the evening when a large audience was present.

WALLA WALLA BULLETIN

WEDNESDAY, DECEMBER 14, 1921

MARCH KING STILL HOLDS HEARTS OF AMERICAN PUBLIC---SOUSA IS SUPREME

(By DALAN HALE.)

There are but four bands in America, the United States Marine band, Victor Herbert's band, Creator's band—and peer of them all—John Philip Sousa.

Sousa, the March King—Sousa the incomparable—Sousa who for a score of years has played to millions of people and whose name is as familiar to music lovers as those of masters of the old school. Sousa, writer of a hundred marches by which presidents have been inaugurated, by which every prominent man in the world has seen countless numbers pass. That's Sousa!

Fifteen years ago John Philip Sousa wore a beard, a dark brown Prince Albert beard, which was to him a trade mark, likened only to the millions of pictures of the Smith brothers. Today the beard is gone but Lieut. Comdr.

John Philip Sousa, U. S. N. R. F., is still here and regardless of the fact that press and public prophesied that the loss of the beard would be a blow to his popularity Sousa has "carried on."

At the Keylor Grand Tuesday matinee and night Sousa, with his band of nearly a hundred pieces, ranging from a bird's whistle to a kettle drum, played a repertoire of his marches, numbers familiar to every American. The audience applauded until their hands were numb and the rendition of the new historic piece, "The Stars and Stripes Forever," brought forth an outburst that echoed from the rafters of the building.

YAKIMA DAILY REPUBLIC

Wednesday, December 14, 1921

SOUSA AND BAND AGAIN IN YAKIMA

Nation's March King Says Jazz Is but Brief Musical Phase Due to Pass Soon

John Phillip Sousa, the nation's march king, will tonight continue his triumphant musical travels around the world by playing in the Capital theatre. Unlike many other musicians, Sousa might well have achieved distinction in several lines. He is an author of some note, and as a side line has earned a number of trap shooting records. As a march composer and a band director, he is supreme in the United States. Moreover, Sousa believes in hard work for a musician and would hold an artist to the same standard of regular performance as any other worker.

Jazz Will Pass. "Artistic temperament is either stupendous vanity or else stupendous stupidity," Sousa says. "I believe that a real musician is inspired by some force greater than himself and that no one can be a true artist unless he recognizes that force and makes himself realize that it is not wholly through his own talents that he becomes successful."

"Jazz is just another part of the usual cycle which music goes through. We used to have gavottes, then waltzes, then polkas. Next came the cake waltz, then rag time and now we have jazz. It is a significant fact that only one or two pieces ever survive and really last. There is an unbelievable amount of talent in America today and it can never be brought out unless young men and women will devote themselves to studying the mechanical end of music. When they do there is no reason why America cannot produce Verdis or Gounods."

Program for Tonight.
Overture "In Spring Time" . . . Goldmark
Cornet Solo, "Carnival of Venice," Arban
John Dolan
Suite, "Camera Studies"Sousa
Vocal Solo, "The Wren"Benedict
Miss Mary Baker
Scene, "The Angelus"Massenet
Interval
Melange "The Fancy of the Town"Sousa
Xylophone solo, "Rondo Capriccioso,"Mendelssohn
George Carey
Violin solo, From "Concerto in F Sharp Minor"Vieuxtemps
Miss Florence Hareman
Cowboy Breakdown, "Turkey in the Straw"Transcribed by Guion

SOUSA FINDS SPRING OF YOUTH



JOHN PHILIP SOUSA

"How does he do it?" That's the question often asked by people as they look at John Philip Sousa, who, at the age of 66, and after 50 years as a bandmaster, still has all the pep of a stripling in his twenties.

Variety is his answer. He scatters his interests over such a broad field that he never becomes bored with life—and he is sufficiently versatile to achieve this without discomfort.

Everyone, of course, knows Sousa's reputation as a bandmaster and composer—but did you ever know that he is also a successful novelist, a horseman par excellence, a crack marksman and a renowned traveler?

When you look over this list of accomplishments it is easy to understand why life never grows stale with him.

Sousa is in Tacoma Monday and will give concerts in the afternoon and evening at the Tacoma theater.

Concert of Sousa's Band Is Rare Treat

B. L. L. CLEMANS

America's premier bandmaster, Lieut. Com. John Philip Sousa, and his famous band entertained two Tacoma audiences at the Tacoma Theater, yesterday. The programs presented at the two performances were entirely different in composition and were thoroughly enjoyed by the lovers of good music that flocked to hear the band of the "March King."

The evening program consisted of nine numbers, but with the generosity for which this great composer is noted, the encores were plentiful and varied.

The opening overture, "In Springtime" (Goldmark) gave the feed instruments the theme of the composition, which is worked over with much modulation, leading into a quieter second theme for the soprano brasses. Birdlike passages are introduced, the whole ending in a brilliant conclusion with the full instrumentation. In response to the applause that greeted this selection, Sousa favored with one of his oldest and best known marches, "El Capitan."

John Dolan, solo cornetist, came next on the program with Arban's "Carnival of Venice," which was a classic in the hands of this wonderful artist. Mr. Dolan has supreme command of his instrument and his triple-tonguing and cadenzas were as of liquid silver. He responded with "Lassie o' Mine" for an encore, which received as hearty applause as the original number.

The next offering was a suite, "Camera Studies," comprising "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball." This suite was greeted with rapturous applause and was one of the best numbers on the program. As an encore, "Keeping Step With the Union," one of the bandmaster's celebrated marches, was given.

Was Banned Program

Miss Mary Baker, coloratura soprano, offered as her programmed number "The Wren" (Benedict), with a flute obligato by R. Meredith Wilson. The singer was in splendid voice and her rendition of the coloratura parts was remarkable. "Carry Me Back to Ole Virginny" was the encore selection, which pleased so well that Miss Baker was called back again and again, finally responding in Sousa's own composition, "The American Girl."

The first part concluded with Massenet's "The Angelus," a pretty picturesque melody that pleased immensely. As an encore "U. S. Field Artillery," a Sousa march, was given. After a brief intermission, the second part was introduced with a melange by Sousa, "The Fancy of the Town." This was the wedding of tunes popular during the past decade and included "I Love a Lassie," "Just One Little Kiss," "Tipperary," "The End of a Perfect Day" and concluding with a rendition of "Over There" that sent the selection "over the top" in a blaze of glory. This was perhaps the most pleasing number of the program, and Hirst's "Love Nest" was given for good measure. This was a novelty and heartily enjoyed by all.

George Carey, xylophone soloist supreme, gave Mendelssohn's "Rondo Capriccioso" in a most artistic manner, responding with Dvorak's "Humoresque" unaccompanied. But the audience was not satisfied and the artist gave a plantation melody as a second encore number.

One of Sousa's latest marches, "On the Campus," was next presented and went over with such favor that the veteran leader led his band through the stirring strains of "The Stars and Stripes Forever," which was the national march during the Spanish-American war. The old veterans of the little war in 1898 were carried back across the space of years by this brilliant march. The applause was vociferous and "Sabers and Spurs" was given to appease the calls for more of the stirring marches.

Miss Florence Hardeman next offered "Two Movements from Concerto in F sharp minor" (Vieuxtemps). This talented violinist was a delight. Her technique was irreproachable, her bowing and fingering proving her the artist par excellence. In response to the plaudits of the audience she gracefully responded with that ever delightful "Souvenir" (Drdla), with Miss Winifred Bambrick accompanying her on the

SEATTLE POST-INTELLIGENCER, SATURDAY, DECEMBER 17, 1921.

Stage and SOUSA TRIUMPHS IN TWO CONCERTS HERE

FEATURING the martial melodies that have made him a national figure, John Philip Sousa, at the head of his unique band, gave two concerts at the Masonic Temple yesterday that were popular triumphs. Sousa is no "high brow." He doesn't scorn anything that people like. And his programs were frankly designed to delight those music lovers who prefer "Turkey in the Straw" to Tschai-kowsky.

At both the afternoon and evening concerts large audiences were swayed by the stirring strains of "El Capitan," "Stars and Stripes Forever," "U. S. Field Artillery," and other Sousa marches, old and new, played as only Sousa's own band can play them.

And every number on both programs was "put over" with just as much "pep" as the marches. As they phrase it in vaudeville circles, the audiences "ate it up" and asked for more. It is frequently asserted that many who attend symphony concerts feign an appreciation that they do not feel. But there is nothing feigned about the whole-souled delight that a Sousa audience takes in the brand of music this greatest of all bandmasters purveys. Their ap-

preciation is invariably genuine and its expression vociferous.

Novelties abounded on Sousa's programs yesterday. One of the most enjoyable at the afternoon concert was a tonal melange entitled "Showing Off Before Company," in which several soloists and the various instrumental choirs were heard separately. Other band numbers, played in spirited style, were Sousa's suite, "Three Quotations," a Liszt rhapsody, the "Hymn to the Sun" from Mascagni's "Iris," and Wood's "Dale Dances of Yorkshire."

Five soloists appeared. Of the five, John Dolan, cornet virtuoso, was the most talented. The intricacies of triple-tonguing are easy for Dolan. Likewise, rapid passages requiring flawless technique. He played a medley entitled "The Volunteer," and a set of variations on "The Carnival of Venice," both of which won him an ovation.

Other soloists were Winifred Bambrick, harpist; Miss Mary Baker, soprano; Miss Florence Hardeman, violinist, and George Carey, who plays the xylophone.

Miss Hardman displayed facile technique in works by Wieniawski and Vieuxtemps, which were appreciated. But her encores, Drdla's "Souvenir," and Schumann's "Traumerel" made the most direct appeal to her hearers. Likewise, Miss Baker's singing of "Carry Me Back to Old Virginny" pleased more than her version of Benedict's "The Wren," and Wilson's "Carmena."

Band numbers on the evening program included a Goldmark overture, "In Springtime," another Sousa suite, "Camera Studies," and a medley, entitled "Fancy of the Town," with that country fiddler's classic, "Turkey in the Straw" as a grand finale.



John Philip Sousa

THE TACOMA NEWS TRIBUNE, TUESDAY, DECEMBER 20, 1921

SOUSA'S PATRONS PLEASED

Great Leader and His Fine Band Respond Generously to Demands for Encores

By C. E. MAYBIN

NOT all the classics in music were written by Bach, Mozart and Verdi. Not all the classics in music were written in continental Europe. Neither are all the classics classified in opera, concertos, sonatas and etudes. There's an American type of classic for Americans that comes nearer than all these to meeting the popular American taste, and John Philip Sousa, lieutenant commander in the naval reserve forces of the United States, is undoubtedly the foremost exponent of this type of musical art. Sousa, a universal favorite, and his fine musical organization including his immense band and staff of soloists, again delighted large audiences Monday afternoon and evening with two concerts at the Tacoma theater, comprising his brief visit here under the direction of Katherine Rice.

While long years of pleasing American band patrons have left their imprint on Sousa personally, they have only added to the musical proficiency of his organization, and his two concerts Monday were typical examples of almost perfectly played numbers. The programs of both performances were presented unquestionably with a view to meeting the popular taste. Sousa's own compositions predominated, with just enough of the so-called classical to take care of the musically finicky who dote on what many call the "heavy stuff." His marches and the presentation of the popular light airs of the day won storms of applause—that is the music of the American people, and they respond on as "sure-fire" certainty as attends the waving of the Star-Spangled Banner. As usual, the march king was generous in response to encores. His programs from beginning to end

News Tribune Guide to Amusements

VICTORY—"3-Word Brand."
 RIALTO—"Two Minutes to Go."
 COLONIAL—"Midsummer Madness."
 APOLLO—"Pleasure Seekers" and "The Chicken in the Case."
 REX—"Milestones."
 SUNSET—"Not Guilty."
 PANTAGES—Vaudeville.

were played through with military alertness on the part of the players and with a masterful musicianship exhibited in every section of the band. There was no waste time.

Space does not permit a description of the principal pieces. Soloists were the following: John Dolan, cornet; Miss Mary Baker, soprano; George Carey, xylophone; Miss Florence Hardeman, violin; and Miss Winifred Bambrick, harp. Each one was a thorough artist with his chosen instrument, and graciously responded to hearty encores with highly popular selection.

harp. After several bows, finding the music lovers of Tacoma were insatiable, she played "Traumerel" (Schumann) with the deepest of feeling.

The concert concluded with Guion's transcription of a cowboy breakdown, "Turkey in the Straw," which proved an admirable ending for a program that will never be forgotten by those who were fortunate enough to see the greatest of all bandmasters wield the baton over 60 selected musicians who cannot be excelled. It was a music treat unsurpassed.

Katherine N. Rice deserves the thanks of Tacoma for the efforts made to secure this splendid organization for our city.

Former Tacoman in Band

Andrea Christian, well known to the older musicians of the city, is a member of Sousa's organization, playing third French horn. Andrea played piano for local orchestras for a number of years and later located in Milwaukee, Wis., where he played French horn in the orchestra at the Butterfly horn of years and later located in Milwaukee last year, heard Christian play and engaged him for his world's tour. Christian joined the band July 1 in New York city.

WEDNESDAY, DEC. 21, 1921

SOUSA CAPTIVATES EUGENE**AMERICAN MARCH KING DEMONSTRATES RIGHT TO TITLE****Famous Musical Organization Pleases Local Audience at Concert Here Last Evening**

Demonstrating his right to his proud title as the outstanding star among American band leaders, John Phillip Sousa, personally directing the musical organization that he has created and which bears his name, appeared last evening in concert before an audience of Eugene music lovers at the local armory and if unstinted applause is any indication of enjoyment and appreciation of fine music his Eugene auditors by paying a tribute to America's master of the baton signified that they were in accord with the public opinion that has placed Sousa's band at the forefront of American musical organizations.

In a balanced program of classical numbers interspersed with many popular selections, among the latter several of the band master's own march numbers, the famous band that for the past three decades has held a proud position at the head of similar organizations in America fulfilled all the expectations of the local audience by presenting an evening of musical entertainment that has seldom if ever been equaled in this city.

Eugenians are liberal in their appreciation of music but rarely does the playing of a band selection receive the hearty applause that greeted the playing of that classic among military marches "The Stars and Stripes Forever," which represented a glowing tribute not only to its creator John Phillip Sousa, the march king, but a demonstration of praise for the masterly playing of this patriotic air by the musical organization under his direction.

DECEMBER 21, 1921

MEDFORD OREGON,

MEDFORD MAIL TRIBUNE.

SOUSA GUEST OF HONOR AT ELKS DINNER, TONIGHT

Sousa's band which gave a concert at the Page this afternoon and appears again at the same theater tonight, arrived in the city about 10 a. m. today on a special train of three Pullmans and baggage car, which is parked on the sidetrack near Main street, and the many musicians at once went to the Page and then scattered out to restaurants for breakfast.

As John Phillip Sousa stepped from the train he was greeted by a reception committee consisting of H. O. Frobach, secretary of the chamber of commerce and T. E. Daniels, first exalted ruler, and E. C. Jerome, present exalted ruler, of the Medford lodge of Elks. The famous band master at once agreed to have several soloists of the band play at this noon's chamber of commerce forum, of which he was the main speaker, and accepted an invitation to have

dinner with the past and present exalted rulers of the Elks lodge at 6:30 p. m., together with his physician, who travels with him, and the lady soloists of the band. He is a prominent member of the Elks order.

Sousa and His Success

Rather an interesting study in heredity and American influences is the career of John Phillip Sousa, bandmaster, who again is visiting Portland. His father, Antonio, was born and educated in Spain, though of Portuguese family, and was a musician from boyhood. Sousa himself is an American, born at the national capital, and like his sire has followed the lure of tune since ever he was a child. It is apparent then that a congenital devotion to music the famous bandmaster has added a master touch typical of his native country, expressive not only of patriotism but of that gayety and light-hearted pride which characterize his home audiences.

Sousa was reared in an atmosphere of vigorous band music. His father, a runaway at twelve, had served in British naval bands over the world and had, if tradition speaks truth, followed our own flag in the Mexican war, doubtless as a musician. Music to him first of all meant military airs, and his career in this country began when he joined the Brooklyn navy yard band in 1850. Later he entered the United States Marine band as trombonist and, naturally enough, it was to that organization the son turned in his fifteenth year. In time he was to lead it, and to become the foremost bandmaster of the nation, resigning only to organize his own band and express himself through such a unit. All folk who have faith in themselves will be comforted by the fact that John Phillip Sousa, in those earlier days, composed and sold two of his marches, the "Washington Post" and the "High School Cadet" for the thrilling sum of \$35.

The tremendous success of Sousa as a musician is not far to seek. More than any other composer, and wholly

without pandering to cheapness, he expresses the popular tastes. Critics who willingly admit his superiority as a band leader sometimes cavil at his marches as not sufficiently classical, not entirely in harmony with the elder precepts. The public reserves to itself the right of approval or disapproval and the verdict of the public has been known these many years. His marches throw back the head, and straighten the shoulders, and shout happily in one's ears, and quicken strange but pleasurable emotions of buoyant gallantry. It would seem that this is the chief function of a march, and that Sousa sends his shafts of tune straight to the target not once but many times. He has visualized the American spirit in band music.—Portland Oregonian.

Sousa's band at Page tonight.

SATURDAY, DECEMBER 17, 1921.

THE SEATTLE STAR**Sousa Concerts Please**

John Phillip Sousa and his famous band were heard in two concerts yesterday, matinee and evening, at the Masonic temple. They have the distinction of being the only organization of this kind which has continued to gain in popularity for so long a continuous period, 29 years, and always under the same leader.

In artistic and popular progress, in the number of concerts given, in extent and scope of its repertoire, Sousa's band now stands without a peer. Sousa has justly been called the March King. No one man has ever composed as many popular and lasting marches, which number more than 50, as John Phillip Sousa.

Both programs yesterday were complete changes. The selections were those of popular appeal and all well known airs. The numbers most enjoyed were the compositions of the leader, and when encores were given, and there were many, those greeted with the greatest enthusiasm were the Sousa marches, "Stars and Stripes Forever," being the favorite. Others that were greeted with bursts of applause were, "Comrades of the Legion," "U. S. Field Artillery," "The American Girl," "Keeping Step with the Union" and "El Capitan."

Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist; Mr. John Dolan, cornetist, and Mr. George Carey, xylophone, were the assisting soloists. They were all artists of unusual ability and their numbers were well given and well received.

SOUSA'S SPEECH AMUSES CROWD AT NOON LUNCH

At the Forum luncheon at the Hotel Medford this noon, Ed White, who acted as chairman, gave an appropriate and pleasing introduction to the principal speaker, John Phillip Sousa.

Mr. Sousa's address was short and filled with clever and humorous remarks. He did not dwell upon the beauties of the valley and endeavor to cram his audience with insincere flattery, but with his easy manner and sparkling remarks, kept the assembly rocking with laughter. He told of seeing a woman scrubbing stairs in a hotel in which he was staying and noticed that she performed the task daily. Believing her to be a hard worker and worthy of a little diversion he asked her if she would like to attend the concert that night. In return she asked him, "Is this the only night you've got off?" From this reply he deduced that she had more engagements than he had imagined.

In concluding his address Mr. Sousa made the remark, for the benefit of people who contemplate making speeches, that a speech should be similar to a modern girl's dress, "long enough to cover the subject, but short enough to be interesting."

Mr. Sousa's speech measured up to the above requirement, being of a length and style that did not drag. Few speakers who have addressed the Medford Chamber of Commerce forum have had as accurate and complete understanding of modern styles as Mr. Sousa, and it is a certainty that his address was greatly enjoyed.

The forum luncheon was exceptionally well attended.

Earl C. Gaddis was formally initiated into the order of "Two-Toots" and blew the small tin horn which is the official insignia of the order, three times, instead of the conventional two, because, as he explained, he had nearly secured a third member. Mr. Gaddis appointed Glenn Fabrick as his successor on the membership committee.

MONDAY, DECEMBER 26, 1921.

MEDFORD, OREGON,

DECEMBER 22, 1921

MEDFORD MAIL TRIBUNE,

TWO SPLENDID CONCERTS GIVEN BY SOUSA'S BAND

The fine concerts given by Sousa's band under the personal directorship of the march king at the Page yesterday afternoon and last night before fairly large audiences were much enjoyed and appreciated as indicated by the vigorous applause which greeted every number. Mr. Sousa responded to this applause with his famous smile and by ordering numerous encores.

Both concerts were typical Sousa musical entertainments of stirring popular and classical band numbers, including a number of his own compositions, interspersed with vocal and instrumental numbers by the soloists of the organization. Among the encores were the always soul stirring "Stars and Stripes Forever," "El Capitan," "U. S. Field Artillery," and "Keeping Step With the Union," all composed by John Phillip Sousa, and "Love's Nest." The latter proved to be one of the most popular numbers of the entire program.

The Sousa melange, which is one of his latest compositions, "The Fancy of the Town," with its welding of tunes popular sometime during the last decade, also aroused special enthusiasm, as did the "Cowboy Break-down," in which "Turkey in the Straw" was incorporated.

The soloists, Miss Mary Baker, soprano; Miss Florence Hardeman, violin; Miss Winnifred Bambrick, harp; John Dolan, cornet; George Carey, xylophone, won much admiration, especially Miss Baker with her wonderful soprano voice, and all seemed to be more appreciated in their encore numbers.

CHICO DAILY ENTERPRISE,

DECEMBER 23, 1921.

SOUSA'S BAND GIVES PLEASING PROGRAM

The "march king" gave one of his always popular and artistic programs at the Majestic Thursday afternoon, before a somewhat small but appreciative audience. Sousa's universal and interesting arrangement of his famous "Stars and Stripes Forever" in which the theme is delightfully elaborated, was played as an encore and enthusiastically received. There were the usual soloists from the band, assisted by Miss Florence Hardiman, violinist, whose artistic accompaniment and skillful technique were evident, also, by Miss Mary Baker, with a lyric soprano voice of pleasing qualities and refinement.

She sang "The Wren," by Benedict, with flute obligato, by Mr. Meredith Willson in a very charming manner. The concert closed with a rollicking cowboy breakdown, entitled "Turkey in the Straw."

SAN FRANCISCO CHRONICLE,

DECEMBER 25, 1921

Soloist



Mary Baker, soprano, who appears with Sousa's band.

Sousa's Band To Open Engagement

John Phillip Sousa and his band will open this afternoon in the Civic Auditorium an engagement of three days, under the local management of Frank W. Healy. Matinee and evening concerts will be given today, Monday and Tuesday, with a different program for each event. More than 500 disabled veterans of the World war from the Letterman and Marine Hospitals will attend the matinee today as Sousa's guests, and at the evening concert squads of United States soldiers and marines will occupy a block of seats and extend greetings to the man who organized and trained the Great Lakes Naval Station Band of 350 pieces during the war.

THE SAN FRANCISCO CALL AND

MONDAY, DECEMBER 26, 1921

SOUSA HONORED, PLEASES CROWD AT CONCERT

By CHARLES WOODMAN

John Phillip Sousa, the march king, opened the series of six concerts with his celebrated band at the Exposition Auditorium yesterday afternoon, and the audience showed that he had lost none of his hold on the popular esteem as the composer and director of stirring music.

In honor of the twenty-fifth anniversary of Sousa's march, "The Stars and Stripes Forever," Sousa, as lieutenant commander of the naval reserve, was honored at the opening of the concert by the presentation of the colors by a detachment of troops from them Presidio on orders received from Washington.

It was an eminently popular program, opening with Liszt's "Fourteenth Rhapsody" and including Mascagni's "Hymn to the Sun" and Sousa's beautiful suite, "Three Quotations."

Sousa has a large contingent of soloists with him this season—Mary Baker, soprano; Florence Hardman, violin; Winifred Bambrick, harp, and John Dolan, cornet. They are all talented artists and their selections brought them well merited encores.

Besides a generous program, Sousa as usual, gave an even larger number of extras, including a sympathetic rendering of "Adeste Fideles" and the "Doxology" at the end of the first part, giving a touch of the Christmas spirit.

Sousa's admirers will have an opportunity to hear his great band today and tomorrow, both afternoon and evening, at the Exposition Auditorium, and they will find him, his music and his band as attractive as ever.

SOUSA'S BAND IS MASTERFUL IN MARCH

By Marion T. Salazar

John Phillip Sousa and his band—a band that has grown to double the size of his 50-piece Marine Band of thirty years ago, which was the biggest in the world of that period—opened a three days' engagement with an afternoon and evening concert yesterday at the Civic Auditorium.

John Phillip Sousa—the march king. What else need be said?

There are plenty of us who do not understand high-class music and who are not one bit ashamed to say that the best efforts of its best masters bore us.

But Sousa! Well, he's different! There's no other king like Sousa.

The most complicated classics become popular airs in response to his baton, while the most common things, such, for instance, as "Ain't We Got Fun" and "How Dry I Am," become classics when boomed and trilled out by his immense band.

Sousa knows how. He understands what the public like in music. He gives us what we want; he works fast, and, to use a baseball expression, he "mixes 'em up."

While the audience is still applauding the encore of the first number played by the entire band he trots out John Dolan to give it a cornet solo. You have never heard real cornet playing if you haven't heard John Dolan.

The band plays again, winding up with "Nigger in the Woodpile," wherein you actually can hear the chickens squawking, and then Mary Baker, pretty as ever, comes along and shows that she can sing just as well as she could when she was last with Sousa in San Francisco.

A semi-comic number, "Showing Off Before Company," wherein the band, following the interval, returns to the stage in divisions, gives the audience an opportunity to see how really big the band is.

It has thirty clarinets, five bass horns, a platoon each of cornets, trombones, French horns, saxophones, bassoons, flutes and piccolos and all the other instruments.

This second part of the program includes a harp solo by Winifred Bambrick and a violin solo by Florence Hardeman, and the feature of the opening concert was a new march by Sousa himself, "Keeping Step With the Union," which he dedicated to Mrs. Warren G. Harding.

The printed program is greatly lengthened because of the liberality of the march king in the matter of encores. But Sousa always has been that way. When an audience keeps showing its liking for something he comes back and gives it something better.

LOS ANGELES

EVENING EXPRESS.

JANUARY 3, 1922

SOUSA'S MUSICAL TREAT IS POPULAR

Noted Band Master Expresses
Self With Automatic
Fire; Wins Plaudits

By FLORENCE PIERCE REED

Lieut. Commander John Phillip Sousa and his band are institutions so well lighted by traditions that no modern spotlight has research power to show them up as inferior to the popular impressionistic music and musicians of the day. At Philharmonic auditorium last evening and yesterday matinee packed houses demonstrated that Sousa, like the "Stars and Stripes," endures forever.

There were some new pieces like "The Melange," "The Fancy of the Town" and "The March on the Campus," done in the usual swinging Sousa style and played with aggregate poise and finesse by the large body of musicians. But the pieces that took the best were the gray-whiskered band "horses" stenciled with the lines of age, such as "Boots and Sabers," "Stars and Stripes Forever," "El Capitan," "Washington Post," "High School Cadets," etc.

AUTOMATIC FIRE

Sousa now expresses himself quietly, but nevertheless with the same sort of automatic fire which has made him so popular.

He and his men are so flawlessly attuned that the performances seem exceedingly simple. There is no affectation, no working for applause, no attempts to be a "show." The band master is generous with encores, and these move with the speed of carefully oiled machinery. And the audience responded with almost continuous waves of applause.

SERIOUS MUSICAL TASTE

Sousa sprinkles in compositions which aid in creating the more serious musical taste, using such pieces as Massenet's "Scene Pittoresque," "The Angelus" and Goldmark's overture, "In Spring Time."

The soloists are good and include Miss Mary Baker, soprano, with pleasing voice; Florence Hardeman, a violinist of skill; John Dolan, cornet soloist of high rank; George Carey, the finest xylophonist heard locally, and Miss Bambrick, a budding harpist.

Mr. Carey won three big ovations with his performance of the Mendelssohn "Rondo Capriccio."

Sousa will give matinees today and tomorrow and also programs this evening and tomorrow evening.

LOS ANGELES EVENING EXPRESS.

TUESDAY, JANUARY 3, 1922

SOUSA'S MUSICAL TREAT IS POPULAR

Noted Band Master Expresses
Self With Automatic
Fire; Wins Plaudits

By FLORENCE PIERCE REED

Lieut. Commander John Phillip Sousa and his band are institutions so well lighted by traditions that no modern spotlight has research power to show them up as inferior to the popular impressionistic music and musicians of the day. At Philharmonic auditorium last evening and yesterday matinee packed houses demonstrated that Sousa, like the "Stars and Stripes," endures forever.

There were some new pieces like "The Melange," "The Fancy of the Town" and "The March on the Campus," done in the usual swinging Sousa style and played with aggregate poise and finesse by the large body of musicians. But the pieces that took the best were the gray-whiskered band "horses" stenciled with the lines of age, such as "Boots and Sabers," "Stars and Stripes Forever," "El Capitan," "Washington Post," "High School Cadets," etc.

AUTOMATIC FIRE

Sousa now expresses himself quietly, but nevertheless with the same sort of automatic fire which has made him so popular.

He and his men are so flawlessly attuned that the performances seem exceedingly simple. There is no affectation, no working for applause, no attempts to be a "show." The band master is generous with encores, and these move with the speed of carefully oiled machinery. And the audience responded with almost continuous waves of applause.

SERIOUS MUSICAL TASTE

Sousa sprinkles in compositions which aid in creating the more

serious musical taste, using such pieces as Massenet's "Scene Pittoresque," "The Angelus" and Goldmark's overture, "In Spring Time."

The soloists are good and include Miss Mary Baker, soprano, with pleasing voice; Florence Hardeman, a violinist of skill; John Dolan, cornet soloist of high rank; George Carey, the finest xylophonist heard locally, and Miss Bambrick, a budding harpist.

Mr. Carey won three big ovations with his performance of the Mendelssohn "Rondo Capriccio."

Sousa will give matinees today and tomorrow and also programs this evening and tomorrow evening.

MONDAY, JANUARY 2, 1922

FAMILIAR NUMBERS PLAYED BY BAND

Concert Selections Show Popular Music at Its Best

By THELMA BERNARD
Though you may have heard "The Stars and Stripes Forever," and "Sabre and Spurs," and "El Capitan," and all the other Sousa marches played again and again, by everything from the town band of Podunk to the U. S. Marine band, you have never really heard them until you have heard their composer lead his own players in the performance of them!

That was the decision of the large and enthusiastic audience at the Bakersfield theater Saturday evening, when Sousa's band entertained with just such a concert as has contributed, through the past twenty years, to his acquisition of the title of the greatest band master in the world.

Sousa has left to others the development of the symphony orchestra and the conducting of opera. He has taken a humbler instrument, and glorified it; and who is there who would say his achievement is to be rated less than those who have excelled in those other musical fields? Sousa is representative of the best in American popular music, as he has been for many years past.

Great, tangible waves of sound that would have been unbearable if they had not been perfect; that is one of the most vivid memories of the concert. There are other things one recalls, too; the sweetness of the blending of the reeds and lighter brass instruments, throughout, for instance; also, mechanical devices which produced "atmosphere" with rather unnecessary perfection!

Of Sousa's own compositions, the suite, "Camera Studies," including the three sketches, "The Flashing Eyes of Andalusia," "Drifting to Loveland," and "The Children's Ball"; a melange, "The Fancy of the Town," which the program says is new, and consists of an interesting arrangement of tunes popular at sometime during the last decade, and "On the Campus," also new, were the offerings listed on the program. But the conductor was most generous with encores, so that before the evening was over, we had also heard "El Capitan," "Keeping Step With the Union," "U. S. Field Artillery," "Sabres and Spurs," and "Stars and Stripes Forever," without which the concert surely would not have been complete.

In addition, the overture consisted of Goldmark's "In Springtime" and Massenet's tone poem, "The Angelus," was offered. It was especially in these two numbers that the artistic possibilities of the band were most vividly shown. "Turkey in the Straw" concluded the program.

Beside the band numbers, several excellent solo performances were given. John Dolan answered convincingly the question which is sometimes asked after listening to rather unskilled players, "Why is a cornet?" That oft-abused instrument acquired new beauties under his artistic government, and the rendition of "Carnival of Venice" was really lovely. A wealth of rippling cadenzas were hung like jewels about the main theme of the piece; and the notes were deliciously true and perfect. As an encore, the wistfully lovely "Lassie o' Mine" was offered.

Other Soloists
The soprano soloist was Miss Mary Baker, who offered three vastly contrasted numbers, the coloratura's favorite, "The Wren," "Carry Me Back to Old Virginia," and Sousa's "American Girl." Her voice was shown to best advantage in the second selection.
Mr. George Carey gave the Mendelssohn, "Rondo Capriccioso," as a xylophone solo, showing himself to be a past-master of his instrument. "Humoresque" was given as an encore. Miss Florence Hardeman was the violin soloist, offering two movements from Vieuxtemps' concerto in F sharp minor, "Traumerl" and "Souvenir" as encores.

TUESDAY MORNING, JANUARY 10, 1922.

THE ARIZONA REPUBLICAN, PHOENIX,

INDIANS IN WAR GARB DANCE FOR SOUSA

John Philip Sousa came to Phoenix yesterday to entertain with his great band, but before he had a chance to do this he was himself entertained, and uniquely, by the Indian band of St. John's mission.
They came in war paint and feathers, and squatting upon the floor of the Hotel Adams lobby, while the great band leader looked down upon them from the mezzanine floor, they played the "Boy Scouts' March." After this they laid their instruments aside and went through a Pima war dance to the beating of tom toms, rattling of gourds and wild, shrill yells from the dancers. People from the outside crowded in to applaud the whirling figures and Sousa himself capped his hands vigorously before, descending the floor of the lobby. There he told the players in his low, soft voice how pleased he had been with their performance.
He then went into the private dining room to attend the luncheon given in his honor by the Bohemian club. The invited guests to the luncheon were members of the Kiwanis, Rotary and other civic organizations to the number of about 150. Following the luncheon Mr. Sousa was introduced by L. A. Weiss, secretary of the Bohemian club.

Mr. Sousa responded to the introduction gracefully and for 15 minutes he gave his laughing listeners one of the cleverest and wittiest talks ever heard in Phoenix. He told humorous stories and gave little side lights on his own work which showed his human side and his sense of humor at its best.
One of his stories on himself is well worth repeating. He was guest at a state dinner in Russia, where only the American consul and attaches spoke the English language. He did not know that he himself was slated for speech until the consul told him it would soon be his turn. When he found that he must speak he arranged with the consul to applaud whenever he winked. His turn came and he arose and with much gravity proclaimed himself as the "arbiter of music, arts and the sciences in America." Then he winked and the consul clapped and the guests followed. He told a southern darky story and the applause was deafening. He recited a poem entitled "Typical Tune of Zanzibar" and so down amid deafening applause. The next day all the Russian papers carried two column stories of Sousa's great speech on "The Progress of Music in America."

SOUSA BELIEVES JAZZ MUSIC DYING OUT

By DON SHORT
Jazz is on the wane, but will never be stamped out entirely.

The stage is reverting to Shakespeare; the screen is popularizing the old costume plays, and the public taste in music is feeling the same influence.

So said Com. John Philip Sousa, the march king, last night. "Many musicians looked upon jazz as something new," Sousa explained. "It is as old as the centuries. The recent craze was not an inauguration but a revival. We find the prototype of the present jazz in the early Chinese music and the barbaric notes of the Indian war dances. The Hindus know and grew crazed over jazz music long before Beethoven ever wrote a sonata."

"The war was responsible for the popularity of jazz music. People were worried, carried great burdens in their hearts, and they found in the weird strains of the so-called jazz sort of a musical hasheesh that made them forget."

"Now that we have peace and normalcy once more the pendulum is swinging the other way."

Sousa is on his 14th visit to California. He came here first in 1894, when he was leader of the United States Marine band. He made interesting comparisons.
San Diego was just putting on long pants when I first came here. It was an awkward overgrown village, and look at it now. It used to be in my travels that everyone regarded San Francisco as the metropolis of the west, but now I always hear Los Angeles referred to. I don't wonder at it, either, for in just the few years I have been away I can notice an expansion there and even in San Diego that is astounding."

DOLAN GOT START WITH ARMY BAND

Solo Cornetist Now With Sousa Formerly of the Band Stationed at Fort Barrancas.

Band Leader A. E. Gingrich of Fort Barrancas brings to light an entirely and interesting phase to the visit of the world's greatest living bandmaster to Pensacola tomorrow. Mr. Gingrich says:

"As an added attraction to the coming of John Philip Sousa and his celebrated band, it might be of interest to know that Mr. John Dolan, the solo cornetist and Mr. Sousa's first assistant director, practically got his start in his profession as a member of the band now stationed at Fort Barrancas. Prior to 1901 it was named the Governors Island Depot band, and since that time it has been known as the 8th band, coast artillery corps."

"One of the present members of the 8th band enjoys the distinction of having served as comrade and 'bunkie' with Mr. Dolan during his term of enlistment. His former associates, although recognizing his wonderful talent as a musician, never dreamed that he would later be hailed as the premier cornetist of the day, a worthy successor to the famous Herbert Clarke, and a probable successor to the one and only John Philip Sousa himself."

"In honor of Mr. Dolan, as well as Mr. Sousa and all the other artists, Captain Campbell has purchased a block of seats for members of the 8th band, who will attend the night concert in a body, to pay tribute to the man who demonstrated that the foundation acquired in this military organization was sufficient to carry him to the pinnacle of success in the profession."

THE BELLINGHAM HERALD, BELLINGHAM, WASHINGTON, FRIDAY, DECEMBER 16, 1921.

SOUSA'S WAND MAGIC

Great Band Conductor and His Band Applauded.

John Philip Sousa can gesture more music out of a band with less effort and agonizing than any other band leader in the country probably, or the whole world, for that matter. The stick that is a baton in other hands becomes a magic wand in his, that, with an occasional shrug and twist of his left shoulder, or a slight nod of the head, wizards up more music than one can possibly conceive of before hand.

Probably no one that heard the Sousa concert at the American last night, or the matinee yesterday afternoon, but that remarked, at least, to him or herself on the "easy goingness" of Sousa's right arm.

It was a small house that heard the concert last night. More—and a pretty fair crowd at that—attended the matinee. But Bellingham turned loose with more genuine applause last night than is usual. It appeared that the crowd last night—and perhaps yesterday afternoon, though the writer did not attend that—settled down to more genuine enjoyment than an audience usually experiences. Nobody was crowded, nor was there disturbance by moving people.

Cornetist Makes Hit.
John Dolan, who assisted with the directing, was the first with a solo. He played "Carnival of Venice" on the cornet, and it was tremendous. Whether one is fond of the cornet or not, he could not but be pleased with Dolan's work. Then the soloist responded with "Lassie o' Mine," which won him a lot of genuine applause.

This report must of necessity be from a popular standpoint and not from the view of a musical critic.

The encores invariably made a hit—such as "The Stars and Stripes Forever," "U. S. Field Artillery," "El Capitan," and other famous pieces by Sousa himself, and such as "Souvenir" on the violin by Miss Florence Hardeman; "Carry Me Back to Old Virginia," by Miss Mary Baker, soprano, and Meredith Willson, flute; and "Humoresque" on the xylophone by George Carey. Carey was the one artist who was brought back the third time by the audience.

Naturally such a world-famed man as Sousa attracts attention by his personality. Many are interested in what he has to say or not say. And throughout the concert last night he did not speak one word. He "sat out" the solo numbers while others directed. But he created some remarkable musical effects with that slow-going baton. In the "U. S. Field Artillery" march, for example, he kept the crowd guessing what was coming next with those swings and short-arm jabs and jerks.

Surely those who heard the concerts have something to treasure in their memory of splendid harmony and sweet melody.

FRIDAY, JANUARY 6, 1922

THE SAN DIEGO SUN:

GREET SOUSA WITH OVATION

Famous Band Leader Honored By Ranking Military Men Here

John Philip Sousa, 50 years a bandmaster, and for the greater number of them the most popular leader in the nation, was due in San Diego this afternoon at the head of the greatest band he ever conducted. Tonight at the Spreckels theater San Diegans will see him and hear his wonderful band in a widely varied program. Again tomorrow afternoon and tomorrow night, the Spreckels theater will be the Mecca of music-lovers, for Sousa will give three concerts here.

A welcome of uncommon nature was to be tendered Sousa upon his arrival at the union station at 1:20 o'clock with his band. The Marine band of the Second Advanced Base force here was to greet the March King and his band and act as escort to the U. S. Grant hotel and there give a concert. Several of Sousa's marches were on the program. This unusual welcome is a courtesy of Brig. Gen. Joseph H. Pendleton, commanding the Marine Base.

Sousa's career has been identified with the navy and marine corps and he is now a lieutenant commander in the United States naval reserve force. Besides the honor paid by the marine force here, the ranking officers of the navy will also accord honors. Tonight will be "navy night" at the Sousa concert. Admiral Roger Welles and Admiral Guy Burrage and Gen. Pendleton, with their staffs, have engaged boxes.

A luncheon with Sousa as the guest of honor will be given tomorrow noon aboard the flagship Charleston by Admiral Burrage.

LOS ANGELES EVENING HERALD: JANUARY 3, 1922

PHILHARMONIC

If they find any cracks in the plaster at the Philharmonic Auditorium today they will have to charge it up to either John Philip Sousa or to that half of Los Angeles that heard the great conductor and his band last night. If there are no cracks in the plaster, then let the miracle be recorded.

First the great band would boom, crash and teedle-dee-dee until one thought he felt the building tremble. Then when the band had had its turn the audience roared forth with such applause as to leave no doubt about the quaking of the big music hall. It was as though half the city were joining in the demonstration.

It was a royal reception they accorded this great American institution—Sousa And His Band.

The program was of the variety that would catch every musical taste from A to Z—characteristically Sousa. The great band artist has with him some remarkable soloists whose offerings commingled with the straight band work make an unusually entertaining evening. The soloists include Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George Carey, xylophone soloist.

R. Meredith Willson does some notable work in the line of a flute obligato for Miss Baker.

So far as popularity went last night, George Carey on the xylophone ran away with individual honors. He's a whiz on the musical sidewalk. If John Philip himself had not interceded, the house would have worked George to death.

As usual, Sousa was general with his encores, which included many of his old favorite marches—inevitably the stirring "Stars and Stripes Forever." The band will continue to give matinee and evening concert for two more days.

SOUSA'S BAND TOUR BY TRUCK

Cost Will Be \$2,100 Less Than by Railroad, It Is Said.

Beginning July 1, Lieutenant-commander John Philip Sousa and his band of 100 pieces will begin touring the country by auto truck. This will be the first organization of the kind of considerable size to make its itinerary by truck.

Announcement of the plan was made Monday by Harry Askin, well-known theatrical man, and manager of the Sousa organization, who is in Cincinnati making arrangements for Sousa's double concert at Music Hall on Sunday, March 19.

"After some of our recent experiences with railroad transportation," said Mr. Askin, "we have accepted a proposition made by John P. McGrath of Yonkers, N. Y., who owns a large number of army trucks. Mr. McGrath has offered us two large baggage trucks and four commodious passenger buses, to be driven anywhere we wish, for the sum of \$2,000 a week. This is \$2,100 a week less than it would cost us to travel by rail. Our route will carry us all the way from Bangor, Me., to Denver, Colo. We will be able to make 150 miles a day, which is the longest jump we have scheduled. It is only a question of a short time when practically all theatrical transportation, as well as many other kinds, will be by auto trucks."

Mr. Askin has just returned from Havana, where the "March King" scored a triumph during his engagement.

Milton H. Possons, left, presenting a box of Sun Maid raisins to John Phillip Sousa before the concert held yesterday afternoon



Fresnans Greet Band Leader John Phillip Sousa Praises City Is Presented With Raisins

John Phillip Sousa, America's premier bandmaster and the man who preaches patriotism with music, received a royal welcome from Fresno when he arrived here yesterday with his band, 80 strong, for two concerts at the civic auditorium.

And the welcome was cordially reciprocated for about the first thing the famous musician did after he reached the privacy of his room at the Hotel Fresno was to order Sun Maid raisin pie for the dessert of his simple noon day repast, and the second thing was to give an answering "hello" to the members of the Fresno Advertising club.

From the moment of his arrival at 1:15 p. m. from the north Sousa, who is a lieutenant commander in the nation's naval reserve, was the recipient of an enthusiastic attention, typical of California and the San Joaquin valley welcomes reserved for the great.

At the Southern Pacific station he was greeted by a committee headed by representatives of the American Legion, Commissioners William Stranahan and Charles Dillon, representing the city, and spokesmen from the various civic organizations. The committee, about 50 strong, barely escaped being lost bodily in the crowd of Sousa admirers who were on hand to welcome him.

But, of course, the biggest demonstration was reserved for his initial concert at the auditorium where an audience of probably 3,000 persons, a goodly number of them school children, acclaimed him.

Glad To Be In State

"It's good to be back in California again," were the first words the bandmaster spoke as he stepped from his private car. "Fresno, like all California cities, intrigues my interest and arouses my genuine wonderment by their remarkable growth, something like that of a lad just stepping into his teens."

"The first time I played your city was in 1892. I have a very vivid impression of the Fresno of that day and frankly, when I look at your skyscrapers and consult my census figures and see your busy streets, I have to marvel at the strides you have made in population, wealth and industry."

Besides his tacit compliment to the capital of the raisin empire by ordering raisin pie, Sousa demonstrated a thorough knowledge of industrial geography by saying:

"Fresno used to furnish the grapes for the wine we imbibed. Today it is furnishing the iron for our system through its raisins. But I've been informed, I do not know how truthfully, that some of your raisins even today go toward the makeup of some alcoholic rhapsodies."

The famed director is just recovering from the effects of a serious accident and his left arm is almost useless as a result. He was thrown from his horse, rather both horse and rider fell, and for some time the man who has thrilled the world with his musical masterpieces and direction lay at death's door.

Tour is Resumed

For ten weeks he was confined to his bed and his concert tour was held up. Only seven weeks ago the tour was resumed but it is characteristic of the man, so one of his boys whispered, that he paid the salaries of his musicians and artists throughout the period. He plainly shows the effects of his experience and carries a physician with him.

to see that he does not overdo himself and to gradually bring him back to health.

"Because of my condition I am devoting all my energies to the band," said Sousa, "but when I have fully recovered I expect to work up some ideas I have for musical compositions."

"We wouldn't know from our crowds that times are bad," he asserted. "Just as a sample we had 2,900 people last night at Stockton. It's been the same all over and particularly in California. You know a few years ago we couldn't play such towns as Chico and Marysville, for example, but now the public demand compels us and it is profitable."

A part of the unusual response of the public, the bandmaster declared, was due to the heightening of their artistic ideals and the constantly broadening desire and demand for the best in music.

Public Wants Band Music

"The musical art in America is getting better, infinitely so," he asserted. "The crowd that patronize such attractions is but one indication. Another is the fact the managers are increasing their forces year by year. They are not doing this for their health but because it pays them to do it and because the public demand and appreciation requires it."

"Gilmore in his first tours carried a band of 38 pieces. In my own initial tour I had 50 pieces. Today it numbers 80 and it pays me. There has been a normal progress in America in all the finer arts but I believe musical art has registered the healthiest growth."

Sousa admitted that of all his works, "The Stars and Stripes Forever," probably the most popular was also his favorite. He took occasion to "step" on jazz music, declaring it was but a fad of the moment, like ragtime and cake walk and Irish jig music, a popular phantasy of the moment which would pass and made popular partially by the physical gymnastics of the performers.

Representatives of the California Associated Raisin company presented the bandmaster with prize packages of Fresno raisins. He was introduced at the Ad club by Al C. Joy and was given a rousing demonstration, ending with cheers and a tiger.

THE SHREVEPORT TIMES

JANUARY 26, 1922

SOUSA'S BAND PLEASES KIDS AND GROWN-UPS

Famous Bandmaster and His Remarkable Organization Heard at Coliseum

"And then the band played 'El Capitan'—"

As always, when the famous band played the opening strains of Sousa's popular hit of a decade ago, a ripple of applause, accompanied by a sigh of relief, swept over the house.

They were afraid he wouldn't play it, and they knew a Sousa program wouldn't be complete without it. Sousa knew it, too, so he relieved the tension by placing "El Capitan" first among the encores for the evening. Then, with a satisfied audience who knew their Sousa and knew that he wouldn't disappoint them, the great band settled down for a real visit with the people of Shreveport.

John Dolan, dark, handsome, and a consummate master of his cornet, demonstrated beyond a doubt that he can fill the difficult role of cornet soloist with Sousa's company of artists—a role made doubly difficult by the memory of Herbert Clarke, who has accompanied Sousa on his earlier tours. With the ease of perfect mastery he rendered Arban's "Carnival of Venice," giving "Lassie O' Mine" as an encore.

Mary Baker Is Favorite

The second soloist was Mary Baker, soprano, known almost as well as Sousa himself, who made, as always, the real hit of the evening with Benedict's "The Wren," then in answer to the insistent handclapping endeared herself to the audience with "Carry Me Back to Old Virginny." In spite of the vastness of the auditorium and the decided chilliness of the atmosphere, Miss Baker was able to make every perfect note heard to the most remote corners of the building.

George Carey, xylophone soloist, and Florence Hardemann, violin virtuoso, also demonstrated their right to travel in distinguished company. Miss Hardemann, who is comparatively new to the concert stage, offered the difficult "Two Movements from Concerto in F Sharp," by Vieuxtemps, and Carey played "Rondo Capriccioso," by Mendelssohn.

A varied program of selections was offered by the band, the universal favorites "El Capitan," and "The Stars and Stripes Forever," eliciting the greatest applause. Other numbers were "Camera Studies," a melange, "The Fancy of the Town," and the newer Sousa compositions, "Keeping Step With the Union," "American Patrol," "On the Campus," and the cowboy breakdown, "Turkey in the Straw."

Sousa Personality Dominates

Throughout the program, the personality of Sousa, the Leader, was the dominating note. Without ostentation, without a false or unnecessary motion, he seemed actually to draw the melodies from the instruments before him, every note blending to perfection, with the waving of his magic baton.

"I believe he talks to his players with that little stick," one man declared after the performance.

The matinee performance, given especially for the children of Shreveport, was in every way a triumph. Every available inch of space in the large auditorium was packed with kids—just kids. The few hundred "grown-ups" who attended became, for the moment, kids too, while the great bandmaster played selection after selection for the edification of youthful Shreveport.

"Of course, the kids made lots of noise," one member of the band said after the performance, "but bless 'em, that's what we expected, and what we wanted when we asked 'em to come out."

"And say," chimed in another. "Would anybody have supposed there were so many of them in Shreveport? We haven't seen so many since Salt Lake City—and everyone knows there's a reason for them there!"

THE EL PASO TIMES, WEDNESDAY, JANUARY 11, 1922.

Sousa, a National Inspiration.

John Phillip Sousa brings his band here today.

But he brings more than a musical organization which is perhaps the greatest band in the country. He brings himself—and John Phillip Sousa is a national inspiration.

Sousa began with bands, many, many years ago. The Spanish war was fought to the tune of Sousa's marches.

When the world war started John Phillip Sousa shaved off his whiskers and stepped in. He went to the Great Lakes naval training station and got together a bunch of fellows who knew more or less about music.

And he turned out a band. What a band it was! How it did blare out the martial music! Sousa's music sent many a hesitant soldier away with the pride of country surging in his breast. Yes, Sousa had quite a part in the big war.

Years ago there was a freshman-sophomore baseball game at a great university. Directly behind the batter sat the junior class, the hereditary enemies of the sophomores, decked out with enormous, bewildering hats of glaring orange and black which dazzled the eye. When the freshman pitcher worked, the juniors sat motionless. But when the sophomore pitcher stepped into the box, they weaved back and forth in alternate rows. Imagine pitching to a plate with that kind of a background!

That wasn't the worst of it. When the pitcher wound up, hundreds of husky lungs belled forth the strains of the Bride-Elect march. But the boy never wavered, even if they dazed his eyes and filled his ears with his dad's marches. He won the game. He was Sousa's son.

Now John Phillip Sousa is a grandfather. We don't know any famous actions of his grandbaby or we'd relate them. Our guess is that Grandfather Sousa knows a lot of them.

What we are getting at is this: Back east they are reviving old successes. "The Merry Widow," "The Chocolate Soldier," Faversham's 16-year-old "Squawman." Even in Hammerstein's opera house, Uncle Tom's Cabin, with Jack Johnson among the field hands, is delighting large audiences.

Here's a chance for us to have and here's what we demand—a revival of the Sousa of old. He is the only man who can give it to us. Lieutenant Commander Sousa presents with his band an amazing galaxy of highly accomplished musicians, he has programmed offerings which make musical ears, more highly attuned than ours, itch in delighted expectancy.

What we want is Sousa, "The March King," the music they played when Dewey won, when Santiago was fought. We would like to have them all "El Capitan," "Manhattan Beach," "The Stars and Stripes," "Washington Post," "The Bride-Elect" and the others. Perhaps they will at least be put on as encores.

We might incidentally remark that Lieutenant Commander Sousa is one of the best trap-shooters in America.

[Note to Mr. Sousa: We are willing to go to almost any length to persuade you. That paragraph about Princeton '04, should get us the Bride-Elect, anyway, and the trap shooting item, El Capitan.]

ADMIRING CROWDS GREET AMERICA'S MARCH KING UPON HIS ARRIVAL IN SAN DIEGO

Some pictures made by The Union's staff photographer yesterday when John Philip Sousa, the famous march king, arrived in San Diego at the head of his great band. Above, at left: Lieut Comdr. Sousa; right: Crowd at the Union station to greet him. Center: Col. E. McE. Huey, chief of staff to Brig. Gen. Joseph H. Pendleton, extending a welcome to John Philip Sousa at the Union station yesterday afternoon. Below: Four-year-old "Billy" Dearborn, who could not hold back his enthusiasm either for the marine corps or for America's famous march king, and who exhibited his enthusiasm by rushing out and shaking hands with Sousa and Col. Huey.

Sousa, America's march king and for many years the conductor of the famous marine band at Washington, D. C., received one of the finest tributes ever accorded him when he was met at the Union station at 1:30 o'clock yesterday afternoon by officials of the second advance marine base force and the band of the Fifth marine brigade. The station was jammed with spectators.

Col. E. McE. Huey, chief of staff to Brig. Gen. Joseph H. Pendleton, extended the greetings of the marine corps to Sousa as the famous composer stepped off the train. With Col. Huey were Jack Dodge and Ralph Hayward of the Spreckels theatre.

As Sousa and Col. Huey made their way through the crowds to where the Fifth brigade band was stationed, the march king was the recipient of wave after wave of applause. The band then began playing the stirring march "Stars and Stripes Forever," and when the last note had died away Sousa turned to Col. Huey and thanked him for the courteous reception.

GREETING YOUNGSTER

At this juncture four-year-old "Billy" Dearborn, 2322 E street, dashed from his mother's side and rushing up to Col. Huey extended his hand for a hearty handshake. Col. Huey introduced the youngster to Sousa who cordially greeted his young admirer.

Sousa then entered Col. Huey's automobile and escorted by the Fifth brigade band and the members of his own musical organization, was driven to the U. S. Grant hotel.

That Sousa is still a popular idol in American musical circles is attested by the box office receipts at the various theatres during his present concert tour. Between Nov. 20 and Dec. 17 last, music lovers paid a total of \$120,000 to hear Sousa's crack band. For two performances at Denver the box office receipts totaled \$10,000, and for the same number of concerts at Portland, \$8100.

LIEUTENANT COMMANDER

When the World war started Sousa was made a lieutenant commander of the United States naval reserve, and assumed command of the training of bandmen for the naval reserve.

Service folk made up a great part of the audience at the Spreckels theatre last night who came to pay tribute to Sousa. It is expected that packed houses will greet the famous bandmaster and his 83-piece band at the performances this afternoon and evening.



SOUSA'S FAMOUS MARCHES ROUND OUT HIS PROGRAM

Characteristic Numbers Given By Great Band at Spreckels Theatre.

By DAISY KESSLER BIERMANN

A characteristic Sousa program that filled every minute from 8:30 to nearly 11 o'clock was enjoyed last night at the Spreckels theatre by an audience that practically filled the theatre. The veteran concert band conductor, who is rounding out a quarter-century of concert giving, was last night, at the age of 66, as full as ever of the fire and enthusiasm of his art.

Sousa's famous marches have accumulated in number as the years have passed, and last night many of them were given as encores, from the old favorites which will never cease to stir the blood with their martial swing and vigor, such as "The Stars and Stripes Forever," and "El Capitan," to the latest of the great march master's compositions, "Keeping Step With the Union," which is dedicated to Mrs. Warren G. Harding. In each is introduced some picturesque musical element that vividly colors the march with the meaning of its title. The "U. S. Field Artillery," was colored with the real firing of a miniature cannonading of blank cartridges, and "Sabre and Spurs" was accompanied by the simulated clatter of horses' hoofs, and the jingling of accoutrements. Sousa was generous with his encore numbers, all of them these rousing marches.

The composer was represented on the program numbers with two other compositions, one the suite, "Three Quotations," also carrying the picture quality and strong rhythm delighted in by Sousa. The final movement was a striking tone picture of a levee dance, with the shuffling feet of the negro dancers, and the approach of the river steamboats an accompaniment to the plantation folk melody of the theme.



Opening the second part of the program was a unique musical medley, which Sousa calls, "Showing Off Before Company." Its progress was followed with keen interest by the audience, as it was really a symposium of the various instruments of the band sections, each group appearing in turn to do their musical "bit." In a demonstration of their particular type of instrument, the harp, the clarinets, the flute and piccolos, the oboes, the saxophones, the trombones and cornets, the French horns, the xylophone, the drums, and even the tubas each playing a special musical sketch in turn. To a student of the composition of a band, it was highly educational, and at the same time an entertaining musical diversion.

The euphonium solo, "Beautiful Colorado," played by the composer, Joseph De Luca, was an unusual and artistic number, this horn possessing a peculiarly mellow tone, and two distinct voices.

The soloists for the evening added much artistic value to the program. Miss Mary Baker, soprano, has a voice well adapted for her work, being clear, full and round, and her number, "Carmena," a pretty Spanish waltz song brought her two encore calls, responded to by "the old negro melody," "Carry Me Back to Old Virginny," and Lieurance's popular Indian song, "By the Waters of Minnetonka."

Miss Florence Hardeman, the violinist, possesses a true artistic temperament, and gave a splendid rendition of Wienlawski's "Polonaise in D Flat." In response to encores, she also returned twice, her first encore being "Souvenir (Drda), with harp accompaniment, which she interpreted with a beautiful sympathy of feeling, and "Traumerel." George Carey, the xylophone soloist, also received hearty encore for his work on this popular instrument.

There are two more opportunities for San Diegans to hear the premier bandmaster, Sousa, and his famous band; matinee and evening performances today at the Spreckels theatre will close the engagement in this city.

Marines Pay Signal Honor to Sousa on Arrival Here Today

John Philip Sousa, who, with his band, arrives in San Diego today to give three concerts at the Spreckels theatre.



A signal honor was to be paid John Philip Sousa upon his arrival at 1:20 o'clock this afternoon at the Union station with his band for concerts at the Spreckels theatre tonight, tomorrow afternoon and tomorrow night. The Marine band of the second advanced base force was to be turned out through courtesy of Brig. Gen. J. H. Pendleton, commanding the base, to welcome the "March King" and play some of his marches at the station and serve as escort to the U. S. Grant hotel. Arrival at the hotel was to be followed by a concert by the band. This band will soon have the pleasure of first playing a San Diego march which is being written by Sousa.

The naval honors to Sousa are fitting, in that he achieved fame as

leader of the United States Marine band, and is now a lieutenant-commander in the United States naval reserve force. Aside from the honor paid him on arrival, ranking officers of the navy and marine corps here will make tonight a "navy night" at the Sousa band concert. Admiral Roger Welles, Admiral Guy H. Burrage and Gen. Pendleton and their staffs will occupy boxes. Admiral Burrage also will tender a luncheon in honor of Lieut. Com. Sousa aboard his flagship Charleston in the harbor tomorrow noon. Critics are unanimous in declaration that Sousa's band is better this year than ever. It numbers nearly 100 high class musicians, and the soloists are of exceptional merit. San Diego is regarded fortunate in securing three concerts, and it appears likely that capacity houses will be in attendance. Owing to demand for seats, the theatre management announces that reservations of tickets must be taken up by 4 o'clock this afternoon, or the tickets will be placed on sale.

Saturday, Jan. 14, 1922

E HAVANA MORNING POST

SOMETHING TO BOOST.

Havana has within its grasp something which is going to prove a real boon in increasing winter tourist travel to this city. With little inducement large American theatrical enterprises can be persuaded to make winter engagements here, thus filling perhaps Havana's most obvious gap in the way of tourist attraction.

There are many people who remain in New York or Chicago during the cold months for no other reason than to witness theatrical performances. It is surprising to note the number of people who would sacrifice the comfort of a warm climate for this reason. The theater makes up a great part of the American life and is indispensable to many.

Sousa's band is coming to Havana next month for a six days' engagement. It is up to Havanese to make their coming here worth while. If this is done it means a regular winter engagement for each season.

Here is the entering wedge for something really big. Even now endeavors are being made to bring the New York Hippodrome show, including the far-famed ice ballet, to this city during the present season. The success of these negotiations is going to depend upon the reception given Sousa. His appearance here will be the decisive factor.

Sousa and his band are Americans and they served with the United States navy during the world war. Better music is not to be found in the universe and a higher class of entertainment is not known.

Other such performances can be brought to Havana. Leading Havana citizens are behind the movement to bring this about. It is up to Havana.

BIG THEATRICAL DEAL MAY BRING SHOW TO HAVANA

Famous New York Hippodrome Company Sought For Date Here.

OTHERS MAY FOLLOW

Local Men Interested In Effort to Arrange Winter Program.

A deal which may make Havana a winter center for American theatrical enterprises and provide a field even competitive with New York and Chicago is now under negotiation by wealthy Cuban, Spanish and American residents of this city.

The fact that Sousa and his famous band are coming to Havana has awakened a great interest in American residents of this city.

(Continued on Page 20.)

Wednesday, Jan. 18, 1922.

SOUSA AND BAND SUCCEED IN WEST

Sousa and his band, soon to visit Havana, are meeting with success in the west. The following is a brief extract from the Los Angeles Times, where the band played to 60,000 persons in the week's engagement, establishing a new record for a musical organization.

"Tum-tee-ra-tee-dum-tée-ra-tee-dum-tee-ree - bang! 'Stars and stripes Forever!' Sousa is here.

"And if you need a bracer, a stimulant or a tonic—or all three of them together—go to hear him. He and his band are the best that the world of music offers.

"Pep—dash—jazz. Wool! And then, two or three more woofs.

"There never was a man who could make fewer motions with a baton and get more noise out of an assemblage of musical instruments than John Philip, conductor, lieutenant-commander, master of medleys, Czar of the march. The walls at Philharmonic Auditorium resounded to his stirring volume of tone, they echoed to the applause and whistles which greeted his reverberant harmony yesterday afternoon and evening. For Sousa was back with a zip, a tootle and a cran, and the sun shines across the face of the tonal universe once more."

Thursday, January 12, 1922

THE HAVANA TELEGRAM SOUSA'S BAND TO PLAY HERE

Great Musical Organization Will Appear In Havana In February

Sousa's band, famed the world over, will arrive in Havana February 6 and render six successive performances at the National theatre beginning February 7.

The band numbers nearly one hundred pieces and contains such well known soloists as: Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winifred Bambrick, harpist; John Dolan, cornetist; Geo. Carey, xylophone; P. Meredith Wilson, flute, and many others.

Harry Askin, manager of Sousa's band, has arrived in the city to prepare for the coming of the famous musical organization.

No man in the world of music has had so extensively advertised a personality as Lieutenant-Commander John Philip Sousa, he and his musicians having become famous in every part of the world. The band is recognized as the greatest body of instrumentalists of the present day.

A large assortment of new music, compositions that never have been heard before, will be included in Sousa's program this year.

During the war Sousa's band served in a musical capacity with the United States navy.

"Washington Post March," by Sousa.

Sousa, American, 1856—
Sousa (John Philip) (Soo-zah), popular bandmaster and composer, was born in Washington, D. C. He was educated as a violinist, but showed such marked ability as a conductor that at the age of 24 he was appointed leader of the band of the United States marine corps. In 1892 he organized a band of his own, which became one of the most successful concert bands in the world, and delighted millions of people.



John Philip Sousa.

ica but also throughout the countries visited by the band during its five successful tours of Europe.

Sousa keeps in touch with the life about him and expresses the best qualities of so-called "popular music." He is often called the "march king." His marches have energetic rhythm and buoyant vitality, felt today as when they were first heard. He is the composer also of a number of comic operettas, waltzes, songs and instruction books, but his reputation rests on his marches. His published compositions number several hundred.

"Washington Post March."

The "Washington Post March" was one of the first compositions to bring fame to the "march king." It was written while Sousa was directing the marine corps band in Washington. It is a characteristic example of American nationality in music in march form.

Bessie Lindley, South High School.

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SOUSA'S TRIUMPH

John Philip Sousa triumphed last night at the National Theater, his success being emphatic that no doubt could be left in the minds of each and every one of his hearers. The best part of it was, each and every American in attendance, and there were many of them there, had that sense of satisfaction, over and beyond the delight and enjoyment of the concert itself, that this great American organization, this great group of American artists, had scored such a triumph before such a critical audience as Havana can produce.

Havana is accustomed to band concerts, but that of Sousa last night was a revelation. Havana has been visited by government officials, by experts, by financiers, by critics, by newspaper correspondents, by ministers, by bill collectors, lawyers, by gamblers by those in mourning because of the Volstead law, by pleasure seekers, sight seers and business men. Many of these have left or caused impressions upon Cuban more or less unfavorable to those people known as Americans. Havana had heard of Sousa. Havana heard Sousa last night, and then all of the thoughts and ideas and impressions created by other Americans were forgotten. Havana more than met Sousa half way. It went to him from the first strain of the first number on the programme, and it remained with him to the end.

Sousa struck the proper chord to reach the heart of Havana and it is a triumph, not only of Sousa, each and every American in Havana can feel that pride and some personal possession of a part of that triumph.

FRIDAY, JANUARY 27, 1922.

FRIDAY, JANUARY 27, 1922.

THE DAILY OKLAHOMAN, SUNDAY, JANUARY 22, 1922.

Sousa, Full of Old Vigor, Enthusiastically Heard In Two Concerts in City

It was the same Sousa who appeared at the new coliseum Saturday. The same Sousa the world has longed to hear many times and rejoiced in being able to hear. The years have not changed him an iota, except to make him better. He is full of the same concentrated vigor, enthusiasm, dignity and conservatism which have made him a success wherever he has been and put his name on every lip.

When his band played "The Stars and Stripes Forever" at the matinee performance, 2,500 persons let loose the remnant of their pent up enthusiasm and shook the building with their ardent applause. The same thing happened at night. They had been responding to the music long before this number appeared on the program as an encore, but that made no difference. They were willing to be entirely won over by it.

Responses to Many Encores

It is a march most of that audience have known for years. They have whistled it dozens of times, hummed it to themselves scores of times, heard it with pleasure on drill grounds and been thrilled by it even when the strains came floating down the hallway from the upstairs apartment. But, under the direction of the master who created it, the march became new and his band played it as it will never be played by any others.

The afternoon program opened with Liszt's "Fourteenth Rhapsody," a majestic composition the band brought the very most out of. The evening performance began with Goldmark's overture, "In Springtime." As first numbers neither of these could have been improved upon. They brought forth enthusiastic encores, to which the band responded. Throughout both programs the band rewarded the audiences for every mark of appreciation.

"Hymn to Sun" Liked

Aside from the marches, which captivated the audiences, there were two outstanding numbers, one on each program. The first, played at the matinee, was tremendous. It was a superb rendering of Mascagni's "Hymn to the Sun" from "Iris." Not a person who heard it is likely to forget it for its deep feeling, its remarkable translation in tones, its well handled descriptive parts. The second in the evening, was "In Springtime." Its theme, delicate and intricate, played on reed instruments to begin with is gradually worked into a modulated second theme sustained by the soprano brass. It closes with a thrilling and surprising final section which summarizes all parts.

Miss Florence Hardemann, as violinist, is unquestionably the star among the soloists. Her interpretation of Wieniawski's "Polonaise in D Flat" made such an impression at the matinee she was called back for two encores. She played Drdla's "Souvenir" and Shumann's "Traumerel" only to bring into mind again the vanished music of Maud Powell

which wells up from the hidden recesses of the heart. Miss Mary Baker, soprano, sang Wilson's "Carmena" in the afternoon and Benedict's "The Wren" in the evening. Her voice is clear, brilliant and resonant and her appearance on the stage pleasing.

Xylophone Soloist Makes Hit

George Carey, xylophone soloist, made a decided hit with his work. His best number was Mendelssohn's "Rondo Capriccioso." Joseph De Luca, euphonium soloist, was excellent in his own composition, "Beautiful Colorado" at the matinee. For an encore, he played "Somewhere a Voice is Calling," a number which proved a song, even though played out in the rush of modern jazz, company into which it unfortunately fell a few years ago, can come back and be welcomed. It was enthusiastically greeted.

John Dolan, cornetist, who played Roger's "The Volunteer" in the afternoon and "The Carnival of Venice" by Arban in the evening, was good, although he is not star of the soloists. He proved his best in a trombone and cornet group in "The Stars and Stripes," when he took the lead and handled it creditably.

Makes Success of Any Number

But the sum and substance of the whole thing is that the concerts, afternoon and night, reflected the personality of Sousa which has stood out like a flame in the night in band history of many decades. He can do practically as he pleases with a program and still make a success of it. He can bring in numbers others would not dare risk, a privilege granted to only a select few.

Out of his files he can bring forth "King Cotton," "The King of France Marched Up the Hill," "Nigger in the Woodpile," "Semper Fidelis," "El Capitán," "Sabre and Spurs," "The United States Field Artillery," "Showing Off Before Company," "The Fancy of the Town" and "Who's Who in the Navy Blue" when and wherever he pleases and the public will be glad of the opportunity to listen and make known the fact it is glad. He has been proclaimed supreme these many years and he is supreme.—H. C. H.

SOUSA DRAWS CROWDED HOUSE

Stirring Music Applauded at Two Performances

Port Arthur has heard Sousa and his world famous band. At his Thursday matinee concert, the Franklin auditorium was almost completely filled, and vacant seats in the first few rows might have been filled with the crowd that sat on the stage.

The majority of the stage seats were occupied by boys and girls of the school bands and orchestras, and, as A. M. Culpepper had planned, by sitting on the stage the budding Sousas in Port Arthur were for about two hours practically under the baton of the world's greatest bandmaster.

Everything that could make a band program interesting has been assembled and arranged by Sousa. If you like singing, he lets you hear Miss Mary Baker, soprano, and for instrumental work, he has several soloists; but of them all, Port Arthur liked Miss Florence Hardeman, violinist, the best.

Sousa was especially generous with his encores. They were selected from the long list of his marches, the tunes that brought Sousa the title of "The March King". Of all the stirring galaxy of marches that he played Thursday afternoon the most famous of them all, Sousa's own "Stars and Stripes Forever", drew the greatest ovation from the audience.

Not satisfied with letting the audience just sit and hear the 85 musicians play as one, Sousa had his band taken apart, as it were, and each part explained to the audience. When section after section of the band had been brought forward in the number "Showing Off Before Company", and were back in their places, the organization that had played a Liszt Hungarian Rhapsody and Mascagni's "Hymn to the Sun", from "Iris", in addition to military marches, and a classical suite, started up on "Ain't We Got Fun".

The calmness and lack of the spectacular in Sousa's conducting and the military department and dispatch of the band were features that have characterized Sousa and his band throughout their long career together.

SOUSA TELLS FAVORITE YARN

Round Table Hears About Date Washerwoman Accepted With Him

Lieut.-Commander John Phillip Sousa, U. S. N. R. F., probably the world's greatest musician, was the guest of the Round Table club at its regular meeting at the Cross House today. Special entertainment had been arranged for the occasion. The commander sketched brief through the different incidents of his life as a musician. He began his musical career at the age of seven, although it was not until he had attained the age of ten that he appeared in public. This first appearance was at a concert given to students of the conservatory members of an insane asylum. The commander related how he failed to find a shirt suitable for the occasion at his home, and during the absence of the servants had gone to the professor of the conservatory pleading to be excused from appearing, telling him that he could not find a shirt.

The professor then loaned him one from his own wardrobe, which, according to Commander Sousa, wrapped about three times around his neck. It was during the violin solo, which Sousa was playing that the pin which was holding the neck of the shirt in the proper position gave way and the shirt suddenly began to fall off. The punishment for this was to be forbidden to eat any ice cream and cake which were served after the concert.

HIS FAVORITE STORY.

The commander told the club that he had thought that his publicity department had been on the job in a more or less efficient manner, but had fallen down in one city which he knew of. He then related how he had noticed a rather elderly woman scrubbing the steps of the hotel stairs where he was stopping. After several days he decided that probably the poor woman would appreciate a ticket to the concert and asked his manager for a complimentary pass.

The next morning he asked the woman if she would like to go to the concert on the following Thursday evening. After wiping her hands on her apron and looking him over she replied:

"Is Thursday the only evening you have off?"

YOUNG LADIES ENTERTAIN.

The musical program for the day was given by five children of the city, Misses Myrtle Altman, Jennie Weed Stewart and G. L. Snodgrass and Messrs. Melba Prather and George Doscher. The two readings of Miss Gladys Snodgrass were excellently rendered and were well received by the club. The quartette of violins and the duet on piano and violin were applauded.

McALESTER NEWS-CAPITAL TUESDAY, JANUARY 24, 1922.

SOUSA BROUGHT SEASONS TREAT

Finest of Fine Band Music Furnished Feast McAlester Audience Enjoyed With Famous Band.

John Phillip Sousa, band master of world renown, and his band came to McAlester Monday. There was a train load of them, and after their five cars were parked on the Rock Island track, the afternoon was spent in sight seeing and recreation until the evening hour, when a concert was rendered in the Busby theatre.

Not so many people attended as would have liked, for some, fearing the possibility of an epidemic in this city stayed near snug home firesides. Many others, more lucky, motored or walked to the theatre.

It was a wonderful treat, the concert of Sousa's, and it is difficult to pick the numbers that seemed most to please the audience. In all probability votes of auditors would be divided, but many of the encores given vied with the regular numbers in the enthusiasm they raised.

It is useless to try to go through the program and pick out any particular number that pleased for everything pleased; just as it always did in Sousa's case. Possibly "The Stars and Stripes Forever" did arouse a little more enthusiasm than some of the other encores, and the great conductor was mighty generous in the encore line, or perhaps it was the potpourri of old time tunes brought together under the programmed title, "The Fancy of the Town" also described as "A welding of tunes popular sometime during the last decade" that tickled the musical palates of the audience.

Applause came with regularity after each number, and the greatest thrill was with rendition of the wonderful composition of John Phillip Sousa, "U. S. Field Artillery." Several other of his well known military marches brought back to mind the stirring war time music of foreign army fields and of mobilization camps at home. These martial airs have never been heard before by the McAlester public, as they were played Monday evening.

Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Mr. John Dolan, cornet soloist; Mr. George Carey, xylophone soloist, were each generous in giving more than the numbers on the program called for, and each is an artist unexcelled.

As for the great bandmaster himself—age has dealt kindly to Sousa and his ability has not lessened a whit, but if anything, is better than twenty-five years ago, when the writer first heard an organization headed by him, play. Perhaps he seems little less vigorous with baton in hand and facing his musicians, but perhaps it is they who require less gymnastics before them, and his magic wand still has full sway.

Sparse hair crowns a head that is noble and dignified, and after all, few men retain hair such as Sousa used to part in the center. His facial ornamentation once included a goatee, and it too has gone, for today Sousa wears only the well known mustach, which, alas, is tinged with gray. The great leader is rather inclined to be florid in complexion, but what better indication could there be that Sousa is yet young.

His is a soul that can never grow old. Vain are the regrets of millions of friends that the physical body must change with time and that Sousa cannot live forever and forever.

As for his concert in McAlester—it was so good, we hope he comes again.

GREAT MUSICAL EVENT AT STRAND

Concert Given by Sousa's Band Enjoyed by Large Audience Made up of Mississippi Coast People.

Without doubt the finest musical event which the people of Gulfport have enjoyed in years was the concert given by the Sousa Band last night at the Strand Theatre. One had only to look at the audience which attended this event to know that the people of Gulfport and vicinity enjoy high grade music.

This world famous organization played to one of the largest houses which ever attended a high priced attraction in the city.

From the opening overture, "In Springtime" to the closing "Cowboy Breakdown" the entire audience, young and old; was deeply interested.

When John Philip Sousa appeared upon the stage he received an ovation. The soloists who appeared in special numbers were unusually pleasing in their particular rendi-



JOHN PHILIP SOUSA

tions. Miss Florence Hardeman was almost an inspiration in her rendering of both the "Souvenir" and "Traumerel."

Hardly less attractive were Mr. Dolan in his cornet work, Mr. Carey with the Xylophone and Miss Baker as a soprano soloist.

The general work of the band was so universally good that it would be a difficult matter to say which number was most attractive. From a point of depth of harmony the "Angelus" may be said to have excelled.

From the point of originality and surprising innovations in a musical way the "Love Nest" was the crowning number on the program.

No Sousa Band Concert would in anywise be complete without a number of the marches produced by this "March King" being played and the genial leader pleased the audience by giving them a number of these selections.

When the placard was raised announcing that the "Stars and Stripes" would be played the audience could not refrain from applause before the number began. But the soul-stirring climax of this popular number was when the four piccolos, the eight cornets and the seven slide trombones lined up along the front of the stage producing an effect never to be forgotten. Gulfport is the only city in Mississippi which has had an opportunity of hearing this band and is also the only city of its size, except one in Arizona, in which this band has played on the present tour.

But Gulfport and the balance of the Mississippi Coast lived up to their reputation by giving this noted man and his splendid organization a worthy reception. But two more stops will be made in the south by this band before they go to Havana, Cuba. These stops will be made at Pensacola, and Miami, Fla.

Manager Hirsch of the Strand Theatre is to be commended for securing this musical event for Gulfport. By many, the opportunity to attend this musical event will be a landmark in their lives.

GULFPORT
EDITION—4:30 P.M.

VOLUME XXIV—NUMBER 144

SHREVEPORT JOURNAL

MARCH KING IS HONOR GUEST AT LIONS' LUNCHEON

One of the most elaborate entertainments ever presented by the Lions' club was today tendered to Lieutenant Commander John Philip Sousa, honor guest of the Lions at their luncheon at Hotel Youree.

When Sousa entered the room the High School band, composed of 25 pieces, was playing one of the most famous marches ever written, "The Stars and Stripes Forever," which seemed to please Sousa very much. As he was seated as honor guest of the club, President Kahn invited all of the boys in the band in taking their seats at the luncheon table to file by him and accept the privilege of shaking hands with the noted composer.

President Kahn, in introducing Sousa, gave a brief sketch of his life and activities, as well as his many attainments, calling attention to the members of the club of the fame acquired by this great musical genius, and commented on his activities as leader of the United States Marine band, as well as leader of the Great Lakes Naval band during the war. Mr. Kahn also referred to Sousa's five triumphal tours of Europe, as well as the fame acquired to the everlasting memory of his comic opera productions, and also reminded the 200 guests present of the fact that his band compositions are known by every music organization and played by 20,000 bands in this country alone.

Sousa, in replying, gave a most entertaining talk, reviewing many pleasant occasions of his life at different parts of the world, where he acquired fame.

At the conclusion of his remarks, Sousa was given an ovation which lasted several minutes. His pleasing personality, as well as his modesty, endeared him to those present.

He told several amusing stories which caused much laughter, and recited one of his poems, "Zanzibar."

The luncheon room was beautifully arranged, the room being partly darkened, which added a softness and dignity to the occasion.

will give a card party next Tuesday afternoon at 8 o'clock in the Commercial club. Anyone wishing to reserve tables is requested to telephone 4096 or call upon Mrs. C. J. Lewis at her home. All members of the Womens' club are cordially invited to attend the party, and take their friends.

SOUSA AND HIS BAND DREW BIG AUDIENCES

March King and His Musicians Heard in Two Splendid Concerts Here Yesterday.

By GEORGE HOYT SMITH.

It's twenty years and more since I first saw John Philip Sousa and heard his band; that was in Charleston, and while I've heard his band and watched him "conduct" many times since, it doesn't seem as though he had changed much—and he still manages to gather about him a fine lot of musicians who follow his baton faithfully and produce results that do not appear to be secured by many concert bands. Sousa was the March King, way back in the nineties, and his lively and melodious, semi-military compositions were played and stepped to in every part of the country. After that he went into the higher stuff—composing light operas, and they got considerable attention and held the stage for awhile. Kings went into the discard during the big war and now it is Lieut. Commander Sousa who stands before his splendid organization and brings out a silvery, whispering melody from the flutes or a smashing fortissimo, drums, cymbals and kettle-drums in unison, with a croaking of his little finger or a wiggle of the ten-inch baton that looks so insignificant when he leaves it on the music rack. Sousa hasn't changed much in the years he has been before the public except perhaps getting a bit gray, and a bit stouter. Come to think of it he wore a Van Dyke twenty years ago—but his bald spot was just about the same as now, and his military moustache gives him somewhat of a severe look, but he doesn't fight with quietness and effectively into whatever tempo desired, and gets just what he wants with the least apparent effort. This is something that must appeal to the crowd—it wins an encore for every number, and the famous bandmaster set to it as cheerfully as though he enjoyed every musical moment as much as the audience.

At the afternoon concert yesterday the Army was more than half filled and last night extra seats had to be provided. I don't know the exact seating capacity of the Armory, but understand that there were about 2,500 people there when the program began, and this in face of one of the worst rain storms we have had in a long time. The program opened briskly and the crowd was enthused immediately. The band made a handsome appearance on the Armory stage, which had been enlarged for the occasion. A huge copy of Old Glory was suspended back of the band and another great flag hung near, from the ceiling. Palms helped to make the scene attractive and the handsomely uniformed men and their instruments made variety and added to the interest in the ensemble. Lieut. Commander Sousa came out promptly and the first selection, Overture in Spring Time (Goldmark), was splendidly played. It is a showy composition and has been arranged to bring out the full possibilities of a concert band. It was enthusiastically received and the bandmaster had something going again in two minutes. Introducing his own Gliding Girl—a merry rondelay in waltz time, and then in answer to another encore that always popular El Capitan, the band was established firmly with Jacksonville once more. The second regular number on the program was a cornet solo, played by John Dolan

and well received. A second selection was asked and graciously given. Following the soloist a suite by Sousa was played and proved highly interesting. It was called Camera Studes and the first movement, The Flashing Eyes of Adalusia, a brilliant descriptive, was found of more than usual beauty and importance. The other two movements, developing new features in harmonizing and counterpoint, were also excellent and all were enjoyed.

Rather Unique.

Taking the place of the vocalist who was excused on account of indisposition, Mr. Hummel was heard in a piccolo solo—rather unique and evidently appreciated. The recall brought a quartet of piccolo players to the front and their selection was well received. One of the most beautiful and brilliant of the regular selections was Massenet's Angelus—a massive composition of wonderful harmonies and mass effects. It was magnificently played—in fact to me it was the most delightful feature of the program. Following an intermission of a few minutes the band played another of Sousa's compositions, it was called Fancies of the Town and included arrangements of songs and dances popular a decade ago. The Xylophone soloist, George Carey, played a splendid number, Mendelssohn's Rondo Caprice, and, recalled, played several popular selections. Another of Sousa's new marches was played, On the Campus, and then Miss Hardeman played a violin solo, with band accompaniment. Miss Hardeman is an artist and her number was greatly appreciated. First playing two movements from Viewtemp's Concerto in F sharp minor, she was obliged to respond to an insistent encore and played the Souvenir (Dredla), and Schumann's Traumerel. The concert program was closed with the Cowboy Breakdown, arranged by Guoin, and then there were some more Sousa marches and the concert was over.

It was all very pleasant and enjoyable and soaking wet and somewhat out of patience before getting home, all will no doubt remember the visit of the great bandmaster, and be glad they took a chance with the weather and went to the Armory.

The evening program, exclusive of encores, was as follows:

Overture in Spring Time (Goldmark).
Cornet solo, Carnival of Venice (Arban), John Dolan.
Suite, Camera Studes (Sousa).
(a) The Flashing Eyes of Adalusia.
(b) Drifting to Loveland.
(c) The Children's Ball.
Piccolo solo, Mr. Hummel.
Scene Pittoresque, The Angelus (Massenet).

Melange, The Fancy of the Town (new) (Sousa).

(a) Xylophone solo, Dondo Capriccioso (Mendelssohn), George Carey.
(b) March, On the Campus (new) (Sousa).
Violin solo, Two movements from Concerto in F sharp minor (Viewtemp's), Miss Florence Hardeman.
Cowboy Breakdown, Turkey in the Straw (Transcribed by Guoin).

The Afternoon Program.

For the afternoon the program was announced as follows:

Rhapsody, The Fourteenth (Liszt).
Cornet solo, The Volunteer (Rogers), John Dolan.
Suite, Three Quotations (Sousa).
(a) The King of France.
(b) And I, too, was born in Arcadia.
(c) Nigger in the wood-pile.
Soprano solo, Carmena (Wilson), Miss Mary Baker.
Hymn to the Sun from Iris (Mascagni).

A Mixture, Showing Off Before Company (Sousa).

(a) Euphonium solo, Beautiful Colored (DeLuca), Joseph Deluca.
(b) March, Keeping Step With the Union (new) (Sousa).
Violin solo, Polonaise in D flat (Wieniawski), Miss Florence Hardeman.
Dale Dances of Yorkshire (Wood).

COMMISSION OPENS BIDS

The city commission, in regular ses-

SUNDAY, FEBRUARY 5, 1922

SOUSA ENJOYS CROWDED DAY

Tour of City, Luncheon and Reception Given for Him

John Phillip Susa spent a crowded day in St. Petersburg Saturday.

He and his band were greeted when they arrived on the boat from Tampa by a delegation of local citizens and were given an auto tour of the city.

More than 30 automobiles took part in the parade over the city which covered Central avenue and principal parts of the city. The parade was led by Sherman K. Smith in a decorated car. In the car were Lieut.-Col. John Phillip Sousa, Mayor Pulver, Mrs. Edith Tadd Little and Mrs. J. Liberty

ST. PETERSBURG TIMES

Tadd. The Sunshine City band also took part. The parade and tour of the city was made possible through the courtesy of Mrs. Grace Hume, Mrs. George Miller, Miss Agnes Taylor, Mrs. F. A. Wood and Miss Ida Thomas, Mr. George E. Bardeen, Mrs. J. S. Shallcross, Mayor Pulver, C. Perry Snell, Dr. W. O. Roush, Mrs. Henry Schutz, Poinsettia Hotel, Mrs. Robert C. Smalley, Jr., Mrs. Orson Skinner, Miss Marguerite Stevens, Mrs. Richard Hall, Mrs. Charles Fisher, Miss Sally Orvis, Mrs. C. Buck Turner, Mr. Tom Delahunty, Miss Evelyn Dulin, Mrs. Sam Johnson and Miss Shirley Brinkley.

Following the ride, Mr. Sousa and Miss Florence Hardeman, one of the soloists, were guests at a luncheon at the Poinsettia hotel.

Following the concert Saturday night a reception was given in honor of Sousa and his band at the Art School.

Members of the Royal Scotch Highlanders Band were guests of the Plaza theater management at the afternoon concert of the band. The Highlanders concluded their afternoon program at 3.30 and went to the Plaza in a body.

THE FLORIDA METROPOLIS, JACKSONVILLE, FLA.

FRIDAY AFTERNOON, FEBRUARY 3, 1922.

JOHN PHILIP SOUSA TELLS HOW HE WROTE PRESIDENT'S MARCH

Famous Bandmaster's Music Has Inspired American Troops in Three Wars.

BY ERIC LEVISON

Still the same trim, military figure as of old, Lieutenant Commander John Philip Sousa arrived in Jacksonville Thursday with his celebrated band.

The handicap of a lame left arm, which is the result of an accident of several months ago, has not prevented the great musician from carrying out his contemplated tour of the South.

Sousa, who has the unique distinction of being the only American leader that has ever guided the United States Marine Band, answered the questions put to him by the Metropolis' interviewer briefly, for Sousa has long been the subject of interviews.

It was only when he was asked concerning his own compositions and their genesis that he displayed interest.

Commander Sousa has never before told the story of the writing of "Semper Parvulus" which is the official march of the Marine Corps and was composed at the time Sousa was master of the Marine Band during the administration of President Chester Alan Arthur.

"We used to play then," said Sousa, musingly, "a review air called 'Hail to the Chief,' and this same air was used also when the President attended his receptions in the great East Room of the capitol. That was—let me see, now—the composer leaned back in his chair, 'about 1853 or 1854.'

"I thought it malapropos, even then, that the Marine Band should play 'Hail to the Chief' at a reception the President himself was giving, and one day President Arthur asked me about the air. I told him, then, that it was based on an old Scotch rowing song, and it was not long thereafter that he urged the playing of something with more meaning; something with more of a martial swing to it."

Mr. Sousa smiled reminiscently and stroked his short, gray moustache. "And that's all, I think; except that I wrote 'Semper Parvulus' then, and it has been used by the Marines ever since. A little later came the 'Presidential Polonaise,' something a bit less martial and more on the grandiose scale for the President's receptions."

There is a certain splendor about John Philip Sousa; a splendor in the very unassuming manner of the man when one remembers that, to the strains of the inspiring music he has created, the uniformed sons of Uncle Sam have marched into battle in three wars; that of the Cuban Insurrection, the Spanish American, and the World War. And though, in this last, there was little room or place for military pomp, yet there is no man of the millions who saw service over there who will not recall a time when he, too, grew more proudly erect in his bearing and looked more clearly straight when from a khaki-clad band there leaped into the air Sousa's ever-inspiring march: "The Stars and Stripes Forever."

SOUSA PLEASES IN GOOD PROGRAM

Thousands Enjoy Band Concerts at Duval Armory Thursday.

A master of technique, an authority on democratic tastes in music, an incomparable leader surrounded by a small army of wonderful musicians, that's John Philip Sousa and his band.

Thousands heard the band concerts Thursday afternoon and night, and thousands left the armory satisfied, for the programs included selections aimed to please every taste. After attending a Sousa concert one can understand why this is the most popular band in the world; it is directed by a man who possesses an admirable and delicate sense of proportion, and who is always playing to please you, not necessarily to please himself.

Variety and ability, these are the impressions created by Sousa and his band from the start, and as the program unfolds these impressions along with other pleasing ones gain stronger footholds. In the Thursday night program, "The Fancy of the Town," by Sousa, appealed most strongly to the audience, perhaps. This is a welding of tunes popular some time during the first decade, and many of the airs are familiar to those who have no particular knowledge of music. Among the encores "Keeping Step With the Union," by Sousa, "The Love Nest," and "The Stars and Stripes Forever" were received with unusual enthusiasm. Of course "Dixie" brought down the house. "The Children's Ball," a number on the program, was highly appreciated by the audience.

The band in itself is perfect—nothing short of it. It is an international institution, and under the direction of Mr. Sousa it is the greatest music-making machine of the generation.

Miss Florence Hardeman is a master of the violin, as is Mr. George Carey on the xylophone, and Mr. R. Meredith Wilson on the flute, and these three artists added materially to the success of the Thursday

THE HAVANA MORNING POST

Tuesday, Feb. 7, 1922

BIG RECEPTION FOR MUSICIAN

Cuban Marine Band Greets Sousa Upon Arrival from Tampa.

At 5 o'clock last evening the Cuban Marine Band and a large assembly of admirers, including General Montes, Philander Cable, Charge de Affairs at the American legation, and Ring Lardner, the humorist author, were at the P. & O. dock to greet Lieut. Commander John Philip Sousa, who arrived with his band on the steamship Cuba, from Tampa. The ship carried the U. S. naval flag in honor of the rank that Commander Sousa held in the American navy.

Interviewed in his room at the Sevilla hotel shortly after his arrival, Sousa said that he had left Tampa Sunday and had enjoyed the trip immensely. In spite of a quiet and composed demeanor, the great bandmaster radiates a strong and magnetic personality. To this subtle something which we call personal magnetism must be attributed the unprecedented success of Sousa's organization. The uncanny control which Sousa exercises over his large force of musicians calls for nothing of genius, and it is an impression of that genius which one receives after a few minutes' talk with the great man.

The band, composed of nearly a hundred musicians and artists, spent last evening taking a look around and getting their first impressions of Havana. Tomorrow evening they will give their first performance at the National Theatre and the early bookings indicate that the house will be packed to the doors.

EL MUNDO, SABADO 14 DE ENERO DE 1922

ARTE MUSICAL

Un acontecimiento artistico La visita que proximateamente han de hacernos los elementos que integran la Banda "Sousa", supone una bella perspectiva, porque, aparte de la importancia que para el arte de la musica entre nosotros representa el acto de escuchar a uno de los más grandes conjuntos sinfónicos del mundo, esas cinco fiestas anunciadas servirán de mayor divulgación y estímulos artisticos, ya que en estos últimos tiempos nuestra sociedad se afana porque la cultura en ese aspecto se consolide definitivamente.

La Banda "Sousa" es una agrupación dignísima de profesores. La preponderancia de sus conciertos, celebrados durante muchos años en los Estados Unidos, se comenta favorablemente en Europa y América. Todo país civilizado desearía escuchar sus audiciones, pero a pocos les cabe el honor que a nosotros nos ha deparado, en esta vez, la suerte.

Durante los días 7, 8, 9, 10, 11 y 12 de febrero, oiremos la célebre agrupación en el gran teatro Nacional.

Referi, en pasadas crónicas, el nombre de sus "solistas", pero no dije el de los instrumentos que respectivamente tocan.

Miss Florencé Hardeman aparece como violinista. Sobre su ejecución y de sus condiciones de intérprete, tengo las más gratas referencias. Un retrato de ella, que publicaré oportunamente, da la sensación de estarse ante una concertista de excepcionales condiciones.

Su figura es simpática y expresiva. De la soprano Miss Mary Baker se me ha enviado, asimismo, una fotografía, y algunos juicios de la prensa americana.

Son artículos de encomio a la cantante. Es Miss Winifred Bambred la arpista.

Algunos diarios neoyorkinos la elogian grandemente. Un "amateur", que la oyó últimamente, me ha dicho: "es, sin duda, la figura más distinguida entre todas las artistas de su clase".

Me recibido, también, su retrato. Tiene un tipo sugestivo, que denota inteligencia, pasión, refinamiento.

Todas esas condiciones son necesarias para ser grande. Esto es, para ocupar un sitio de honor entre los concertistas de la actualidad.

Cuanto a Mr. Sousa, su nombre solamente es un prestigio.

Productor fecundo de música agradable, y conductor excelente de conjuntos, ha visto crecer su popularidad entre honores, fortuna y halagos.

Su patria lo quiere extraordinariamente.

El resto del mundo lo admira, lo aplaude, lo solicita.

Cuartetos clásicos Mañana, domingo, a las diez a. m. de

THE INDEPENDENT, ST. PETERSBURG, FLORIDA, TUESDAY, FEBRUARY 7, 1922.

Sousa's Band Gives Two Great Concerts

No musical event in many years entailed so much interest among St. Petersburgers as the appearance of John Philip Sousa, affectionately known to Americans as the "March King," and his band of more than three score artists who gave two unusual concerts before crowded houses in the Plaza theatre on Saturday.

The occasion was Sousa's first visit to the Sunshine City, and not only did the people of the city rise to give the bandmaster fitting acclaim, but Sousa himself enjoyed the experience to an unusual degree. Under the auspices of the new Musical club, he was royally entertained during his stay in the city and at a reception given in his honor at the Florida Art school Saturday evening he expressed profound appreciation of the efforts to make him feel at home in the city. Sousa gave due credit to St. Petersburg's well known sunshine, which shone in more than usual effulgence throughout the stay of the bandman, as though fully cognizant of the duty devolving on it to uphold the honor of the community that day.

Both of the concerts given under the direction of the famous bandmaster were greeted with audiences that displayed the utmost appreciation of the varied programs. One thing is characteristic of Sousa—he understands the public taste. He never makes the error, not infrequent among great musicians, of hewing to a severely classical line in public concerts. Sousa, on the contrary, gave two programs of the widest range, suited to the multifarious demands of his great audiences.

Naturally the marches composed by Sousa himself, which were given largely as encores, evoked tremendous enthusiasm. This was particularly true when "El Capitán", one of the most notable of the Sousa compositions, was announced.

Among the solo numbers, a piccolo effort by Meredith Wilson, appearing instead of Miss Mary Baker, the soprano, who was suffering from a cold, was unusually well rendered. The cornet soloist, John Dolan, is one of the best of his class who has ever been in St. Petersburg. Miss Florence Hardeman, violinist, gave two encores in response to the tumultuous demand for her reappearance.

HERMAN J. SOUSA! THAT'S REAL NAME OF 'BABE HERMAN'

Babe Herman, Pacific coast featherweight, is one of the most discussed young boxers of the day and many think he will become featherweight champion.

Herman was born in Sacramento, Cal., nineteen years ago. His father and mother came from Portugal. His right name is Herman J. Sousa. He has four younger brothers and out of his earnings in the ring he has made it possible for his brothers to obtain the schooling he was forced to forego. At 16, when in the first grade of high school, he abandoned his lessons to take a job as shipping clerk in a department store.

Georgie Lee, a Chinese boy, worked in the same store. Georgie was beginning to win fame as a boxer and one day young Sousa asked Georgie if he would teach him to box. From the outset young Sousa showed the right stuff. For weeks he boxed twenty or more rounds every night and then came his first chance to step into the ring. One night he was thrown into the ring with K. O. Blondee and won by a knockout in three rounds. During the next year he fought forty fights, losing only one. Then came his meeting with Jack Dempsey at Alameda.

Dempsey took a liking to Babe from the start and had Jack Kearns look after his affairs.

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CONCERT BANDS EN ROUTE

By ED CHENETTE

MANY musicians wonder why there are not more concert bands on the road. Well, there's a reason.

Last year at The State College we paid \$4,000 for McCormack for one performance. He was worth it. But at the same time we could have had Sousa's Band of sixty men and three soloists for less. We made money out of McCormack's recital at that. I doubt if we would have made any more out of the band. What about the audience? Which would they have preferred? Both I would say. One good thing calls for another. And persons living out west do not get too many good things.

But why is it that one man will draw as much money at the door as a band of sixty? There's a reason. The people have been educated up to appreciating good singers. But very few of them have ever had the opportunity of gaining such an education in band work. Over in England the halls are packed at band concerts—packed far in excess of what a singer will draw—because the government has sent out so many splendid regimental bands for concert purposes that the people have gained a knowledge of band music; and with this knowledge comes a pleasant anticipation of a highly satisfying evening to be spent listening to the various moods of tone color descriptions as portrayed by a band.

THE NEED OF REPUTATION

Fritz Kreisler was through my part of the country last year and he drew in door receipts up into the thousands of dollars. A concert band came along later, and played both afternoon and evening and took in \$278.00 on the two performances. And the band was good—not a bit of doubt of it, it was good. What did it lack? A reputation. Sousa made the same territory later and also drew several thousand dollars at the door. And any musician who heard the two bands will tell you very candidly that there wasn't many dollars' difference in the worth of the musical programs put forth. But there we have the cold facts. One pays, the other doesn't. And either one was far better than the audience could reasonably expect, and beyond anyone to competently criticize. The audience tolerated one, and went wild over the other.

Seems to me that Missouri, or the Missouri spirit of "Show Me" permeates the whole U. S. in the musical line. "You may be good, but go get a 'Rep' first, then I'll pay to hear you. And maybe I won't be able in my own judgment to tell whether you are good or not, nevertheless I'll pay and enjoy you 'cause someone else acclaims you first rate. You might be as good today and me a paying four bits to hear you as you will be later when I pay four dollars, but the fact is that I'll enjoy hearing you better at four dollars than I would at four bits, figuring all the time that I am getting the added seventh sense of that mysterious substance known as 'reputation.' I don't know what reputation is nor how she is acquired, but if a lot of other folks have heard you and said you were good I'll just take their word for it, pay my money, and make up my mind to get four dollars worth of good out of your concert." Thus sayeth the man from Missouri. "You gotta show me!"

HOW TO SHOW 'EM?

How to show 'em? A friend of mine tried it. I won't mention his name because nine-tenths of you would know him. He is a good

musician, excellent business man, pleasing personality, and has the confidence and respect of good musicians throughout the U. S. He organized a band with twenty-four men and three lady soloists. He rehearsed up a good program of a pleasing variety including everything from Swanee through The Hunting Scene to Oberon. His men were well chosen and handled their parts skillfully. His singers were high class, yet did not disdain to sing "Old Folks at Home" and the likes for encores. Everywhere he appeared his press notices were the very highest, and perfectly honestly given by the papers because this band produced the necessary musical satisfaction. However, he lasted but two weeks on the road. Why? Because there wasn't money enough coming in at the door to make the venture possible. Could he have stuck it out—and he could if he had had sufficient funds back of him, he could have gone forth for several weeks or months, then returned over the same route and made money, because he had SHOWN 'EM!

Nearly everyone of the towns he did visit were so pleased that they offered him a sufficient guarantee to make his proposition profitable if he would but play a return date. It was unfortunate that his finances were such that he had to quit.

NECESSARY FINANCES FOR RUNNING A BAND

Maybe you did not realize that it takes a little lot of money to get started. Twenty-four uniforms at \$50.00 each, total \$1,200.00. A special line of paper, \$1,000. Average weekly salary of musicians—good musicians, \$50.00, total \$1,200.00. The company must pay all carfare and we find that the average there is \$2.00 per man per day, total \$48.00. One or two good agents must be had and they with their expenses will total close to \$200.00 a week. Incidentals for music, telegrams, drayage, etc., we will put at \$100.00 a week. There we have a total of \$3,748.00 for one week—the first week. After that we can deduct the paper and the uniform item and find that the average weekly expenditures will be \$1,540.00 a week. This does not include any salary for the director, and in the instance just referred to leaves out any compensation for the lady singers. All told this leader must have had a daily expense of \$300.00. It probably cost him \$5,000 to run the first two weeks. I expect that was about all the money he had to begin with. And it wasn't enough. If his expenses were \$300.00 a day he had to take in \$400.00 a night, for the house usually charges twenty-five per cent of the door receipts. As I said before, Sousa took in up into the thousands—over \$4,000 in one night! So the \$400.00 is not much. What this man needed was cash enough to enable him to stay out until he could have made a reputation. Then he would have made money for himself and all concerned for the American people have to be shown, though once shown they will come across and pay in good style.

I believe that if I, or any other bandleader with a fairly good national reputation to begin with, had \$25,000 back of us, to promote a concert band on the road that it could be accomplished neatly, surely, pleasantly, and that such a venture would pay well after the first two years. As in any new business whether it be building automobiles, or making suspenders, one must first produce a good article, then spend some money showing the people that it is good, after which folks will

just flock to you for it and you reap the rewards.

WHAT IS NEEDED

For you know and I know that people like a good band. People will pay to hear a good band. We haven't a band that stays on the road the year around and that people get a chance to hear. We have several good bands which are at the resorts in the east or the far west; and sometimes Sousa or our Marine Band makes a short tour. The war added a lot of impetus to band business, in familiarity and appreciation. The time is favorable for several good bands to get out and stay out. What is needed is someone with the necessary money and a belief in the great good and happiness that a band can bring, to furnish the necessary funds, organize a company to place such a band out and stay back of it. I think that a band like this would lose money the first few months—just as any new enterprise absorbs more money on the start than it takes in. But if the promoter backs the right kind of a man as director, he will have all the elements of success in his favor, and ultimately will realize handsomely on his investment. Not only one band but many bands should be touring the United States all the time, and the more the better for one good one but awakens interest in the next one. It will be many years before we have too much of the wholesome, pleasant enjoyment of good band music. And only to think what a great stimulus several such bands would be to the smaller town bands throughout the country into whose territory they would go. People would then realize the true worth of the band as a community factor and support such local organizations to the limit.

If you have wondered why there were not more concert bands en route there's the reason—not having money enough to stay out until a sufficient reputation could be made to make the venture a profitable one. You got to "Show 'em" first, and that takes cash.

ST. PETERSBURG TIMES

SUNDAY, FEBRUARY 5, 1922

SOUSA ENJOYS CROWDED DAY

Tour of City, Luncheon and Reception Given for Him

John Phillip Susa spent a crowded day in St. Petersburg Saturday.

He and his band were greeted when they arrived on the boat from Tampa by a delegation of local citizens and were given an auto tour of the city.

More than 30 automobiles took part in the parade over the city which covered Central avenue and principal parts of the city. The parade was led by Sherman K. Smith in a decorated car. In the car were Lieut.-Col. John Phillip Sousa, Mayor Pulver, Mrs. Edith Tadd Little and Mrs. J. Liberty Tadd. The Sunshine City Band also took part. The parade and tour of the city was made possible through the courtesy of Mrs. Grace Hume, Mrs. George Miller, Miss Agnes Taylor, Mrs. F. A. Wood and Miss Ida Thomas, Mr. George E. Bardeen, Mrs. J. S. Shallcross, Mayor Pulver, C. Perry Snell, Dr. W. O. Roush, Mrs. Henry Schutz, Poinsettia Hotel, Mrs. Robert C. Smalley, Jr., Mrs. Orson Skinner, Miss Marguerite Stevens, Mrs. Richard Hall, Mrs. Charles Fisher, Miss Sally Orvis, Mrs. C. Buck Turner, Mr. Tom Delahunty, Miss Evelyn Dulin, Mrs. Sam Johnson and Miss Shirley Brinkley.

Following the ride, Mr. Sousa and Miss Florence Hardeman, one of the soloists, were guests at a luncheon at the Poinsettia hotel.

Following the concert Saturday night a reception was given in honor of Sousa and his band at the Art School.

Members of the Royal Scotch Highlanders Band were guests of the Plaza theater management at the afternoon concert of the band. The Highlanders concluded their afternoon program at 2:30 and went to the Plaza in a body.

LA BANDA SOUSA

Seis grandes conciertos.

Del 7 al 12 de Febrero.

Son los que ofrecerá en nuestro primer coliseo la renombrada Banda Sousa.

El abono para esas selectas e interesantes audiciones quedó abierto desde el jueves en la Contaduría del Nacional.

Conocidos son los precios.

Resultaría ocioso repetirlos.

A inscribirse en las listas de abonados han acudido ya, a estas horas, mantas numerosos de la buena música.

Prepáranse todos a disfrutar de

momentos deliciosos con las audiciones de la Banda Sousa.

Organización musical que está considerada, por el número y calidad de los profesores que la componen, como la primera del mundo.

Su repertorio es inmenso.

Lo abarca todo.

Mr. Askin, representante de la banda, prolongará su estancia en esta ciudad hasta dejar ultimados los reparativos de los conciertos.

Atiende a su organización, día por día, sin descuidar el menor detalle.

Un experto en la materia.

EVENING NEWS

Havana's Great Musical Event Was Sousa's First Concert

HAVANA CUBA, THURSDAY, FEBRUARY 9, 1922

Sousa's Band Repeats Success and is Given Another Ovation

Another great ovation was given Commander Sousa and his band at the National Theater last night. The attendance was not so large, as on the first night, but the delight of the audience was just as great, there being a complete change of programme, giving opportunity for many of the soloists not heard Tuesday night in special numbers.

The greatest hit of the evening last night perhaps was that of Miss Florence Hardeman, who was compelled to respond to three encores, so delighted was her hearers, they insisting that she repeat her rendition of "Traumere," with the soft accompaniment by the band.

It had been said by some that the band did not play strong enough, so in one or two of the encores there were marches played which certainly filled the theater.

Of course "Washington Post" and "The Stars and Stripes" were played, these popular marches being fixtures of the Sousa programmes for encore numbers.

During the evening Mr. John Dolan, the solo cornetist of the band received from A. D. Roberds, of the Evening News, a souvenir of Havana, and of the wreck of the Maine, sunk in Havana Harbor February 15, 1898. It was a cornet mouthpiece which had been the property of a member of the band of the Maine, and who had undoubtedly been one of the heroes lost. Mr. Dolan was quite appreciative of the present, and he was the envied one of all the members who gathered about him when the presentation was made.

Mr. Dolan's playing has placed him as the greatest cornet soloist on the concert stage today, and he will use the mouthpiece in one of his selections this week.

The concerts begin promptly at 9 o'clock each evening, and they will be continued up to and including Sunday evening. Sunday afternoon there will be a matinee.

SOUSA'S BAND AGAIN IN GREAT PROGRAMME

It will be a great programme presented tonight by Sousa's Band, at the National Theater. The program will open with the overture "Mximilian Robespierre," an episode of the reign of terror.

John Dolan will play "Scintillita," and the great suite "The Dwellers of the Western World," will be played by the band. Miss Mary Baker will sing "The Crystal Lute," Miss Florence Hardeman will play "Zapateado." There will be plenty of encores.

THE EVENING NEWS

Lamparilla 57 — A Daily Newspaper. Entered as Second Class Matter at the Havana Post Office — Lamparilla 57.

From nine o'clock until half past eleven last night Sousa's Band held the people who crowded the National theater enthralled with most ably presented concert ever given in Havana by any musical organization. From the opening overture, "In Spring Time," to the last number, which consisted of the two national airs, "Bayamesa" and "The Star Spangled Banner," there was a rapid change of attraction, of harmony, melody and the presentation of the great artists who compose this musical organization.

The domination of the band by its great director is the first thing noted, and then it is appreciated why this is the greatest band in the world. Director Sousa does not go through series of gymnastics, calisthenics or physical culture performances. His direction lends grace to the performance of his band, and above all he was most generous with his encores, passing the selections from one class of music to the other in rapid succession, eliminating the waits altogether, for scarcely did the applause for one piece die out before the next number was begun.

After the first overture, John Dolan, the great cornetist, played "The Carnival of Venice" with variations. His execution and interpretation of variations was wonderful, as well as the clearness of his tones from upper to lower registers. John Dolan is a great cornetist.

In responding to the encore of the next number band played the march that so greatly added to the fame of Sousa, "The Washington Post." No band can play a Sousa March like the Sousa Band plays it, for Sousa knows just how he wants his own marches played and he plays them just that way.

Miss Mary Baker created a most favorable impression in her vocal solo, "The Wren," accompanied with a flute obligate by Mr. Meredith Wilson. As an encore Miss Baker sang "Take Me Back to Ol' Virginia," certainly appreciated by Americans, and especially Southerners, present.

Responding to the encore after the rendition of "The Angelus" by Massenet, Sousa paid a compliment to Havana by playing "Tu Habanero," and on being called back again gave one believed to be one of his best marches, "U. S. Field Artillery."

After the intermission and a melange of tunes popular during the last decade, Mr. George Carey received the greatest ovation of the evening with his xilophone renditions, nothing like it or approaching it ever having been heard in Havana.

Miss Florence Hardemann's violin selection was another which appealed to the audience, and her encore of "Traumere" was perfection in itself.

It was after the next number of the Cowboy Breakdown, introducing "Turkey in the Straw," that the great Sousa March, "The Stars and Stripes Forever," was played. So many bands try to blow the Stars and Stripes off the flagpole while playing this march. Sousa does not. He believes the Stars and Stripes are entitled to better consideration, and he gives it.

These concerts will be continued nightly until Sunday night, including a Sunday matinee. There will be complete changes of bill nightly.

HAVANA CUBA, WEDNESDAY, FEBRUARY 8, 1922

HAVANA CUBA, SATURDAY, FEBRUARY 11, 1922

Sousa Repeats Success at the National Theater Last Night

There was another demonstration of admiration for Sousa and his band at the National Theater last night, when with a house well filled there was a select programme rendered which brought forth great applause. The fact was, Commander Sousa rendered some of his recent compositions which are outside of the accustomed march tunes for which he is so famous. He can also write classical music of that excellence which those appreciating harmony and arias full enjoy.

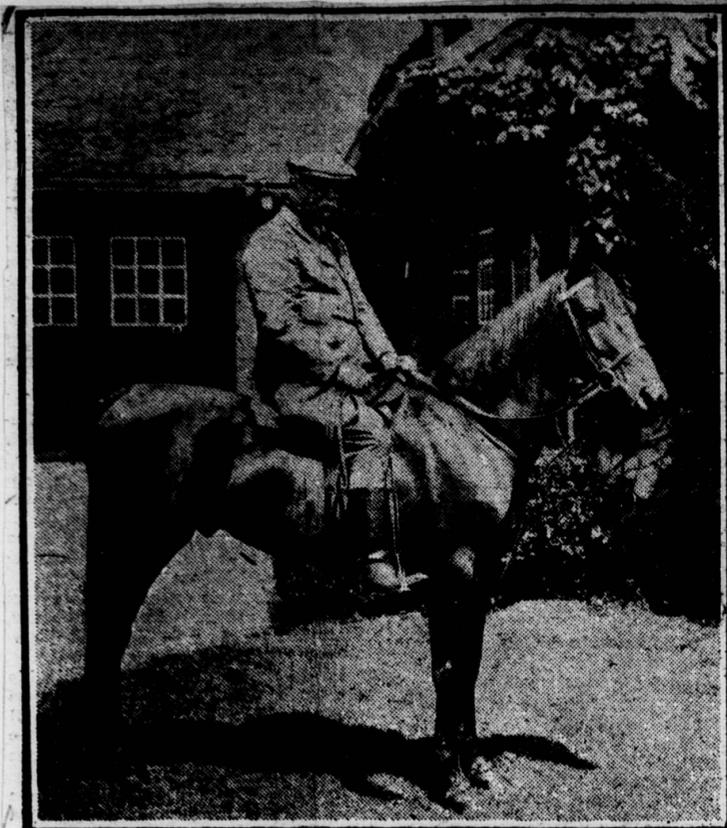
John Dolan again demonstrated his mastery of the cornet in his rendition of "Scintillita."

The suite, "The Dwellers of the Western World," composed and arranged by Sousa, was the artistic feature of the evening.

The first opportunity given a Havana audience to hear Joseph de Luca, perhaps the greatest euphonium artist in the world in a solo was another treat of the evening. He first played "Beautiful Colorado," a piece of his own composition, a composition which euphonium players of less ability will hardly attempt. Mr. De Luca was compelled to respond to two encores, and then George Carey almost caused a riot of enthusiasm with his performance on the xylophone.

Miss Hardeman repeated her success with a demonstration of her mastery of the violin. Her "Zapateado," by Sarasate was a beautiful number, but the three encores to which she very gracefully responded, also brought forth some equally difficult numbers.

There were thirty numbers given during the evening, which shows how liberal Sousa is in his offerings.



John Phillip De Sousa, el director de la más famosa banda militar de los Estados Unidos, al mismo tiempo que reputado y conocido compositor, montando su magnífico caballo árabe Aladdin, animal de gran precio. Sousa dará con su organización musical, una serie de conciertos en la Habana a principios de febrero.

SAVANNAH MORNING NEWS:

FRIDAY, FEBRUARY 17, 1922

SOUSA BAND GIVES SPLENDID PROGRAMS

TWO CONCERTS PRESENTED

"March King" at His Best in Performances Here.

Savannahians who like band music enjoyed the best there is in that line yesterday afternoon and evening in the recitals given at the Municipal Auditorium by the John Philip Sousa band, an organization which demonstrated that a band can sustain itself through at least parts of three full generations.

Three generations of Americans, from coast to coast, including that which is now fortunate to hear the Sousa-directed organization, have heard Sousa's band; three generations of the John Philip Sousa's are represented in the organization now on tour. Sousa, the elder, yet master of his art of direction, has no eccentricities and mannerisms and erraticisms in a direction—he is easy and graceful and eminently minds his main business—of leading and directing rather than attracting attention to himself and detracting from the effect of the work of his hundred artists ensemble.

That's the Sousa style—earnestness and thoroughness and finish—whether composition of a march that shall take the country, finding men who will fit into his organization, interpreting en masse the best there is in the men who handle instruments, or designing a wind instrument for a definite musical result—that's Sousa!

The programs at the matinee of yesterday and last night were brilliant in spots—they had to be in order to be Sousa programs. They did not surrender everything artistic to the appeal to popular response—and got that response anyway. The encore numbers, as frequently happens, were perhaps more completely enjoyed by the majority of the people composing the audiences than some of the set numbers on the program. "King Cotton" was thoroughly enjoyed; the "Dixie" of Sousa arrangement, of course, pleased, and the march, "United States Field Artillery," was especially effective. Miss Baker, soprano, who sang "The Wren" well, was called back and pleased the audience with "An American Girl." Miss Hardeman, violinist, was repeatedly encored and responded graciously with selections which cumulatively added to her hold as a favorite—particularly pleasing the audience with "The Minuet" and "St. Patrick Day" medleys.

John Dolan, cornet soloist, and George Carey, xylophone soloist, claimed merited places among artists in their respective lines. A feature unique which assembled the organization after the midprogram intermission of the afternoon was educative and interesting as well as enjoyable. Beginning with the harpist, the artists by ones and twos and groups, each with different instruments, rendered selections—with introductory remarks explanatory of the instrument and its use and value. When brief numbers on flute, cornet, trombone, bassoon, French and then bass horns—the Saxophone—clarinet and saxophone and the other instruments had been consecutively given, the brilliant numbers of the full band followed with fine effect, the "Stars and Stripes Forever" being the climax of the program.

Sousa's organization does not rest on the honors of John Philip Sousa two decades ago—it maintains and sustains its reputation on merit of the artistic work. One of the noticeable features of the work of these organized artists is their evident genuine pleasure in their work—from director to drummer.

THE MACON DAILY TELEGRAPH

SATURDAY MORNING, FEBRUARY 18, 1922

SOUSA PLEASES S. R. O. AUDIENCE

Work of Soloists With Famous Band Draws Warm Praise.

Not the same Sousa, but a more accomplished Sousa, appeared at the Grand theater yesterday afternoon as master of a master band and concert company. The ensemble numbers were splendid and the solo work was far above the usual. One lady was heard to remark, however, "the concert was good, but it didn't compare to Kreisler." Of course not. It is not the intent of Sousa nor his claim to vie equally with the premier of fiddlers. One should not expect it, especially when one pays to hear band music.

With a program lasting from 2:15 to 5:15 o'clock the famous Sousa and his all-American troupe entertained a capacity house. The violin solos by Miss Florence Hardeman were vociferously applauded. The first number was Polonaise in D-b, and the encores were Souvenir and St. Patrick's Day.

Miss Winifred Bambrick, harpist, attracted generous applause with Themes and Variations, and Believe Me If All Those Endearing Young Charms. The cornet solos by John Dolan, The Volunteer and Love's Old Sweet Song, were sufficient to convince the mass of hearers of Dolan's claim to a position close, very close to the throne of cornetists.

Miss Baker's Voice Praised.

Probably the singing of Miss Mary Baker merits the highest praise in the solo numbers. She sang Carmena and Carry Me Back to Ol' Virginia, displaying the same ability in each number of widely different natures.

But one attended primarily to hear Sousa. To see John Philip is thrilling. Despite his three-score and seven years, the veteran bandmaster carries himself as erectly as he did a few years ago when as a lieutenant commander in the navy he directed "gob" bands. He is as straight as when, a score, yes, nearly two score years ago, he was becoming famous as a bandmaster. Many encores were compositions of Sousa and incidentally they appeared to carry a stronger appeal than the programmed numbers. The Stars and Stripes Forever, which embodies Sousa's fame, proved a big favorite. In the number Showing Off Before Company, arranged by Sousa, the various instruments were explained. Keeping Step With the Union written by Sousa and dedicated to the present First Lady of the Land, extracted considerable favor. King Cotton, a march, presented as an encore number, carried the same thrill as the 25 cents-a-pound schedule of some months ago.

The band arrived at noon from Savannah and departed immediately after the matinee for Columbus. The seat sale for several dayes prior to Friday had been steady and a sell-out was indicated early. However, the management of the Grand 'stood 'em up' at the matinee. The management merits commendation for bringing to Macon, such a peerless organization.

F. T. N.

THE COLUMBIA RECORD, COLUMBIA, S. C.

SATURDAY, FEBRUARY 25, 1922.

JOHN PHILLIP SOUSA SCORES BIG HIT WITH COLUMBIA AUDIENCES

Lieut. Commander John Philip Sousa, the great band leader and his incomparable musical organization, nearly one hundred strong scored a big hit in Columbia in the two concerts given at the Columbia theatre Friday afternoon and night. The matinee and night audiences were large and entered enthusiastically into the spirit of the entertainments.

The Sousa band captivated the Columbia music-lovers with its varied repertoire of classical and popular music which was rendered alike, with equal ease. The technique is great. Mr. Sousa knows how to get the best out of his musicians and they know how to play. Any time that John Philip Sousa and his band comes back to Columbia they will be given a royal welcome.

The band was great, but the work of the soloists was also a very distinctive feature of the two concerts. Perhaps John Dolan the cornet soloist won the greatest laurels. Miss Florence Hardeman, the violin soloist won her way into the hearts of the big audiences. Miss Winifred Bambrick the harpist and Miss Mary Baker the soprano soloist also made fine impressions. At the night show George Carey, master of the xylophone was forced to respond to several encores.

THE BIRMINGHAM NEWS.

BIRMINGHAM, ALABAMA

SATURDAY, FEBRUARY 18,

SOUSA IS GIVEN WARM RECEPTION

Community And Civitan Clubs Honor Famous Band Leader.

Right in line with Music Week the Community Club was to have a real musical program at its weekly luncheon at 12:30 Saturday at the Southern Club.

Lieut. Com. John Philip Sousa, noted band director and composer, was to be the guest of honor of the club and was to be met at the Terminal Station by a special committee from the club and conducted to the Southern Club.

Mrs. Frederick Sullivan (Bessie Cunningham) was to be the singer for the occasion and a most interesting program of short speeches has been arranged.

The Boys Industrial School Band was to escort Commander Sousa from the Terminal Station to the Southern Club, playing "The Stars and Stripes Forever."

The committee from the Community Club, which was to meet the great band leader, is composed of W. V. M. Robertson, Jr., president of the club; P. A. Smith, vice-president; Edgar Bowron, chairman of the program committee; James Abbott, assistant chairman; Edmund C. Armes, former president of the club, and Keith Foster.

Lieut. Com. Sousa was also greeted by members of the Boys' Industrial School Band.

These boys are the guests of the Civitan Club at the afternoon concert of Sousa's Band at the Jefferson Theater and were received by a delegation of the club headed by Charles G. Davis, who brought them to the city by automobile to meet the great bandmaster and will also return with them to East Lake after the performance.

CAPACITY HOUSE GREETES SOUSA

Every Number of the "March King's" Program Furnishes Charm and the Audience Is Hearty in Its Applause.

The capacity house which greeted John Phillip Sousa and his band at a matinee performance of rare charm at the Grand on Friday, and the enthusiastic applause which was given every number interpreted by the March King's great organization, furnished a convincing evidence that the Macon public stand ready to come forward in support of meritorious entertainment, and it is hoped this impressive lesson will be acted upon.

The sophisticated music lovers, who are accustomed to the best there is, were present, as a matter of course, and bathed their souls in the floods of melody, which swept the whole gamut from Liszt's Fourteen rhapsody to syncopations, which are almost frankly, jazz. But there were also several hundred school children, who in a seriously literal sense, overflowed the gallery, and the silent admiration that fell upon them, when once the concert had begun, was no slight tribute to the ability and versatility of the great band-master.

Sousa was a lad of thirteen when he played first violin in the orchestra of the old Ford's opera house, in Washington City, where he was born, and he was still a young man when he took the leadership of the United States Marine band, which he brought to a high state of efficiency. It was while he was still the leader of that great organization that he composed his celebrated "Washington Post March," the first of a long series of notable marches and other compositions, which have given him first place as a composer of military music.

And let it be said at once, that the Macon audience was duly appreciative of his generous response to encores, which for most part consisted of his own compositions. The swing and verve of these stirring marches, together with the Liszt number and the marvelous "Hymn to the Sun" from Mascagni's "Iris," brought out particularly all the finer qualities of the great Sousa organization, and yet there was a rare charm in the Sousa suite of "Three Quotations," woven around the theme of that king of France who "marched up the hill," the pathos of "I, Too, Was Born in Arcadia," and the rollicking motely suggestive of the "Turkey in the Straw" which the band-master used to include in his repertoire.

There was a distinct novelty in the "Mixture," entitled "Showing Off Before Company," which was made the vehicle for introducing each group of instruments to the audience, following the brief interlude, with explanations as to the character of those instruments. The numbers here interpreted consisted of many old-time favorites, which had well nigh passed out of memory, such as "My Joana Lives in Harlem," and "Father, dear Father, Come Home With Me Now."

The soloists whom Mr. Sousa has gathered about him, each in his or her own field, is distinctly worthy of the band-master and his organization. There was a time when the height of every small boy's ambition was to be able to play the cornet like Jules Levy. But those with long memories and sound judgement tell us that in Mr. John Dolan a greater than Levy is here. Certainly the virtuosity—if we may venture thus far into technique—shown in his interpretation of Roger's "The Volunteer," left but little to be desired, while "Love's Own Sweet Song" as an encore, introduced the popular elements which, in truth, Mr. Sousa is big enough to give in liberal measure.

Miss Mary's Baker's clear soprano was shown to excellent advantage in the "Carmena," followed as an encore, by the plaintive favorite, "Carry Me Back to Ole Virginny," and Mr. Sousa's own "American Girl."

Both in ensemble and as a soloist, Miss Bambrick displayed an easy mastery of the harp in the intricate "Themes and Variations" and in the simple beauty of Tom Moore's Irish melody of perennial charm, "O Believe Me If All Those Endearing Young Charms."

When all is said and done there are thousands of music lovers who prefer the violin to all other instruments, and the Wieniawski Polonaise by Miss Hardeman, was "like the song of sweet birds after rain." When Dr. Johnson was reminded that a certain composition was "extremely difficult" he expressed the wish that "it were impossible. The Polonaise was certainly difficult, but no one could have wished it impossible. And yet for those who loved the simpler melodies, there was Vieuxtemps familiar "St. Patrick's Day" to which hundreds were unconsciously supplying the words:

"Potatoes and fishes are very dishes, etc."

Mr. Sousa is now on his thirtieth annual tour. He has been honored as few men have in the world of music. Well-rounded performances of high class like that of Friday, inspire the thought that he deserves it all. And we repeat that the occasion shows how well the Macon public will support a really good dishes, etc."

THE GREENVILLE NEWS.

GREENVILLE, SOUTH CAROLINA

WEDNESDAY, FEBRUARY 22, 1922

BIG CROWDS HEAR SOUSA'S BAND

Famous Concert Band Heard By Two Large Audiences At The Textile Hall.

Two audiences that filled the Textile Hall almost to capacity heard the Great Sousa and his famous concert band here yesterday afternoon and last night. Both programs came well up to expectations and many of the numbers were very heartily encored. The band was brought to Greenville under the auspices of the Hejaz Shrine patrol, who leased the Textile Hall for this purpose.

At the afternoon concert the hundreds of school children and students who composed a large part of the audience were very much interested in the number, "Showing Off Before Company," which came just after the intermission. This number was a real educational event. The various instruments and their players came before the audience singly or in groups, and the name of the instrument together with a little bit of its history, was narrated by a member of the Sousa aggregation.

John Phillip Sousa, lieutenant-commander of the famous music-makers, was not making his first visit to Greenville yesterday. In conversation yesterday he recalled a time some twenty years ago, when his band played here in a theatre operated by B. T. Whitmore. Mr. Sousa declared that Greenville had grown remarkably since his last visit and said this city was now coming to be one of the most important cities of the

SOUSA AND HIS BAND CHARMS BIG AUDIENCE

One of the Most Delightful of Musical Programs Rendered at Springer Opera House Last Night.

"Wonderful" is the verdict of the exceptionally large and appreciative audience that heard John Phillip Sousa and his band at the Springer opera house last night, and it is wonderful, indeed, for surely it is true that

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils."

For two hours the audience sat beneath the magic spells that music and each succeeding number but added to the pleasure of those who drank in the melody that ebbed and flowed as to and from a mighty sea of harmony.

It is such a band of musicians and it is such music as only the music master, John Phillip Sousa, could get together and render. For he is a master; indeed, a great master; and he is as graceful as his music is great. There is nothing of the gyrating, calisthenic exercise usually characteristic of band directors, but he waves his baton with all the ease and grace that royalty would sway the scepter from the throne.

There were nine numbers on the program, but there were nearly twice as many encores, so that the program was more than twice as long as it would have been otherwise, and who will dare say that it was not twice as good, or rather that there was not twice as much enjoyment of the entertainment as there would have been without the encores?

The first number was "In Springtime," by Goldmark, and its rendition was superb; the encore was "El Capitan," and there was every manifestation of enthusiasm and delight.

A cornet solo—"Carnival of Venice," by Arban—followed rendered in a masterly manner by John Dolan, followed by "Lassie O' Mine" as the encore.

The third number "Camera Studies," by Sousa, in three parts, (a) "The Flashing Eyes of Andalusia," (b) "Drifting to Loveland," and (c) "The Children's Ball."

A vocal solo, "The Wren," (Benedict) by Miss Mary Baker followed. Miss Baker's singing was quite artistic; she possesses quite a sweet soprano voice and this song gives her opportunity for rather wide range. "Carry Me Back to Ole Virginny," and "The American Girl" were her encores.

"The Angelus" (Massenet) followed, and the encore was "Dixie," and also "The United States Field Artillery."

The sixth number was a melange, "The Fancy of the Town," (Sousa) being a welding together of tunes sometime popular during the last decade, among them being "A Perfect Day," "Tipperary," "I Drempt I Dwelt in Marble Halls," and others, including "Love Nest." And, although you may have heard "Love Nest" many times, the chances are that you have never heard it just as it was rendered last night, unless you heard Sousa's band play it, because it is doubtful if anybody has ever been able to get half as much out of it as Sousa has.

Xylophone solo, "Rondo Capriccioso," (Mendelssohn) by George Carey followed, with the usual encores, all of which were received by every evidence of appreciation.

A march, "On the Campus" (new) (Sousa) was next followed by the Stars and Stripes Forever."

A violin solo came next, "Two Move-

ments from Concerto in F. Sharp Minor," (Vieuxtemps), by Miss Florence Hardeman. And it is pertinent and true to say that Miss Hardeman is indeed an artist on this instrument. Such violin playing has rarely ever been heard in Columbus. Her touch is as smooth as velvet and the tone is as clear as a silver bell.

The closing number was "Turkey in the Straw," and it was enjoyed very much because of its very artistic rendition.

It was a great concert, by great artists, directed by one of the greatest of all—a real music master.

SOUSA'S CONCERTS HERE FINE SUCCESS

"The March King" Highly Gratified Over Local Reception

Enraptured—several thousand men, women and children of Greenville and nearby places yesterday heard Sousa's band at the Textile Hall in two inspiring concerts, and the Shriners of Greenville today were commended for having brought the world-renowned band here.

The concerts proved a financial as well as artistic success, and afforded an opportunity for thousands in this section to appreciate "The March King" and his band. School children and college students availed themselves of the privilege and turned out by the hundreds at the matinee concert. Considering the immense capacity of Textile Hall there were very few vacant seats at either the afternoon or evening concerts.

Mr. Sousa was very generous in responding to encores, and many popular selections were rendered at each concert. "Love Nest Humoresque," composed by A. J. Garing, formerly of Greenville and brother of C. N. Garing of this city, is used by Sousa for an encore and proved one of the most delightful compositions on the program. Another of Garing's compositions that thrilled the audience was "The Anniversary March."

"The Stars and Stripes Forever" by Sousa, the greatest march ever written, drew a wave of applause from the audiences in the afternoon and night.

Miss Florence Hardeman, violinist, displayed perfect art in several selections, and Miss Mary Baker also charmed with her soprano voice. John Dolan, perhaps the most renowned cornetist in the world, captivated the crowds with his solos, while George Carey gave a remarkable performance with the xylophone. Miss Winifred Bambrick proved a most capable harpist.

Mr. Sousa, after the concert last night, expressed himself as highly pleased with the reception accorded him and his band here, and said he hoped to return here next season.

THE ASHEVILLE CITIZEN,

FRIDAY MORNING,

FEBRUARY 24, 1922.

SOUSA AND HIS BAND THOROUGHLY PLEASE CAPACITY AUDIENCE

POPULAR PROGRAM RENDERED IN UNSURPASSED STYLE

Much Travel and Frequent Concerts Fail to Affect Players Who Show Freshness and Spirit.

John Phillip Sousa and his band thoroughly pleased a capacity audience at the city auditorium last night with a popular program, rendered in the unsurpassed style of this famous organization.

In spite of much travel and frequent concerts there was no lack of freshness and spirit in its playing, and the entire program was given with dash as well as artistic effect. The enthusiasm of the vast audience was kept at a high pitch and encores followed each number with scarcely a moment between so that the length of the program was more than doubled. Twenty-one selections were played twelve of which were encores.

The soloists were Mary Baker, soprano, whose excellent singing greatly pleased the audience and brought forth a volume of applause, to which she responded with "The Sweetest Story Ever Told."

R. Meredith Wilson played the flute obligato in Miss Baker's program number which was "The Wren" by Benedict.

Miss Florence Hardeman, violinist, did some very artistic work in two movements from the concerto in F sharp minor by Vieuxtemps, and her encores which were "Souvenir," by Drdlar, and "Traumeri," the latter with harp accompaniment were also as cordially received.

George Carey, xylophone soloist, earned for himself a large volume of applause by his playing the "Rondo Capriccioso" of Mendelssohn. He is in the virtuoso class on his particular instrument.

John Dolan, the star cornetist of the band, played the "Carnival of Venice" by Arban and his remarkably artistic work was one of the best things in the long program, all of which was most enjoyable.

Compositions by Mr. Sousa which had a place on the program were "Camera Studies," a suite of three numbers, "Fancy of the Town" and a new march "On the Campus" and encores included his famous marches "El Capitan," "Bullets and Bayonets," "U. S. Field Artillery" and "Stars and Stripes Forever."

The band will play in Columbia, S. C. tonight, and in Charlotte Saturday.

TUESDAY, FEBRUARY 21, 1922

THE ATLANTA GEORGIAN

Sousa's Band Pleases Two Large Atlanta Audiences

March King's Old Works Are Favorites. Excellent Soloists Are Presented

By DUDLEY GLASS.

It's hard to say whether John Philip Sousa's two concerts or the study of human nature offered the more interest Monday. The concerts were highly successful, pleasing two big audiences immensely, but they paled beside the spectacle of several thousand persons waiting in line to buy tickets which had been on sale for five days with few takers.

Probably the beautiful weather caused Atlanta's belated determination to hear Sousa's band and kept two long lines of ticket purchasers standing in front of the booth at the Cable Piano Company's store, and afterward a line of several hundred in the street before the Auditorium box office. It was necessary to delay the matinee for a half-hour to give the procrastinators opportunity to buy seats.

But despite the procrastination of the patrons, the band drew two of the largest audiences ever lured to the Auditorium by any attraction short of grand opera or some outstanding star in the musical firmament. Probably 9000 persons heard the two concerts.

The music was a sheer delight to everybody, from the symphony orchestra devotee to the negroes in the special balcony sections reserved for them. Mr. Sousa, now 67, but a hale and hearty old gentleman with energy apparently undiminished, conducted in his oldtime way, with out frenzied gesticulations. The band was a revelation of the possibilities of brass and woodwind instruments, having the tremendous volume of sound which no orchestra provides and yet almost the flexibility and delicacy of strings.

The programs were light in nature, selected for tunefulness rather than elaborate development of themes. There were solo numbers by John Dolan, a cornetist whose equal has not been heard since the days of the great Clark; George Carey, the xylophonist; Miss Mary Baker, the soprano, and Miss Florence Hardeman, the violinist. They were applauded enthusiastically, but after all, it was the big band which Atlantans went to hear, and the band which provided the most pleasure.

There was a bewildering profusion of encores. Mr. Sousa wasted no time between numbers. After each work on the program, the band burst into one of the old familiar marches, a big placard announcing its name for those of the younger generation—the oldtimers needed

nothing to help them identify "King Cotton" and "Washington Post" and "El Capitan" and the "Stars and Stripes Forever." The old favorites, as usual, created the most enthusiasm, each being greeted by a storm of applause.

Mr. Sousa was guest of honor at a luncheon given by the Civitans at the Capital City Club, where he proved as accomplished a speaker as he is a composer and conductor. He told of having written "El Capitan" while at the old Kimball House in Atlanta, recalled the Cotton States Exposition and his Atlanta friends of those days, told a dozen excellent stories and was voted the most genial and delightful celebrity ever entertained by the club.

Civitan Club Honors Sousa

"Old John Philip you're a wonder And when you're old and gray The boys will say, 'By thunder, You've been some boy in your day.'"

That was Fred Houser's greeting to Atlanta's distinguished guest, John Philip Sousa, at the luncheon, given him by the Civitan Club at the Capital City Club, Monday. Cousin Fred had all the boys sing and, from the spirit of the crowd, they must have felt every word that they sang.

More than 100 of the Civitans and their wives were present at the special luncheon for Lieutenant Commander Sousa, who was in Atlanta with his famous band for two concerts.

Commander Sousa is only exceeded as a musician when he is called on as an after-dinner speaker. After his introduction by Governor Hardwick, Commander Sousa kept his audience in laughter during his speech.

Governor Hardwick, in introducing to the club Commander Sousa, called to the attention of the guests that Commander Sousa is an old friend of the city. It was in a hotel in Atlanta that one of his most famous marches, "El Capitan," was composed.

At the conclusion of the luncheon Commander Sousa was presented with a gold engraved cigar holder "as a token of the love that each citizen of Atlanta and especially the members of the Civitan Club" hold for him.

Dr. Earl Quillian bade Commander Sousa farewell for the club.

SUNDAY, FEBRUARY 26, 1922.

THE CHARLOTTE NEWS, CHARLOTTE, N. C.

PREMIER MUSIC MASTER HEARD

Sousa and His Band Play to Two Tremendous Audiences at Auditorium.

John Philip Sousa, king of the military march and with few if any peers as a bandmaster in this country, brought the greatest band he has ever directed to Charlotte Saturday and the Auditorium rafters rang with the applause that hailed him.

Two capacity audiences heard and enjoyed the famous musical organization, despite many unfavorable circumstances, brought about largely by poor handling of the crowds.

The afternoon concert got away to a late start due to the inability of Manager Swink's crew to cope with the largest throng that has kept the Auditorium turnstiles clicking this season.

No ropes had been stretched in front of the theater and hundreds who waited until the last minute to buy a ticket so completely packed and jammed the lobby and the street in front of the building that those who did buy in advance were unable to get to their seats.

This resulted in a tiresome delay in seating the audience and consequently it was 3:45 o'clock when the curtain went up—45 minutes later than the time advertised.

While the numbers on the regular program were enthusiastically acclaim-

ed, the snappy Sousa marches, played as encores, brought the heartiest applause. "King Cotton," "El Capitan," "U. S. Field Artillery" and "The Stars and Stripes Forever" and latter the greatest march Sousa ever composed, resulted in defending and prolonged applause.

Soloists assisting the band were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Miss Winnifred Bambrick, harpist, and John Dolan, cornetist.

Miss Baker sang "Carmenia" and followed with "The Sweetest Story Ever Told" as an encore. Miss Hardeman, who proved herself a master of the violin, was brought back twice. Miss Bambrick played the harp in the band numbers and a solo early in the second half.

John Dolan, the cornetist, scored heavily in "The Volunteer," which gave him the opportunity to do some of the best triple-tonguing ever heard here. Few cornetists are proficient in this.

Sousa's program this year is full of novelties. Perhaps the most novel of all the features, however, was the start of the last half when the band members came on the stage in sections—clarinets—cornets—bass horns, etc., each section standing while a musician told the audience something of their various instruments. Then each section played a number with the rest of the band rendering the accompaniment.

THE ASHEVILLE TIMES,

FRIDAY, FEBRUARY 24, 1922.

SOUSA'S BAND IS STRONG AS EVER

Famous Organization Pleases Capacity Audience Here Last Night.

The capacity audience which listened to Sousa's band at the Auditorium last night, came away convinced that there is only one John Philip Sousa, and only one Sousa's band. With 100 musicians, each one a finished performer, the band swept through the marches which made their composer famous with pulsations of harmony that quite took the audience by storm. Thus it has been for 29 years, until Sousa's band has become a household word with all Americans.

The program was nicely differentiated with the classics, popular numbers—and being Sousa's band—with marches.

Soloists included Miss Mary Baker, soprano; Miss Florence Hardeman, violin; John Dolan, cornet, and George Carey, xylophone.

The program opened with the Goldmark overture, "In Spring Time," in which the various sections of the band are called upon in turn to lend color to a beautiful descriptive number. First the wood wind choir, then the soprano brass, finally a blending and flourishing finale, make the number one that thrills and inspires. Mr. Dolan's initial cornet solo was the famous "Carnival of Venice," by Arban. The numerous variations, which increase in difficulty and splendor were rendered in flawless manner and demonstrated the performer to be a master of the instrument.

The suite, "Camera Studies," by Mr. Sousa, including (a) "The Flashing Eyes of Andalusia," (b) "Drifting to Loveland," and (c) "The Children's Ball," were colorful numbers embodying a variety of expression and effect.

Miss Baker created a profound impression in her rendition of "The Wren," a truly bird-like number, wherein the flute obligato was played by Meredith Wilson. She responded with encores "Lassie o' Mine," and "Sweetest Story Ever Told." The band completed the first part of the program with "The Angelus," scene pittoresque, by Massenet.

A potpourri of tunes that have been popular the last decade were woven together in "The Fancy of the Town," a new Sousa composition, which went over well with the audience. In this number the composer showed his skill at arrangement, the various themes being intricately worked together, at times two and three melodies being carried along in the various sections.

Mr. Carey's principal xylophone number was "Rhondo Capriccioso," by Mendelssohn. His brilliant execution brought forth a burst of applause that demanded encores. A new march, "On the Campus," proved that the march king has not lost his art in composing martial strains. Miss Hardeman played two movements from Concerto in F minor by Vieuxtemps, and for encores rendered "Souvenir" and "Traumeri." Miss Hardeman is a violinist of exceedingly rare ability. Her performance drew a merited enthusiasm. The program concluded with a cowboy breakdown, "Turney in the Straw," a lively number transcribed by Guion. Among the encores used by the band were "El Capitan," "In the Field Artillery," and the inevitable and immortal "Stars and Stripes Forever."

THE STATE: COLUMBIA, S. C.,

SATURDAY MORNING,

FEBRUARY 25, 1922

SOUSA AND BAND WARMLY GREETED

"March King" Returns After Several Years.

TWO FINE CONCERTS

Large Audiences at Columbia Theater to Hear Famous Conductor's Musicians.

Lieut.-Comdr. John Philip Sousa and his great band came to Columbia theater yesterday for two concerts, thrilling large audiences matinee and night. There are nearly 100 musicians in the organization and it seems that the band gets better and better as the years go by.

It had been several years since Sousa had brought his band to Columbia, though he himself had been here less than a year ago for trap shooting. It must have done his heart good yesterday to be greeted so warmly upon his entrance and further to have every number so enthusiastically received.

Like One Man.

Working like one man, the musicians played with equal ease the more difficult and the lighter numbers, and in addition to the band selections, a group of talented soloists added their bit to the pleasure of the concerts. Of these soloists, six in number, one is picked out for special mention—John Dolan, cornetist, who was heard both afternoon and evening. Mr. Dolan is one of the finest cornetists in the world today, so conceded by musicians, and after hearing him yesterday it was easy to see why he is classed so highly.

Nothing that might be said would add to the laurels already won by Sousa. It is only necessary to say that he is the same finished conductor, and when that is said all is said.

The band and the soloists were generous in their encores and the audiences responded most cordially to all the selections.

The programs, not including encores, were as follows:

Afternoon.

Rhapsody, "The Fourteenth" (Liszt); cornet solo, "The Volunteer" (Rogers); John Dolan; suite, "Three Quotations" (Sousa); soprano solo, "Carmenia" (Wilson); Miss Mary Baker; "Hymn to the Sun" from "Iris" (Mascagni); a mixture, "Showing Off Before Company" (Sousa); harp solo, "Themes and Variations" (Pinto); Miss Winnifred Bambrick; march, "Keeping Step With the Union" (Sousa); violin solo, "Polonaise in D-Flat" (Wieniawski); "Dale Dances of Yorkshire" (Wood).

Evening.

Overture, "In Spring Time" (Goldmark); cornet solo, "Carnival of Venice" (Arban); John Dolan; suite, "Camera Studies" (Sousa); vocal solo, "The Wren" (Benedict); Miss Mary Baker with flute obligato by R. Meredith Wilson; scene pittoresque, "The Angelus" (Massenet); melange, "The Fancy of the Town" (Sousa); xylophone solo, "Rondo Capriccioso" (Mendelssohn); George Carey; march, "On the Campus" (Sousa); violin solo, "Two Movements from Concerto in F Sharp Minor" (Vieuxtemps); Miss Florence Hardeman; cowboy breakdown, "Turney in the Straw" (transcribed by Guion).

Mr. Sousa generously gave what the audience wanted for encores, mixing in a number of his well known marches. These included "Stars and Stripes Forever," "The United States Field Artillery," both of which were given at both performances, and "King Cotton," "Invincible Eagle," "El Capitan," "Social Laws" and "Bullets and Bayonets."

MORNING HERALD, TUESDAY, FEBRUARY 28, 1922.

SOUSA HEARD BY LARGE AUDIENCE

A Packed House Was Delighted By Band Concert Monday Afternoon

A crowded house greeted Sousa's band upon its appearance here yesterday afternoon, every seat, so as could be seen, being taken. The audience was delighted, as it had expected to be, with every number on the program. Right here let it be said that one is not to judge the concert by the program, for the numbers listed thereon are not half. The program calls for nine numbers, and at least twenty were rendered, the extras coming as a response to the demand of the audience for more after each of the programmed numbers, and this demand met with a pleasing response.

Sousa is the same master director of bands, only a little better, if possible. It might be a little risky to say that he has assembled four score and more of the best musicians the country has.

But it can be said that he has the cream of players of band instruments. Each player is master of his instrument and the combined efforts go to make a grand mass of harmony that only Sousa trained bands can make. Solos by John Dolan, cornetist; Miss Mary Baker, vocalist; Miss Florence Hardeman, violinist; George Carey, on the xylophone, were given thunderous applause. Each of the solo artists was in fine form, but Dolan's cornet playing was probably the outstanding feature.

While the soloists were greatly enjoyed, it was the band which elicited the greatest attention and applause, high-brows and low-brows alike showing a great appreciation of the numbers, especially familiar pieces such as "El Capitan," "Bullets and Bayonets," "Love Nest," "U. S. Field Artillery," "Stars and Stripes Forever," all of which were included in the encores, and all but one being Sousa's compositions.

It was a very much pleased crowd that left the Academy of Music yesterday afternoon upon the conclusion of the concert, which marked another distinct hit scored by the world's greatest bandmaster.

REGISTER, DANVILLE, VA.,

THURSDAY MARCH 2, 1922

SOUSA AND HIS BAND ENTERTAIN HERE YESTERDAY

John Philip Sousa and his incomparable band, the maestro a little older grown and a little grayer about the temples, but the same quiet, dignified and masterful director of his great aggregation and its wonderful instrumentation, yesterday revisited Danville and delighted a matinee audience which was numerically large, considering the execrable weather, and enthusiastic throughout the concert. The program was a popular one in the main, and the familiar, melodious and stirring marches which have won Lieut. Commander Sousa the name of "the march king" were played several times as encore numbers, while other and newer compositions of Sousa were among the programmed numbers. There were bits from the classics, however, sufficient to appeal to the musically critical, including a Massenet number, a familiar Mendelssohn composition and a masterly violin work of Vieuxtemps.

The soloists embraced John Dolan, cornetist, who gave a finished and brilliant rendition of "The Carnival of Venice," a soprano solo by Miss Mary Baker, with flute obligato by R. Meredith Williams; a remarkable xylophone rendition of the beautiful Rondo Capriccioso by Mendelssohn. The climax of the concert was reached in the masterly playing by Miss Florence Hardeman, violin virtuoso, of two movements from Vieuxtemps' Concerto in F-sharp minor, a splendid bit of artistry. Miss Hardeman was gowned in a beautiful costume of cerise, which contrasted sharply and effectively with her brunette beauty and with her dreamy pose while playing. She seems entranced with the theme she was playing and scarce opened her eyes until she smiled in response to the enthusiastic recall accorded her. As an encore she played the beautiful Drdla Souvenir, a favorite among music lovers.

Mr. Dolan also scored handsomely in his cornet work, his Carnival of Venice being handsomely played and with artistic ease. As an encore he gave a popular number, "Lassie of Mine."

Miss Baker's clear, bird-like soprano found admirable scope for display of its powers in Benedict's "The Wren," a bird imitation, and her voice and Mr. Williams' magic flute blended so perfectly at times that it was difficult to distinguish them.

The rest of the concert, that is to say, the band numbers, were Sousa; altogether a splendid ensemble of varied instruments swayed and blended into one harmonious burst of melody by the director, whose quiet baton effectively swayed the whole aggregation.

The opening overture, a fantasia entitled "In Spring Time" was magnificently played and evoked the enthusiasm of the audience at the outset. "El Captain," one of the early Sousa marches was given as an encore. The next band number was a double one, "Flashing Eyes of Andalusia," a Spanish musical type; and "Drifting to Loveland," a popular air of the ballad type. The first part closed brilliantly with "The Angelus," a Massenet composition, calling for delicacy of expression and interpretation and which might be termed a nocturne.

The second part was opened with a melange of airs popular during the last ten years, including "A Perfect Day" and others which have been whistled and sung. A new Sousa composition, "On the Campus" was played and was well received. The concert was closed with the lively descriptive fantasy, a cowboy breakdown entitled "Turkey in the Straw." The band played, besides "El Captain," the "U. S. Field Artillery march," "The Stars and Stripes Forever" and "The Love Nest."

NEWS LEADER, RICHMOND, VA.,

MONDAY, MARCH 6, 1922.

SOUSA PLEASES IN MUSICAL MARATHON

Two Concerts Mingled Serious With More Popular Music. in Endurance Test.

After attending the concerts at the auditorium on Saturday by Sousa's band, one had the feeling of having participated in a musical marathon or an endurance test of some sort. That Sousa is a never-failing magnet in Richmond he was attested by the two large audiences—afternoon and night—that filled the auditorium almost to capacity, and when the bandmaster came forward for the opening of each program he was given an ovation.

As is his custom, Mr. Sousa intermingled some serious music with the more popular, though even that, as a rule, has the great element of popularity in being more or less familiar. Thus, in the afternoon Liszt's Fourteenth Rhapsody, Mascagni's "Hymn to the Sun," and at night, Goldmark's "In the Springtime" and Massenet's "The Angelus," with a xylophone arrangement of Mendelssohn's "Rondo Capriccioso," found themselves surrounded by Sousa marches, and still more Sousa marches. In the afternoon, a number entitled "Showing Off Before Company," illustrative of the capacities and tone quality of the various instruments of the band, was played and explained, to the great delight and instruction of the children present, as well as many of the grown-ups.

Ovation for Xylophonist.

Miss Florence Hardemann again proved herself a violinist of fine capabilities, while Miss Mary Baker, possessed of a voice of fine quality and power, was less happy, owing somewhat to a very evident cold. John Dolan is a cornetist of extraordinary gifts, while the virtuosity of George Carey on the xylophone excited the most enthusiastic applause of the concert. Whatever of criticism could be offered, none can ever say that a Sousa concert is too brief. From twenty-five to thirty, or more, numbers is not niggardly, to say the least, and if one emerges from the strain intact, he may look back with something of pride in having come through without a scratch, even though his impressions are somewhat blurred.

H. de M.

NORFOLK LEDGER-DISPATCH—FRIDAY, MARCH 3, 1922

March King's Marches Stir Souls Of Hearers

Something of the hold that national and international figure, John Phillip Sousa, has on the people of Norfolk, as well as the people of every other city, may be gleaned from the report that when he and his band appeared for the delayed afternoon performance yesterday at 3:20, instead of 2:30, not a single member of a fairly good audience had become discouraged and left the house. And it was fully demonstrated last night by a much bigger audience, which made him play encore number after encore number, drawing—to the delight of his hearers—upon his accumulated supply of stirring marches of other days.

And after all, it is the March King's marches that most people like to hear his wonderfully trained band play. He can make it produce what is commonly considered, and is, orchestral music with a remarkable orchestra-like tone, especially when he hushes it and contents himself with the woodwind, harp and bass. And he can play very delightfully indeed a suite of his own, as last night he played his "Camera Studies," two of which—"The Flashing Eyes of Andalusia" and "The Children's Ball"—might properly be called program music, of the kind that needs no interpretative notes; he can spin his big band through the mazes of a melange or medley until the ear itself wonders what is coming after each musical interlude, and he can do a Massenet excerpt with fine musician-ship. Moreover, he has—and for a long time has—got his eighty men to the point that enables him to take his seat and permit them to play, without a fault or a halt in rhythm, accompaniments for his soloists.

All this, and much more, is true, is to his great credit, and adds much to the value of all his concerts. But it's when he plays one of his marches in a manner so fiery and so martial as almost to make soldiers of the colonels on the Governor's staff that Sousa comes into his own and most of his hearers get what they chiefly want to hear. That was the case last night, certainly. John Dolan, the first cornetist, played brilliantly indeed, runs, cadenzas, trills and triple-

tongued phrases flowing with marvelous rapidity from the flare of his instrument, and then giving way to a soft and beautiful tone. Florence Hardeman played the violin with facility and accuracy and in good style; George Carey made his xylophone ring and ripple again, besides playing fine tympani, and Mary Baker, soprano, sang several times.

But, again but, it's the marches—always the marches. And when they line up in front—there's the thrill. Last night during one of the new marches—maybe it was "On the Campus"—the trombones stood up in their places and let us have the melody straight from the shoulder. That was bully, but when "The Stars and Stripes Forever" came for encore—well, we were waiting for them. Down stage came four piccolos and played several lines, and then came eight cornets and seven trombones and the whole nineteen of them stretched clean across the stage and let us have it until we couldn't even hear the talking fiends or the humming bugs. Indeed, they almost atoned for the strange anti-climax with which the great bandmaster closed his performance—an arrangement of "Turkey in the Straw."

Two concerts today close the current engagement of John Phillip Sousa—long may he live, write and wave his baton!

—DOUGLAS GORDON.

SUNDAY, MARCH 12, 1922.

SOUSA'S BAND TO PLAY IN TOLEDO

March 27 Is Date Set for
Local Appearance of the
March King.

The largest and most pretentious band that John Philip Sousa ever has taken on tour will be heard at the Hippodrome in Toledo, on March 27. Nearly 100 musicians and soloists make up the mammoth musical organization. This is double the number that were in Sousa's band last year. On account of the band's increased size, only the larger cities of the United States, Canada, Mexico and Cuba have been visited this season. Toledo is lucky to be among the list of cities.

The man whose pulse is stirred by the lilt of marching tunes will get some rare thrills by hearing the "March King's" latest composition as played by his augmented band of nearly a hundred star instrumentalists.

The solo features which Lieutenant Sousa is constantly adding to the always rich and diversified program of music preclude any possibility of sameness in the evening's entertainment. John Dolan is the new cornet genius. The other soloists are: Mary Baker, soprano; Florence Hardman, violinist; Winifred Bambrick, harpist; George J. Cary, xylophone; P. Meredith Wilson, flautist and William M. Kunkel, piccolo.

The past week has been a gala one for the famous bandmaster. To start out with there was the concert given by Sousa and his band at the Hippodrome in New York, commemorating the twenty-fifth anniversary of the first rendition of "The Stars and Stripes Forever." No composition has reached the mark of popularity that has been sustained continuously for a period of a quarter of a century as has this stirring march composed by Sousa. Every available space in the huge Hippodrome was crowded and hundreds were unable to gain admittance. The Keith Boys' Band of 350 members joined with Sousa's band in playing "The Stars and Stripes Forever." The Keith theaters all over the country observed this week as "Sousa Week" further honoring this famous march and its composer.

Another significant occasion was a reception and banquet tendered Mr. Sousa in Philadelphia, where he has figured prominently in the city's musical annals for a period of 50 years, which was followed by a concert at the Oprea house.

The coming concert by Sousa and his band will be under the management of Bradford Mills.

Fresh Laurels For Sousa.

Five thousand persons filled the Hippodrome, New York city, Sunday night to pay tribute to Lieutenant Commander John Philip Sousa and his band in a concert commemorating the twenty-fifth anniversary of the greatest Sousa march, "The Stars and Stripes Forever."

Wilton Lackake, representing the Lambs' Club, and Walter Damrosch, representing the Musicians' Club of America, made addresses and presented laurel wreaths by way of welcome to Lieutenant Commander Sousa on his concluding his twenty-ninth anniversary tour with his organization, during which he has conducted more than 200 concerts, while the accrued receipts amounting to more than \$700,000. This is the largest single season receipts of his career.

Mr. Sousa and his band will come to Springfield for the afternoon and evening of March 24, and will give a fine matinee to which school children will be admitted at a special rate.

Adults will be welcome at the afternoon concert, of course, and will find much to entertain and delight them in the selections played and the explanation of the working of the various musical instruments are made.

The band goes from here to Pittsburg.

FAMOUS ORGANIZATION WILL BRING NEARLY HUNDRED PLAYERS



JOHN PHILIP SOUSA.

SATURDAY, MARCH 11, 1922.

SOUZA

MEMBERS of the Women's Auxiliary of George Cuttice Post, 6, American Legion, will serve a dinner Friday evening March 24, in the American Legion club rooms, for the pleasure of the ex-service men. This will also be a compliment on the part of the Legion to John Phillip Sousa, lieutenant commander, United States Navy and leader of the famous thousand piece marine band, during war times. Mr. Sousa will be in the city to give a concert on the same evening and the dinner will be given at six o'clock preceding the concert.

Mrs. Arthur V. Bland has been appointed chairman of the occasion, and the women have planned a delicious menu, for the evening.

At the regular meeting the the auxiliary Friday evening in the club rooms, it was decided to cooperate with the Disabled War Veterans at their cabaret which will be given April 19 and 20 in Memorial hall for the benefit of a summer camp for disabled soldiers. Each member of the auxiliary pledged herself to give a homemade cake and take charge of preparing the food in the kitchen.

Almost one hundred new members were reported during the membership drive which was supposed to have closed Friday evening. The roll will be kept open for two weeks longer during which time the committee and members will solicit new members from the local women who are eligible to membership.

Sousa Refuses to Play by "Radio."

Lieutenant Commander John Philip Sousa has just refused \$110,000.00 for eleven concerts. This is the rather startling statement which headed an article in a news exchange yesterday. The offer to Mr. Sousa was for the privilege of flashing the music of his famous band throughout America by Radio, but he says he took music to towns before the radio was invented, and he will still continue to appear in person.

The New York Sun sums up the great band master and his band in this masterly way: "Sousa is an institution. His Band is an inspiration."

WITH SOUSA BAND.



Frank Carey, acclaimed the world's greatest Xylophone player who will appear here with Sousa's band.

TOLEDO DAILY BLADE
SATURDAY, MARCH 11, 1922

SOUSA AND BIG BAND COMING ON MARCH 27

Lieut. Commander John Philip Sousa and his famous band will give a concert in Toledo under the management of Bradford Mills, on March 27 in the Coliseum. Sousa has almost doubled his band in size, the organization now numbering nearly a hundred members, the largest band that ever traveled.

The soloists will include Mary Baker, soprano; Florence Hardman, violinist; Winifred Bambrick, harpist; John Dolan, cornetist; George Cary, xylophone; P. Meredith Wilson, flautist and William M. Kunkel, piccolo.

A memorable occasion in the career of Sousa was the concert given by the "March King" and his band at the Hippodrome in New York last Sunday evening, commemorating the 25th anniversary of the first rendition of the immortal Sousa march, "The Stars and Stripes Forever." One of the largest audiences ever present at the huge theater filled every available seat, standing room being at a premium.

-MARCH 11, 1922

the TOLEDO NEWS-BEE-

Sousa Is Coming.

When John Philip Sousa was offered \$110,000 a short time ago for the privilege of flashing the music of 11 concerts by his famous band thruout America by radio, he refused, stating that he had taken his music to towns before the radio was invented and would continue to do so.

The Sousa organization will come to the Coliseum for a single concert on March 27. Bradford Mills will present this attraction.

Sousa to Give Children's Matinee.

Sousa and his band will give a children's matinee Friday afternoon March 24, at Memorial Hall, and a concert for the regular audience that evening.

At the matinee various members of the band will do individual stunts, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly superintendent of schools at Pittsfield, Mass. This work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children.

Among the male soloists who will add novelty to the programs to be given by the Sousa band will be George Carey, xylophonist a virtuoso in a class by himself, playing upon an xylophone made specially for his use, an instrument of great size and startling beautiful effects.

This "largest xylophone ever made" makes possible the artist's long-cherished plan to produce impact melody of a quality and degree never before derived from this style of instrument.

The new xylophone is twelve feet long and permits the simultaneous playing of eight performers, thus constituting a "xylophone orchestra" with but one instrument.

The curious innovation in band concerts will be placed on the stage at all concerts of the Sousa Band this season, and a feature of the programs will be a "symphonic xylophone" number with eight players led by Mr. Carey. The new instrument is beautifully adorned, constructed of silver and brass, and represents an investment of over \$5,000.

Madam Gall...

Welc me for Sousa at Railroad Station

Bandmaster Will Be Guest of Honor at a Dinner
at Union League Before His Concert
Tomorrow Evening.

WHEN Lieutenant Commander John Philip Sousa steps from the train at 2 o'clock tomorrow afternoon at Broad Street Station he will be given a reception such as is rarely accorded a private citizen. The entire Navy Band from League Island will be on hand to serenade him and there will be in addition a delegation of his friends and of some of the local naval and military organizations to extend a word of greeting. The special reason for the presence of the band from the navy yard will be a desire to give recognition to the man who won distinction during the war by training the famous Great Lakes Naval Band. It will be remembered that he directed that band in this city during one of the loan drives, but, except for that occasion, he has not conducted a band here in a quarter of a century. His coming here with his own band of 100 men for a concert in the evening at the Metropolitan Opera House is an event of more than ordinary interest, and the fact that at 5.30 he is to be the guest of Walter E. Hering at the Union League at a dinner to be attended by former Governor Stuart and other prominent Philadelphians is likewise of significance as to the joy of the multitude here at his complete recovery from injuries sustained last summer in being thrown from his horse.

The concert that his band will give in the evening will contain the best selections from Sousa's extensive repertoire and will include some recent additions to his library made in Havana, where the native music had much of inspiration for him. Some of that music will be played here and it will be a complete novelty. Of course, he will have on his program his group of soloists, including Winifred Baumbrick, harpist; John Dolan, cornetist; George E. Carey, xylophonist; Ellis McDiarmid, flutist; Mary Baker, soprano, and Florence Hardeman, violinist. His new "The Fancy of the Town" is on the list. For the occasion there will be a special printed program containing a large portrait of the bandmaster, autographed by him with a few measures from "The Stars and Stripes Forever," whose twenty-fifth anniversary was observed last night at a gala concert in the New York Hippodrome. A biography of Sousa is also in the book. The band of 100 is in the pink of condition after a tour to the Pacific Coast and was never heard in such perfection as has been attained during the last six months.

The reception and banquet for John Philip Sousa tomorrow brings sharply to the mind of many and many a Philadelphian still in the "active" classification to what a great extent this world-famous and universally-beloved figure of music has figured in the lighter, gayer annals of this city in the last 50 years. Although he was born in Washington, D. C., there are many thousands of persons in and out of the theatrical and musical profession who regard him as a native of Philadelphia, so closely was he associated with the city in his younger days.

When the great Jacques Offenbach conducted an orchestra at the Centennial Exposition, in 1876, Sousa was among the violinists. Then Mrs. John Drew engaged him for her theatre (she engaged every employee after personal interview, it is told by the old-timers), and he sat for a number of years as first violin in the pit of the historic playhouse in Arch street just west of Sixth, in a day when the classic tradition was strong, and the breed of actors grew robust and full-throated on a diet of Shakespeare and Sheridan. Sousa in his spare hours taught violin, and it was not thought ridiculous that one of his pupils for two years was the leader of an orchestra for another Philadelphia theatre, Simon Hassler, who conducted in the Chestnut Street Opera House, and his brother Mark, who filled a like position farther west in the Chestnut Street Theatre, were Sousa's intimates in those days. And it was then that he shot his first one-step into the air—the march still known, still beloved and still a "best-seller" as "The High School Cadets." And Sousa does not clearly remember even to this day whether he

received \$25 or \$35 from the publisher to whom he sold it, although quite certain that a later march, "The Stars and Stripes Forever," passed the \$25,000 mark in seven months after publication, and \$35,000 before the end of the first year—these sums, that is, in royalties to him.

It was at the height of the bitter Blaine-Cleveland campaign for the Presidency, in the autumn of 1884, that Sousa's first comic opera, called "Desiree," received its premiere at what is now the Broad Street Theatre, and was then known as McCaull's Opera House. Not only was it Sousa's first operetta, but it was the first work of its class by an American composer and librettist to be staged by an impresario of standing in first-class style in the United States. The late John A. McCaull gave it a fine cast of contemporary favorites, with De Wolf Hopper therein making his debut in light opera after four or five years in "straight" comedy. McCaull was a great believer in Hopper, but less because of the latter's comic gift than because he was the possessor of a superb voice in the basso-cantante register. "Desiree" was staged by McCaull more than a year before another made-in-Philadelphia operetta, "The Little Tycoon," was mounted in the Temple Theatre, which stood in Chestnut street between Seventh and Eighth and was destroyed by fire late in 1886.

Sousa married in Philadelphia a Philadelphia girl. Here many of his famous marches were first publicly performed, and here, too, was given the first important hearing of at least one of his later operettas, "The Bride-Elect," for which J. P. wrote both libretto and score. From Philadelphia Sousa fared back to Washington to take his enlistment in the marines, that he might qualify to organize and conduct the famous Marine Band, out of which grew the present Sousa ensemble. And the annual Sousa carnival in Willow Grove calls for no underscoring here.

Soon after the United States entered the world war a group of musical Chicagoans set themselves to the task of doing something for the boys who were pouring by the thousands for training into the Great Lakes naval school at Lake Bluff, Ill. The boys were hungry for music, but required a master to teach them the way and a fund to provide the means. The commandant of the vast training school, now Rear Admiral Moffett, at length said he could afford \$2500 a year for a bandmaster of ability provided such a one should be of American birth and should be willing to enlist in the Naval Reserves. A friend in Chicago telegraphed to Sousa to ask him to suggest a good bandmaster who could and would meet the requirements. Sousa replied that he would be in Chicago in a day or two. He went there, and enlisted in the Naval Reserves, with the title of lieutenant commander, but expressed set objections to taking such an insignificant sum as \$2500 a year. "Why, I often earn that much in a day," he said. Commandant Moffett, embarrassed, falteringly asked Sousa to name a sum he would accept as pay. "One dollar a month for the duration of the war," replied the avaricious march king. The outcome is part of the story of morale and discipline and social righteousness which marked the preparation of the United States for its part in the war. Within a year the Great Lakes Band consisted of 1800 trained, efficient players, divisible into six grand units of 300 players, each unit so balanced that it was subdivisible into three units of 100 or six units of 50, in case detachments were to be shipped to many places at any one time. The Battalion Band, which was Sousa's own command, was of 318 players, and crossed the line for a Canadian drive on November 10, 1918, less than 24 hours before the armistice was signed.

When, at a rally in Chicago, an enthusiastic native arose and, raising his glass of Lake Michigan water high in the air, proposed that Sousa be adopted as a son and citizen of Chicago, the march king replied: "I thank you; but I fear you must first ask permission of the municipality of Philadelphia, which has ever been my spiritual home."

SOUSA AND SOLOISTS WITH HIM



JOHN PHILIP SOUSA



FLORENCE HARDEMAN

Valentino in the Cast at Stanley

Dorothy Dalton as "Moran"—"Turn to the Right"—"Miss Lulu Bett" at Arcadia.



GEORGE CAREY

RODOLPH VALENTINO and Dorothy Dalton are the fea

which she has drudged for years. Wilson is seen as a spinster, who lives in the home of her sister and brother-in-law as a sort of servant. She takes part in a mock marriage ceremony to discover that she is not only married, but that her husband already has a wife. Then her troubles begin. Neil Cornish, a teacher, loves her, and driven to desperation by her brother-in-law's conduct, she wrecks the furniture and leaves her home forever, eventually to find peace and happiness with her sweetheart. Miss Wilson was the outstanding figure in "What Every Woman Knows," "Mid-Summer Madness" and "Lost Romance," three De Mille productions. Milton Sills, who scored in "The Great Moment" and has won a host of admirers by his artistry in other pictures, plays opposite Miss Wilson, and Theodore Roberts, Helen Ferguson, Mabel Van Buren, May Graci, Clarence Burton, Ethel Wales, Charles Ogle and Taylor Graves are in the cast.

IN THE REALM OF MUSIC

Mr. Gatti-Casazza Renews His Contract With the Metropolitan Opera.

By Frank H. Warren.

All speculation as to Mr. Gatti-Casazza's activities at the expiration of the next opera season, when his present contract as general manager of the Metropolitan Opera Company expires, was set to rest yesterday by an announcement of the Board of Directors that the impresario has been re-engaged for another three years' term, i. e., until the close of the opera season 1925-26. Mr. Gatti gave out a letter from Otto H. Kahn that said many nice things of the impresario's record, "characterized," it read, "by steadfast adherence to high artistic standards, by undeviating maintenance of the dignity and prestige of the great institution confided to your care, by admirable administrative capacity and by the emphatic approbation of the opera-going public as attested by an attendance that has kept increasing steadily from year to year."

Beyond this announcement, Mr. Gatti, maintaining his custom, was silent in all languages.

Yesterday's concerts were of high standard and generally well attended. Mr. Damrosch and his New York Symphony Orchestra regaled an Aeolian Hall subscription audience with Dvorak's "New World" symphony, Debussy's "Iberia" and Bach's Brandenburg Concerto, No. 5, for piano, flute and violin to string orchestra accompaniment. Mr. Slioti, who made the concert arrangement of the piece, which is in three movements, played the piano, and quite caught the Bach spirit.

One is certain of artistic results and consequent enjoyment whenever Harold Bauer, pianist, and Pablo Casals, cellist, combine their talents in recital. It is hard to see where their playing of the Beethoven programme given in Town Hall could have been bettered. This is music in its best estate.

Jascha Heifetz, imperturbable and imposing, gave another recital in Carengie Hall. Mr. Heifetz's music has charms to soothe the biggest audience and his auditors raptly hung on every note.

Sousa and his band in the course of their continental peregrinations stopped off at the Hippodrome last evening for a single concert. It was a royal "welcome home" for the noted bandmaster, every seat, apparently, having an occupant. The occasion received special notice inasmuch as Sousa's famous march, "Stars and Stripes Forever," is in process of observing its twenty-fifth birthday. Accordingly, the Musicians' Club sent a wreath and a speaker, the Lambs did likewise and the Keith Boys' Band of 300 players were on hand to help swell the finale of the stirring march. The effect upon the audience of this outburst of oratory, lights, splendor and sound savored of war times. Mr. Sousa's band is a good one. It maintains a sonorous, accurate tone, plays with rhythmical precision and has clever individual performers. It probably could play without a leader.

Sousa introduced a number of his new marches, but they do not compare with the better known older pieces.

The best thing about the production of "Loreley," which the Metropolitan gave for the first time in its history last Saturday afternoon was the performance itself, with especial reference to the singing of the principals. And we would give first honors to Giuseppe Danise, the baritone, for his excellent Hermann, a sort of meaningless part that kept him walking in and out of the scenes, getting nowhere, and then always too late. Claudio Muzio as Loreley did not exactly suggest a fairy water sprite and there was little enough of the dramatic in the character for her to get hold of, but she handled the music with assurance and skill, being thoroughly familiar with it. Mr. Gigli, as Walter, had another of those mournful parts that involve him with two women, pouring out his heart to each in turn; that tangled him up in another bridal procession; that had him upset by a funeral cortege, and that, finally, brought him to suicide in the Rhine. All this gamut of emotional feeling is a little beyond the tenor's dramatic resources, but the music that goes with it is not. Seldom has he sung so well here, with such variety of expression and with such dramatic power. Marie Sundelius as Anna did her small part acceptably and Mr. Mardones did not neglect his few vocal opportunities.

This opening reference to the cast reverses Mr. Gatti-Casazza's theory of reviewing, to wit, that a reporter's first duty is to tell how the audience accepts a new work. Bene. Much might be said on both sides. Un-

questionably there were those who were unconvinced. But on the word of ushers, doormen, box office, citizenry and others and from overheard remarks the opera found high favor, and, if applause is to be reckoned as of value, there were frequent evidences of approval. While the work has its dry spots, it is dotted with solos, duets, choruses, ballets, changing stage pictures and effective episodes in sufficient profusion to account for Saturday's sustained interest. There might be singled out the first act duet between Walter and Hermann, Loreley's aria, her duet with Walter, the change to the home of the Rhine maidens, a striking stage picture, although there was little illusion in the attempt to show the nixies swimming; the second act bridal procession with its collection of medieval costumes, the Rhine castle towering overhead and the river in the distance; the ensuing ballet and the appearance of the crimson-clad Loreley rising from her rocky abode, and the final scene between Loreley and Walter. Outside of the two stage settings mentioned, however, the scenery is far from impressive. It has the old fashioned stamp. And, although the musical passages referred to came as welcome messengers, the composer, Alfredo Catalani, never appears to attain distinction or marked originality in his score. He misses the big emotional moments and shows small imaginative grasp of opportunities. The music goes along fluently and easily, leaving no phrase behind it for the memory to conjure up. Its strain is in keeping with the composer's sad life. He was an unfortunate who died a consumptive and never while alive knew a success. He might have changed the scene of his story from the Rhine to his native Po, which a poet has described as "remote, unfriendly, melancholy, slow." So with this music.

DANCE HALL SCORED AT PROTEST MEETING

Priest Says It Degrades Women and He Will Fight It.

A mass meeting to protest against the opening of the "Chelsea Dance-land," a dance hall, which it is proposed to run on the same block with St. Columba's Church and School, No. 331 West 25th Street, was held at the church last night. At the protest of the church the license of the dance hall has been held up by Commissioner Gilchrist. A petition protesting against the dance hall has been signed by more than 5,000 persons.

Among the speakers at the meeting were: Oscar Ehrhorn, Secretary of the National Republican Club; Samuel Epstein, President of the Board of Trustees of the Emunath Israel Congregation; Thomas F. Burchill, Assemblyman; Anthony F. Burke, William Kavanaugh, Chief Clerk of the District Attorney's office; Patrick H. Bird, President of the Horatio Seymour Tammany Club; the Rev. Thomas A. Thornton of St. Columba's Church, and William E. Murphy, Presiding Chairman.

Father Thornton said the moral death of many a young woman had taken place and would continue to take place in dance halls and he would fight this dance hall as long as it existed.

PUBLIC LEDGER—PHILADELPHIA,

TUESDAY MORNING, MARCH 7, 1922

The Man Who Makes 'Em March



From Manila to Manhasset, from Camden to Cathay, John Philip Sousa has 'em all stepping to march measures such as never before were conceived by cadencing composer. Nothing can produce a sanguinary surge in peace or stimulate and sustain spirits jaded by combat like the cymbaled tintinnabulations of a Sousa march. It's all music and it's all American.

Prohibition as Not Enforced No Comedy, a Tragedy, Sousa Says

Great Bandmaster Says He Sees Drinking of Whisky Everywhere—Permitting of Light Wines and Beer the Solution, He Thinks



Lieutenant Commander John Philip Sousa, the "March King," greeted by Walter E. Hering yesterday on his arrival in this city

John Philip Sousa is the latest recruit in the ranks of the students of prohibition. He has not forsaken his study of music, but he has turned his very sharp eyes and his musically attuned ears on the enforcement of the Eighteenth Amendment in the months of travel that carried him virtually throughout the United States.

His conclusion is that prohibition is not a farce but a tragedy.

Wearing his uniform of lieutenant commander in the United States Navy, the march king received a tumultuous welcome when he arrived at 2 o'clock in Broad Street Station. Strains from the Navy Yard Band' competed most successfully with variegated sounds from a shed full of locomotives. Hundreds of Mr. Sousa's admirers assembled about the station gates and formed a lane through which he passed.

James Francis Cooke and Walter E. Hering accompanied him to the Union League. Mr. Hering was host there at a dinner for Mr. Sousa preceding his band's concert last night in the Metropolitan Opera House, the first concert given in this city by Mr. Sousa in many years.

"What impresses me most about America," said Mr. Sousa in an interview at the Union League, "is the tragedy of prohibition. I am a dispassionate observer, in as much as I am a very light drinker. Nothing could induce me to take a drink between meals. That now seems to be the great national pastime.

"I feel peculiarly qualified to comment on prohibition, or rather the lack of it, as my business for years has taken me throughout the Nation. I have been interested in my own observations. I also get members of my band to tell me what they see.

"Everywhere there is whisky drinking. Whenever I am entertained, and that is practically every night, I find that the whisky bottle has supplanted light wines on the tables. There is no middle ground to drinking nowadays. Every one who drinks is drinking 'hard stuff.'

"In hotels everywhere men gather to drink. Four or five of them take a room together. The next morning you find a dozen empty whisky bottles outside their door.

"I am not protesting against prohibition. I am deprecating its tragic failure. Real prohibition would be an asset to my business, as drunken men do not go to concerts. In a year or two something is bound to be done about it. The Government will refuse to be blinded. The sale of light wines and beers probably will be sanctioned. Keeping from Peter to get Paul drunk is going to be ended.

"It might be well for the State and Federal Governments to license drinkers. If one without a license took a drink he could be sent to jail. A few committals would put a stop to treating those who did not hold licenses."

From prohibition Mr. Sousa turned his attention to jazz music, laughingly

SOUSA'S CONCERT CHARMED FATHERS

Old Airs Given With Such Effect That Great Audience Is Delighted

Father had his night at the Metropolitan Opera House last night when John Philip Sousa and his band of 100 pieces played all the tunes that father is allowed to put on the phonograph only when mother and the daughters have gone out for the night. For once in his life father had a chance to hear "music as is music," and so enthusiastic were all the fathers and so generous was the March King that it was 11 o'clock when the bandsman called it a night.

"The Stars and Stripes Forever," "El Capitan," the "Field Artillery March" and all the marches that have made Sousa's name a household word on every continent were on the program. That is, strictly speaking, not on the printed program, for the printed numbers were the filler for the ever-delightful encores, of which there were many.

Almost every one who ever heard Sousa at Willow Grove was there, too.

The feature of the program, aside from the ever-popular marches, was a new composition by the lieutenant commander, entitled "The Fancy of the Town," a pot-pourri of songs that were sung and whistled in every cabaret before jazz came into its own. The medley began with "I Love a Lassie," played so realistically that the audience half expected to see Sir Harry Lauder come prancing from the wings. Then followed in quick succession in the same composition "A Little Love," a tango; "Tipperary," "End of a Perfect Day," "Poor Butterfly" and "Over There," the last played so spiritedly that the audience applauded long before the number was concluded.

and coming to a joy.

HEINZ TOMATO KETCHUP

declaring that "the Lord intended me to be a composer and not a jazz artist."

Exactly six months ago yesterday Mr. Sousa met with a serious accident when riding horseback near Willow Grove, where he was giving a series of concerts. His horse ran away and threw his rider into a pile of rocks, bruising muscles and shattering nerves in the conductor's left shoulder and arm. He was laid up ten weeks.

Since that time Mr. Sousa has completed a 20,000-mile trip in this country and also has toured Canada, Cuba and Mexico. A doctor and valet travel with him as he cannot raise his left arm as high as his chest.

"I am now the greatest one-armed conductor in captivity," he said yesterday. "But in two more months I expect to be back in the hunting and riding game."

\$2500 in Hosiery Stolen

Silk hosiery valued at \$2500 was stolen early yesterday morning from the Tioga Knitting Mills, 950 North Eighth street. The robbery was discovered by a watchman shortly after 5 o'clock, when he found a rear door had been forced open.

Then came an encore, "Love Nest," played with variations from "Lohengrin"; "Home, Sweet Home," and obligato by a cuckoo clock, all in a screamingly comical fashion that set the audience in a roar.

Two other selections were new, a suite called "Camera Studies," in three phases, that led with "The Flashing Eyes of Andalusia," a piece in the Carmen manner with considerable verve and color, and a march, "On the Campus," a lively air that may become as popular as some of the older ones.

John Dolan with his cornet played "Carnival of Venice" with "Lassie of Mine" as an encore; Miss Mary Baker sang "The Wren"; Miss Florence Hardeman played on her violin the Vieuxtemps' "Rondo from the Second Concerto," and "Souvenir," and George Carey, an agile young man on the xylophone played Mendelssohn's "Rondo Capriccioso."

Of the more serious pieces the band played Goldmark's overture, "In Spring Time," for the opening number, and the finale from Tchaikovsky's "Fourth Symphony" to conclude the first half of the program.

At the intermission four huge baskets of flowers were handed across the footlights to the conductor and he remarked dryly: "It looks like a very fine night for the florists."

The playing of the "Stars and Stripes Forever" marked the twenty-fifth anniversary of the composition of that march, and this week every vaudeville house on the Keith circuit will play it as an overture at every performance.

THE SCRANTON TIMES.

WEDNESDAY, MARCH 8, 1922.

SOUSA'S BAND PROVIDES GENUINELY FINE PROGRAM

GREAT AUDIENCE HEARS "THE MARCH KING" AND HIS FAMOUS ORGANIZATION PLAY AT ARMORY.

Lieutenant Commander John Philip Sousa and his band of 100 pieces played in concert last night at the 13th Regiment armory to an audience so large that it hadn't begun to be seated when the time for the opening number arrived. He provided one of the most genuinely enjoyable evenings in the musical history of Scranton.

"The March King" was feeling fit, and played as encores several of his most noted compositions. He played a good many encores, but not enough to satisfy the overwhelming majority of his hearers, and these would have stayed in the hall as long as the music continued.

The first number on the program was a Goldmark overture, "In Spring Time." A lively march was the first encore, and then John Dolan stepped forward to play the cornet solo in Arban's "Carnival of Venice." He did it splendidly.

A suite, "Camera Studies," made up of three numbers, "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball" came next, followed by Benedict's, "The Wren," sung by Miss Mary Baker. Miss Baker's work was excellent, and the success of her number owed not a little to the flute obligato by R. Meredith Wilson.

The first part of the program ended with the finale from Tchaikovsky's Fourth (F Minor) symphony.

"The Fancy of the Town," a blending of tunes popular within the last few years, went well with the audience. The bandmaster showed great skill in the original passages that filled the intervals between the several old popular songs. Mendelssohn's "Rondo Capriccioso" is not often played as a xylophone solo, but George Carey played it so last night, and played it well. After an encore, the band played the new march, "On the Campus." Miss Florence Hardeman played Vieuxtemps' "Rondo From Second Concerto," proving herself a violinist of exceptional ability, and "Turkey in the Straw," a cowboy breakdown transposed by Gulon.

Among the most popular of the encores were Sousa's "U. S. Artillery," "Bullets and Bayonets," "Stars and Stripes Forever" and "Sabres and Spurs" marches. "Love Nest," an encore number into which he introduced many variations, made a great impression.

Ed. M. Kohnstamm arranged the concert.

FAMOUS SOUSA BAND GIVES 'FAMOUS' CONCERT

Rarely are we given the meritorious musical treat we so richly enjoyed last night by the great Sousa and his band. For two solid hours there was poured forth a steady stream of some of the most ravishing music one could wish to hear from a band.

In this stream there were tricklings of music of the most noble and impressive kind as well as shoots of the light and airy rag. The latter however, was not very much in evidence.

The program provided by Sousa was ingeniously contrived, for it was full of variety and of a sort to satisfy and please the tastes of every kind of music lover.

The band itself consists of about eighty men, each one a master on his particular instrument. This was demonstrated by a few of the players who rendered solos. The attacks, releases, crescendos, diminuendos, and all phases of shading was done

to a turn. There was an even balance of tone color, a good blend of parts which of course assured good renditions. From the opening of the first number until the notes of last piece faded away there was not let up except for a short intermission at the close of the first part. Mr. Sousa's conducting is business-like and at the same time is graceful and precise. The tremendous and enthusiastic applause of the great crowd present affected him but little for he proceeded with the program with humorous abandon. In a few of the selections the band displayed exceptional finesse and polish. The delicacy of some phrases, the emotional appeal and tenderness of the renditions were indeed remarkable.

In other selections the tone volume of the band was amply demonstrated. There was a gradual

growth from the faintest tone, little by little, up to the apex of crescendos where the band burst forth in thunderous volumes.

In the "Melange" and the encores following, there was displayed a considerable sense of tone humor, especially was this so in "Good Night, Ladies." All these selections were very cleverly given.

Mr. John Dolan who presented a cornet solo, demonstrated his familiarity with that instrument. His tripple tonguing and counter melody playing were brilliantly given. There are only a few such players as John Dolan.

Miss Mary Baker, a soprano of some note, sang "The Wren" in good voice and style. Her singing impressed us favorably. She was compelled to respond to an encore and then another. Miss Baker gained in confidence and freedom of voice as she sang on. Her waltz song was a treat.

Mr. Howard Goulden played a xylophone solo wonderfully well. The speed of his wrists and arms and the accuracy of his technic were remarkable. He responded to the waves of applause by giving us the ever enjoyable "Humoresque."

Miss Florence Hardiman, the violinist with Sousa, revealed exceptional and artistic ability in her "Rondo" from "Second Concerto by Vieuxtemps. Her playing made an

THE WILKES-BARRE RECORD,

THURSDAY, MARCH 9, 1922

Sousa's Band Concert

There seems to be magic and magnetism in the name Sousa for the American people. Where Sousa is, the music loving folk want to be. Sousa's present tour through the United States is a veritable triumph and his concert at Irem Temple last night was no exception.

The spacious auditorium was packed to standing room with folk brim full of enthusiasm for every thing that appeared on the program. And the program was a mixture of musical morsels from the sublime to the hilarious and humorous. That the musical spread prepared by the marching king was hugely enjoyed was evidenced by the spontaneous and enthusiastic outbursts of applause following every selection, even so great or so small.

Those who heard the famous Sousa at the matinee and concert last night need no further evidence to convince them of his great popularity, as a band master and composer here and abroad. In many of the selections last night the band rivaled the orchestra in pictorial and descriptive utterance and expression. So natural and realistic were some of the programmatic imageries the whole audience was stirred to ripples of laughter. In others, the militaristic spirit was so accentuated, one felt the impulse to the limit. Other selections again, were so clothed with refinement and grace that the audience was moved to the utmost attention and breathless silence.

In the overture "In Spring Time," by Goldmark, and the finale movement from the "Fourth Symphony," by Tschalkowsky, the band glittered in all its glory. In these, the unison passages by the wood wind and again by the trumpet choirs were like one instrument, so unanimous were they in technic and precision. The band as a whole, in balance, ensemble, technic, expression and finish, is not wanting.

While this is true of the organization as a whole, it is also true of several individual members as evidenced by the solo selections given. John Dolan, who rendered a cornet solo, exhibited a wonderful command of that instrument in his rendition of "A Carnival of Venice." His triple-tonguing and breath control were marvelous. In some passages he played a duet with himself. Mr. Dolan responded graciously to an encore, playing "Lassie Ommé." The second verse of this was played with mute, which was very effective.

Miss Mary Baker, the soprano soloist, gave a splendid account of herself in "The Wren," by Benedict. The beauty of this solo was richly enhanced with a flute obligato by Meredith Wilson. Miss Baker has a voice of power and loveliness, and under good control. Her singing made a big appeal, for she was obliged to respond to two encores.

In the absence of George Carey, who was scheduled to play a xylophone solo, Howard Goulden, his associate on this instrument, consented to take his place on the program. If Mr. Carey is any better than Mr. Goulden, we would sacrifice a good deal to hear him. Mr. Goulden's technique was marvelously accurate.

Miss Florence Hardeman rendered a violin solo, playing "Rondo" from second concerto by Vieuxtemps. Miss Hardeman's selections were brilliantly rendered. Her bowing, double stopping, pizzicatos, harmonics and finger work were exquisite.

The concert was brilliant in every way.

THE DAILY HOME NEWS

New Brunswick, N. J.

Friday, March 10, 1922

SOUSA AND BAND SCORE HEAVILY AT TALL CEDAR CONCERT

Lieutenant Commander John Philip Sousa and his famous band scored heavily at Reade's State Theatre with a varied concert program last night. While the spacious and handsome playhouse was not crowded, a large and representative assemblage enjoyed a rare musical treat. The applause was so enthusiastic that the well-known band conductor graciously and generously responded with two and three encores after each selection.

The soloists were just as eager to please as the band and also responded with encores. The soloists were John Dolan, on the cornet; Miss Mary Baker, vocalist; George Carey on the xylophone and Miss Florence Hardeman, a violinist of unusual ability. Their work left nothing to be desired.

The band program was varied with classical selections and popular tunes and melodies, including "The Love Nest" with variations of the conductor's own composition. But no one selection pleased more than another. In the entire offering all sorts of musical combinations were rendered. The overture number, "In Spring Time," during which bird-like passages were effectively introduced; the finale from the "Fourth Symphony" and "On the Campus," Sousa's new march, were among the big hits.

In the afternoon an entirely different program was rendered and pleased another large audience.

Mr. Sousa was delighted with the reception and the New Brunswick Forest, No. 12, Tall Cedars of Lebanon, under whose auspices the affair was given, is likewise satisfied with the results of its efforts in bringing this nationally known organization to this city.

The number of automobiles parked on all blocks in the vicinity of the theatre was probably the greatest ever assembled for an affair of this kind in this city.

THE WASHINGTON TIMES,

TUESDAY, MARCH 14,

SOUSA'S BAND DELIGHTS HUGE CONCERT CROWD

Noted Conductor Introduces Some Novel and Humorous Instrumental Tricks.

Sousa and his band delighted a large and enthusiastic audience at the National Theater yesterday afternoon with a concert of high quality and a bagful of instrumental tricks.

Besides being a band concert such as only the March King knows how to conduct, it was simultaneously a novel and delightful divertissement, replete with unexpected touches of fantasy and humor. There were many occasions on which the capacity audience burst into laughter over the appropriate and amusing interpolations in well-known compositions.

The popularity of the program was attested by the repeated salvos of applause, which evoked a dozen or so encores. Another tribute was evidenced by the fact that the audience remained until almost 7 o'clock to hear No. 10 on the program, "Washington, D. C., March," written by Miss Julia Rogers, secretary of the Congressional Club. This march, published first in The Washington Times, February 26, was received with sustained applause and the composer was warmly congratulated.

The program ran almost the entire gamut of musical composition, including medleys of popular airs, given the inimitable Sousa touch in arrangement; caprices, ballads, Tschalkowsky's "Fourth Symphony," Goldmark's "In Springtime" and, of course, many of Sousa's own stirring martial airs.

The violin solos by Miss Florence Hardeman, vocal selections by Miss Mary Baker and cornet and xylophone solos by John Dolan and George Carey, respectively, were enthusiastically received. Each of the soloists was called upon for two or more encores.

Three of the unusual numbers by the band were "Keeping Step With the Union," Sousa's latest march, dedicated to Mrs. Harding; "Love Nest," the March King's grouping of a number of popular melodies which told a story of courtship and married life, and "United States Artillery March," by Sousa, given in such an effective manner as to almost visualize an artillery duel.

Because of the interpolations and fantastic touches, you can come pretty near seeing what Sousa is driving at when he leads and his band plays.

THE ENQUIRER,

CINCINNATI,

MARCH 20, 1922

SOUSA'S BAND CONCERT.

A large number of lovers of band music and admirers of America's foremost bandmaster went to Music Hall last night to be entertained by John Philip Sousa and his corps of players. They were not disappointed. Neither Mr. Sousa nor his band has lost any part of the quality which has made them famous; indeed they elicited the usual great enthusiasm from their hearers.

A happily chosen program was played with characteristic vigor and expression. From single reeds to percussion, Mr. Sousa has developed an organization capable of playing the most stirring or the most touch-

ing music. These high qualities adequately were displayed last night at Music Hall, as well as at the East High School Auditorium yesterday afternoon. In each instance there was played a band concert somewhat higher in scale than the usual band concert—a definitely artistic achievement.

Mr. Sousa introduced two new compositions into his program. The first was "The Fancy of the Town," an arrangement of airs popular during the decade just past, which was accorded an enthusiastic reception. The other new number may be compared with the "March King's" many military march successes. It is called "On the Campus," and is written in vigorous vein, typical of the great bandmaster.

Miss Florence Hardeman, as violin soloist, justifies Mr. Sousa's high opinion of her. She played with a pleasing exhibition of talent, technique and power, two movements from the Concerto in F sharp minor by Vieuxtemps. Miss Hardeman, who is a Cincinnati girl, adds luster to a staff of capable artists surrounding Mr. Sousa. Miss Mary Baker, soprano soloist, pleased her hearers, as did George Carey, soloist on the ever popular xylophone.

On the whole, one could not leave the concert save with ears full of stirring sound, and an intense admiration for Lieut. Commander John Philip Sousa and his band. J. W. L.

THE OHIO STATE JOURNAL, COLUMBUS,

MONDAY MORNING, MARCH 27, 1922.

SOUSA, the great band master, was at the Hartman last evening and it was to a large and appreciative audience this ever popular artist and his band played.

Misses Mary Baker and Jeanette Powers, Mr. John Dolan and Mr. George Carey were the assistant artists for the occasion and added much to the interest of the program.

The program opened with an overture, "In Spring Time," and the descriptive theme was very clearly given.

Sousa's suite of camera studies was another delightful number. The finale of the first part of the program was Tschalkowsky's Fourth Symphony, and though perhaps not the most popular number, it was undoubtedly the most exquisitely done.

The second part of the program was made up of popular tunes and marches. Sousa still conducts with the same fire and accuracy and the enthusiasm of the Sunday night crowd proved conclusively that in no way has this great band master lost the popularity that rightfully belongs to him.

CINCINNATI COMMERCIAL TRIBUNE, MONDAY, MARCH 20, 1922.

Audiences Display Enthusiasm as Sousa Gives Two Concerts

John Philip Sousa, the famous bandmaster, and his men gave two concerts in the city yesterday in the auditorium of the East High School in the afternoon and at Music Hall in the evening. The large audiences and abundant enthusiasm evident on both occasions indicated that the distinguished bandmaster is as potent as ever in entertaining and pleasing his audiences.

While the two programs varied in their composition there was no difference in their manner, which was what one has become accustomed to expect of Sousa—spirited melody, stirring rhythms, thunderous climaxes and golden-toned instruments. One or two classical numbers were mingled with popular airs, but even these were touched by the famous bandmaster's characteristic style. Although the scheduled numbers were uproariously received, it was the encores—not one, but two and sometimes three of them, which included such favorites as "The Stars and Stripes Forever," "El Capitan" and "Bullets and Bayonets" that the applause fairly made the rafters ring.

Sousa was assisted by a capable quartet of soloists—Miss Mary Baker, soprano; Miss Florence Hardeman, violin; John Dolan, cornet, and George Carey, xylophone.

Of these Miss Hardeman received the greatest share of interest and applause. A former student of the College of Music, this gifted young violinist is looked upon very much as a Cincinnati. That she has admiring friends here was shown by the immense cluster of American Beauty roses handed over the footlights at the conclusion of her first number, a movement from Vieuxtemps' "F sharp Minor Violin Concerto." In this number Miss Hardeman displayed the big tone, facility of execution and brilliancy of style which have made her one of the foremost of American violinists. After a ringing applause she responded with a Denza number and Schubert's "Traumerel."

Miss Mary Baker is a capable young singer, endowed with a soprano voice of pleasing quality and a stage presence of much charm. After her number, Benedict's "The Wren," she responded with an encore.

Mr. Dolan and Mr. Carey, artists in their line, added greatly to the interest and variety of the program by their specialties.

EVENING SUN, BALTIMORE,
WEDNESDAY, MARCH 15, 1922.

MUSIC

By J. O. L.

Sousa And His Band.

John Philip Sousa and his splendid band gave a striking concert last evening at the Lyric, which scarcely held the great crowds of people eager to hear the popular players. The house was entirely sold out, the number of chairs in the boxes doubled and many listeners stood throughout the evening.

From a purely musical point of view, there is always some question as to the absolute values of a band concert under a roof. Such things should be heard out-of-doors, under "the blue canopy of heaven," where there is less reverberation, less concentration of sound. But the Sousa band is a very delicate instrument, finely trained, precise and thrilling, with an extremely rich quality of tone, a tone that is sonorous and beautiful. The men play with an unusually rare appreciation of dynamic variety, and while the wind choir, which is very large, does not entirely simulate the timbre of the strings in such works as Goldmark's "Spring" overture, the last movement of the Tchaikowsky Fourth Symphony and the compositions of that ilk which were on the program, yet it so nearly simulates this tone quality as to be unexpectedly satisfying. Some of the greater classic numbers, therefore, were played with fine understanding and verve.

It is in the "descriptive" pieces, the trick numbers and the March King's own compositions, however, that the instrument is heard at its best, as in these pieces its playing more nearly achieves the ideal for which a brass band exists. The Sousa marches aroused the audience to the highest pitch of enthusiasm, and numerous encore pieces were demanded.

At intervals various solo numbers were introduced. John Dolan gave a cornet solo, Mary Baker sang several arias, George Carey played the Mendelssohn "Rondo Capriccioso" on his xylophone and Florence Hardeman gave some violin numbers.

SUN, BALTIMORE.

MARCH 15, 1922.

SOUSA OPENS BATTERY
OF BIG MUSIC AT LYRIC

"March King" And Band Cause
Tempestuous Evening On Both
Sides Of Footlights.

SOLO NUMBERS ON PROGRAM

"The Fancy Of The Town" And
"On The Campus" Are Received
With Enthusiasm.

John Philip Sousa and his band last night tried their best to drown an almost capacity audience at the Lyric in an ocean of music, but failed even to assuage their thirst, as he could not be expected to give more than three encores after every number on the program.

The "march king" was in his glory and apparently had everything in his band except a few "busy berthas." Their place was well supplied by a battery of big tubas, bass horns and drums. "Bullets and Bayonets" was excellent, but the audience demanded more. Then the "U. S. Field Artillery" was played with a genuine pistol "obligato," and yet the audience demanded more. It seemed that only cannon would give satisfaction.

Tempestuous On Both Sides.

It was a tempestuous evening, on both sides of the footlights, the culmination of the tempest being in the finale of Tchaikowski's "Fourth Symphony" when the audience was left fairly gasping for breath. And it was not cacophony. The master of the baton rode the storm with surety and calmness. He was economical in his gestures, but he got his effects.

Solos On Program.

There were several solo numbers. John Dolan exhibited the remarkable flexibility of his cornet in Arban's "Carnival of Venice." Miss Florence Hardeman gave Vieuxtemps' "Rondo from the Second Concerto." Miss Mary Baker sang Benedict's "The Wren," with a flute obligato by R. Meredith Willson, and two encores besides. George Carey played Mendelssohn's "Rondo Capriccioso" as a xylophone solo. The harp of Miss Bambrick, the woman member of the band, could be heard at intervals.

There seemed to be but one regret, in addition to the regret that the concert could not continue indefinitely. This regret was that no solo was played or the huge bass tuba, which was the cynosure of all boyish eyes.

Two of Sousa's new pieces were received with enthusiasm, being a melange called "The Fancy of the Town" and a new march called "On the Campus." Other program numbers included Sousa's suite of "Camera Studies," Goldmark's "In Springtime" and Gounod's transcription

BALTIMORE NEWS

Wednesday, March 15, 1922.

VIGOROUS PROGRAM
BY SOUSA'S BAND

His Own Compositions And
Classic Numbers Please

By W. G. OWST

The advent of Sousa and his Band is invariably an occasion for a demonstration of the public's love and appreciation of popular music, or of music presented in a popular form. Not that the music need be of the jazz variety, but rather of that style which consists of marches and some few works of classic origin. However, to insure the element of real popularity, the various compositions must be played by a band that is a military band, as distinguished from the more colorful orchestra. And the band must be voluminous in tone and vigorous in tempo. These qualifications were much in evidence last evening upon the occasion of the appearance of the renowned band-master and his men at the Lyric.

Plenty Of Volume.

The organization is really a remarkable one of its kind, particularly in its powers of attack. Volume there was a plenty and occasionally noise, produced by strange and weird devices, but the leader showed also, that his band was capable of producing good tonal contrasts. The extremely forceful passages struck one as being rather overpowering in a closed hall, while they would be much more stirring in the open air. Encore numbers there were in profusion, but Sousa obliterated the impression of a too lengthy program by permitting no pauses between numbers.

Among the classic numbers on the program were Goldmark's "In Spring Time" Overture; Finale from Tchaikowsky's Fourth Symphony; Mendelssohn's "Rondo Capriccioso" and "Rondo" from Vieuxtemps' Second Violin Concerto. The remainder of the program and most of the extras were largely devoted to Sousa's compositions.

Exhibition Of Velocity.

The cornet soloist, John Dolan, exhibited splendid breath control, a good tone and fluency of execution. The xylophone player, George Carey, gave a great exhibition of velocity. Miss Mary Baker, soprano, and Miss Florence Hardman, violinist, numbered many admirers of their work among the audience.

BALTIMORE AMERICAN,
WEDNESDAY, MARCH 15, 1922.

Big Crowd At Lyric
Thrills To Rythm Of
March King's Airs

Sousa And His Band Present
Typical Program—Mary
Baker Is Solist.

By RICHARD H. PRATT, 2D.

All our carefully assumed musical highbrowism was shattered when Sousa played upon his band to a Lyricful of ecstasy last night. His music for the muscles. It plays over the body like a heavy surf, but it is bad stuff to take internally. We were thrilled at his marches while they were beating upon our ears and flexing our feet, but now, less than an hour after the experience, the thought of them leaves us cold. Such is the fate of bombast and fustian, however persuading. Its rhythm reigns for a moment, but it doesn't give you anything to bring away.

The Commander conducts with an economy of gesture that makes Dr. Karl Muck's in comparison seem like the heroic gyrating of Mr. Coates. The most stimulating thing he does in the way of visible directing is a sort of "Arms Forward—DOWN—one, two, one, two" setting-up exercise. He utterly ignores his woodwind and his brass. His mind is on his battery, whence cometh all his effects. His band plays just as well while he is sitting at their feet resting as it does while he is at his desk, which shows, no doubt, the perfection of his drilling.

The concert last night existed for us solely for the marches. When the Lyric platform was lined with four fifes, six cornets and six trombones hurling at our orchestra chair the glorious banalities of "The Stars and Stripes Forever" we became an unresisting mass of Americanism. It was wonderful.

The rest of the program was just so much baggage. Mary Baker, a soprano but not a coloratura, sang some coloratura arias; Florence Hardeman played passably the Rondo from

MORNING HERALD,

HAGERSTOWN, MARYLAND.

PROF. BUYS DIRECTS
PLAYING OWN NUMBER
BY SOUSA'S BAND

Striking Concert at the Mary-
land Theatre—Beautiful Clas-
sic Numbers.

A striking concert was given at the Maryland Theater yesterday afternoon by John Philip Sousa and his splendid band. A good sized audience was present.

A feature of the program was the playing of "The Gateway of the South," dedicated to Hagerstown and written by Prof. Peter Buys, director of the Municipal Band. Prof. Buys himself directed the musicians in the playing of this number. Prof. Buys was greeted with prolonged applause.

The organization is really a remarkable one of its kind, particularly in its powers of attack. Volume there was a plenty and occasionally noise, produced by strange and weird devices, but the leader showed also, that his band was capable of producing good tonal contrasts. The extremely forceful passages struck one as being rather overpowering in a closed hall, while they would be much more stirring in the open air. Encore numbers there were in profusion, but Sousa obliterated the impression, of a too lengthy program by permitting no pauses between numbers.

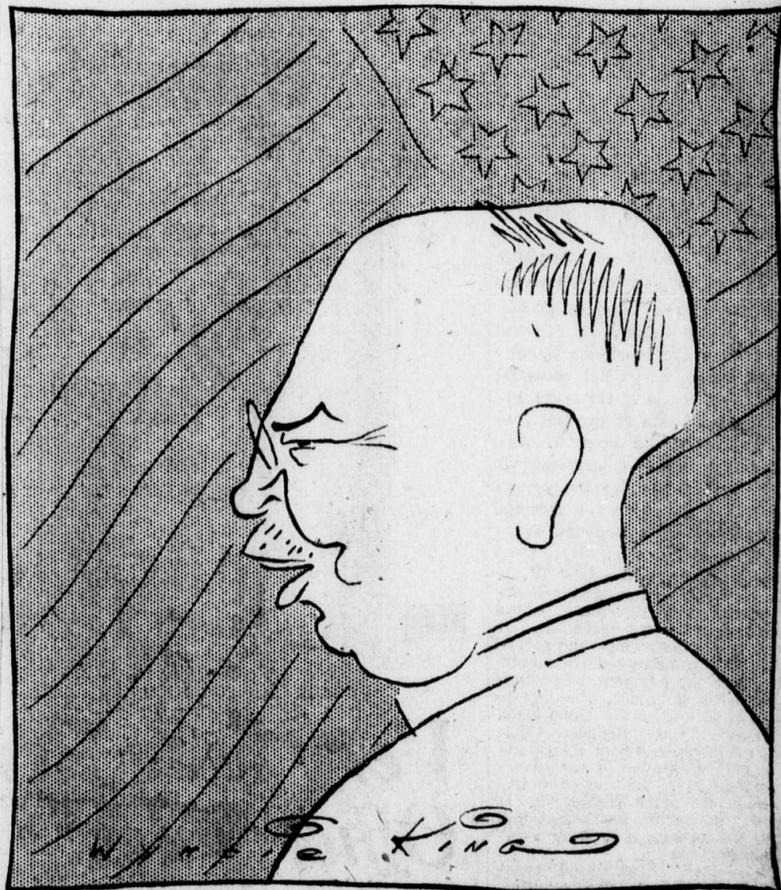
Among the classic numbers on the program were Goldmark's "In Spring Time," Overture; Finale from Tchaikowsky's Fourth Symphony; Mendelssohn's "Rondo Capriccioso" and "Rondo" from Vieuxtemps' Second Violin Concerto. The remainder of the program and most of the extras were largely devoted to Sousa's compositions.

The cornet soloist, John Dolan, exhibited splendid breath control, a good tone and fluency of execution, and Miss Mary Baker, soprano, Miss Florence Hardman, violinist, numbered many admirers of their work among the audiences.

Proctor Ledger

MORNING, MARCH 7, 1922

The Man Who Makes 'Em March



From Manila to Manhasset, from Camden to Cathay, John Philip Sousa has 'em all stepping to march measures such as never before were conceived by cadencing composer. Nothing can produce a sanguinary surge in peace or stimulate and sustain spirits jaded by combat like the cymbaled tintinnabulations of a Sousa march. It's all music and it's all American.

CUMBERLAND EVENING TIMES,

THURSDAY, MARCH 16, 1922

SOUSA AND HIS BAND
PLEASE BIG AUDIENCE

Famous Composer and Leader
Presents Diversified Program
and Numerous Soloists.

The original treatment with which John Philip Sousa last night presented a program that might have seemed hackneyed in any lesser leader's hands, again demonstrated that the world-famous March King is still in his prime and with ideas and energy enough to last for many a day. The story in tone that Sousa wrought into his version of "The Love Nest," played as an encore, was a source of wonderment and delight. His "Camera Studier," too, showed his marvelous versatility as composer and conductor.

Sousa is the great band leader of the present day and it was as much a pleasure to see him in control of his organization as to hear that body of musicians play.

John Dolan is a cornet soloist par excellence, and won an ovation for his offering of "The Carnival of Venice." Miss Mary Baker, while lacking the modulations and middle tones required, sang the vocal numbers allotted to her in an acceptable manner. George Carey was a master-player of the xylophone; and Miss Florence Hardman was the best offering among the soloists, being forced to give two encores.

The Sousa program was ideally made up for variety and general appeal and a big house repeatedly showed its approval.

THURSDAY, MARCH 16, 1922.

SOUSA ENTERTAINING IN ADDRESS MADE AT THE ROTARY LUNCHEON

Noted Musician Says He Wants
To Be Known As Great,
Sympathetic Heart.

TELLS OF AN ADDRESS
HE MADE IN RUSSIA

Wit and Humor Injected in the
Talk—Guest of Prof. Peter
Buys.

(By DIXIE)

To be known as a great, sympathetic human heart is the ambition of Lieutenant-Commander John Philip Sousa.

"I don't care anything about my reputation as the greatest musician in the world—a hem!—I might say, not only in the world, but in the universe. But I do want people to consider me a sympathetic person."

Rotarians began to wonder whether their guest of honor, who came with Rotarian Buys, excelled as a band director or a humorist. Since there was no band to direct at the Rotary luncheon—except the jingling of forks against the water tumblers, which was directed by Rotarian Willis Altenderfer—the "greatest musician in the universe," as he admitted, gave free reign to his talents as a laugh-producing after dinner speaker.

It is a pity The Herald cannot follow the example of a newspaper in Petrograd (in the days when the city was still St. Petersburg) and report that Sousa gave a learned and lengthy dissertation on the progress of music in America.

The band leader told of being guest of honor of the Nobility Club in Petrograd, and the delight with which he looked forward to a dinner at which he would not be expected to speak. He knew he wouldn't have to make a speech because he knew only two Russian words. One of them was the name of his hotel—Ojijobi-skwiski, or something like that—and the other the Russian term for "hurry."

"I knew that after I had a repeated those two words many times my speech would begin to pall, and the Russian nobility wouldn't think I was as funny as I really am," Sousa said. So Sousa told a series of jokes, and concluded by reciting "the most wonderful poem ever written. Needless to say I wrote it. I told the Russians that they had probably heard of Tennyson and Shakespeare and Byron and Poe—but that none of them had ever written anything so marvellous as the verses I was about to recite: A Typical Tune of Zanzibar."

Then the Lieutenant Commander gave a "feeling rendition" of a sad, sad story, which ended with two lovers being buried by the sea after the unfortunate serenader had been attacked by an enraged fido who didn't appreciate the typical tune of Zanzibar.

"The Nobility Club of Russia applauded heartily, and the next morning the porter at the hotel approached me deferentially. You know, the porter at a European hotel is the most important person in the world. He knows at least five or ten words of at least five or six languages, and wears more gold braid on his cap than any other one man in existence. "Well, the porter came up and said that must have been a fine banquet last night. He told me it was a great honor to be entertained by the Nobility Club; all the best brains of the world had been their guests. And the newspapers had a wonderful account of my speech. They said I had given a learned dissertation of the progress of music in America!"

Living up to his desire to be known as a great, sympathetic heart is sometimes embarrassing for the band leader. He told this joke to illustrate how sympathy can sometimes get one into trouble.

"I was going down stairs in my hotel, being afraid to take the rickety elevator, and I saw a patient, stoop-shoulder old woman scrubbing away, every day. Poor woman, I thought, she has no pleasure in life all she does is scrub steps. So I went to my

Sousa Gives His Views On Jazz

As long as there are flat-footed men who like to hug girls, and as long as the girls will stand for it, there will be jazz, says John Philip Sousa.

"But I think the girls are getting tired of it now.

"That is the one thousand and tenth time I've been asked that question," he laughed, "and I'm now writing a sober article for the Philadelphia Public Ledger magazine on the subject. But this opinion is sober enough."

Now we know what keeps John Philip Sousa young. His sense of humor. Who's Who says that Sousa was born in Washington in 1854. Mathematically, that would make him 63 years old. But from the rest of the sketch in Who's Who you know the famous band leader is much older than that in wisdom and experience. And from the pleasant twinkle of his brown eyes, you know he is much younger than that in disposition and temperament. Figures sometimes do lie, and prevaricate in both directions!

"Jazz is a fine thing for flat-footed men. It gives them an opportunity to think they're dancing. But if the next generation are graceful and have music in them, they will demand real music to dance by."

So jazz is doomed. John Philip Sousa, composer, author traveler and America's outstanding musical figure for the past thirty years ought to know.

manager and asked him for a pass. If you knew my manager you would know how courageous I was. Pulling eye-teeth is painless dentistry compared to getting a pass from my manager. He wrote it grudgingly, and as faintly as possible, in the hope the doorkeeper would refuse it. And the next day I said to the poor scrub woman: "My good woman, you have very little pleasure. Don't you get tired of working all the time, doing nothing but scrubbing steps. She stopped scrubbing and looked at me. "Sure Mike," she answered. I was somewhat surprised at that, but I kept on in my charitable attempt. "Wouldn't you like to go to Sousa's concert on Thursday night?" I asked pleasantly. She dropped her scrub brush, put her hands on her hips, and gave me a thorough looking-over. Say, is that the ONLY night you have off?" she asked.

There was an unusually large attendance at yesterday's luncheon, with the following guests present: N. T. Caskey, with C. Fred Bikle; Dr. L. R. Watkins with Dr. Crown O. Diehl; W. B. Littleton, with Chester Hays; H. R. Rudy, with Edwin C. Hook; Corbett Harper, with H. L. Meredith; A. M. Tyree, with Thomas Pangborn; B. A. Shutts, with C. R. Rupp.

When H. R. Rudy was introduced someone shouted "Mayor! Mayor!" and a general ovation to the Republican candidate followed.

Rotarian Stanley E. Day announced the Rotary-Kiwanis basketball game to be played in the Y. M. C. A. gymnasium Saturday at 8 p. m. Frank S. Leiter, chairman of the Washington convention committee, made announcement of the plans for Rotarians to motor to the Capital to attend the District Convention.

Yesterday was to be "Knockers Day" but with the appearance of the distinguished guest, who was brought by Peter Buys, a personal friend of Sousa's, the Knockers' Program was postponed until the next luncheon. Joseph W. Byron presided and introduced the speaker.

MARCH 16, 1922.

SPLENDID PROGRAM OF SOUSA'S BAND

Maryland Theatre Audience Enthusiastic Over Artistic Reputation By Popular Aggregation

The ever popular Sousa's Band, with Lieut.-Commander John Philip Sousa, U. S. N. R. F., conductor, delighted a large and enthusiastic audience at The Maryland Theatre last evening, and the hearty applause of the audience was rewarded with a generous number of encores. Of course, he played his world famous "Stars and Stripes Forever", the first few strains of which brought a hearty hand-clapping from his listeners.

The program follows: Overture, "In Springtime," by Goldmark; with Sousa's "El Capitan" for encore. Cornet solo, "Carnival of Venice," Arban, John Dolan, cornetist. Encore, "Lassie O'Mine." Suite — "Camera Studies," (a) "The Flashing Eyes of Andalusia", (b) "Drifting to Loveland", (c) "The Children's Ball," by Sousa. Encores, "Social Laws" and "Bullets and Bayonets."

Vocal solo, "The Wren," Benedict, Miss Mary Baker, soprano; flute obligato by R. Meredith Wilson. Encore, "O Heart That's Free," Robyn.

Finale of Tschaiakowsky's "Fourth Symphony." Encore, "New York Field Artillery," Sousa.

Melange, "The Fancy of the Town," a new work by Sousa, in which were welded tunes popular in recent years. Encore, Medley, with "Love Nest" as the predominating theme.

George Carey's rendition of Mendelssohn's "Rondo Capriccioso," as a Xylophone solo, with "Somewhere in Naples" as an encore. (b) March, "On the Campus," Sousa. Encore, "Stars and Stripes Forever."

Violin solo, Rondo from Vieuxtemps, "Second Concerto," so pleasingly rendered by Miss Florence Hardeman, that she was compelled to respond with Drdla's "Souvenir" and Schumann's "Traumerel," the latter of which especially displayed her technique and rare ability as a violinist. She was accompanied by Miss Win-

fred Bambrick, harpist, in "Souvenir." The program was completed by the band with a transcription of Guion's cowboy breakdown, "Turkey in the Straw."

CLARKSBURG DAILY TELEGRAM

—FRIDAY, MARCH 17, 1922.

HUNDREDS HEAR SOUSA'S BAND AT OPERA HOUSE

John Dolan, Coronetist, is
Enthusiastically Encored
by Audience.

Approximately 1,200 persons heard the concert by Sousa's band at The Opera House, Thursday night. This was the largest audience attending an entertainment of this kind this season. A large number of persons from towns along the Fairmont and Weston interurban lines were in attendance and inbound interurban cars early in the evening were packed to capacity.

Directed with Applause. Despite the fact that ushers were still seating people the curtain arose promptly at 8:15 and amid wild bursts of applause the great band opened the concert with an overture, "In Springtime" (Goldmark). The clarinet section was the feature of the overture and was ably supported by the basses. The band was encored when it played Mr. Sousa's famous composition, "El Capitan." This number was heartily received as it is a national favorite with both young and old. In yesteryear "El Capitan," "Washington Post," and "Seinper Fidels" were popular dance numbers.

Several more encored numbers ensued and John Dolan, cornetist, played "Carnival of Venice." This selection was especially enthusiastically received by persons interested in bands. Mr. Dolan displayed rare technique in triple tonguing and trill work. The feature of the number which brought Mr. Dolan a lengthy applause was the carrying of the melody and jumping to major notes to triple tongue and trill. Mr. Dolan was encored and played "Lassie O' Mine" (Walt).

Solos of Note. Other solos of note were: Xylophone solo, "Rondo Capriccioso" (Mendelssohn) by George Carey, who proved a real treat to persons who

THE YOUNGSTOWN TELEGRAM

SATURDAY, MARCH 18, 1922.

Sousa's Band Stirs Young and Old With March Selections

BY WALTER E. KOONS

IT WAS St. Patrick's Day in the morning, but in the afternoon and in the evening it was Sousa's day. The veteran bandmaster and his internationally famous concert band was in town Friday and gave matinee and evening concerts at the Park theater with the usual crowds in attendance.

The matinee program was especially for children and Walter E. Koons, II, whom I sent to cover that concert for me, reports that the theater was filled with children, and, "Oh, Daddy, we all had the bestest time when all the horns began to blow and the man beat that big drum!"

In the evening the grown-up children packed the Park theater and got the same thrill we experienced when as youngsters we heard our first Sousa's band concert. There is the same old dash and dazzle, the same irresistible pulsating swing and elan, the same smoothness and polish of the "toot" ensemble, and the same old stirring marches to make us clap our hands sore.

No one needs be informed of the excellence of this brass and wood wind orchestra, its reputation as being the finest of all concert bands encircles the globe. It can even play without a conductor as was demonstrated in the accompaniments of several solos when Sousa "set out" a number.

Personally, we would be satisfied, nay, delighted if the whole program would be of Sousa Marches, but to satisfy all sorts and conditions of listeners he mixes his music to suit all and always has several soloists. John Dolan, than whom there is no more expert cornetist, played solos, and so did Florence Hardeman, who is quite some expert little fiddler. Mary Baker sang—and we wish she hadn't, and George Carey demonstrated his virtuosity as a xylophonist.

Gold Mark's Overture, "In Spring Time" and the rip-roaring finale of Tschaiakowsky's Fourth symphony together with Sousa's own "Camera Studies" were the principal concert numbers, played with all the characteristic finesse of this famous band.

There were nine programmed numbers and at least 12 encores, mostly selected from Sousa's celebrated marches. There was "El Capitan," "U. S. Field Artillery," "Bullets and the Campus" (the two latter new ones) and the inevitable "Stars and Stripes Forever"—and when Sousa's band strikes up this old march we get a thrill unlike any other in musicdom. It's worth the price of admission to hear this alone.

A Sousa concert is a great tonic, one that we need at least once a year. We are all glad to see that Sousa has recovered from his recent illness and can again don those famous white gloves to conduct for us. Beaucoque thanks! Lieutenant, and we hope you will come back many times more.

Sousa Will Celebrate Anniversary of March

"Stars and Stripes Forever" First
Produced Here Twenty-Five
Years Ago.

TO BE PLAYED MARCH 25

Saturday, March 25, Lieut. Commander John Philip Sousa will be in Pittsburgh in celebration of the twenty-fifth or silver anniversary of his most successful march, "The Stars and Stripes Forever." On that date 25 years ago Mr. Sousa first gave to the public this stirring march, and Pittsburgh had the honor of its first hearing. W. W. Fulton, chief guard at Carnegie Institute, who is known to many thousands who frequent Carnegie Music Hall, relates his hearing this march rehearsed and first presented at Carnegie Hall 25 years ago. Mr. Fulton relates that at that time it was predicted that this work would make a fortune for the composer, and nothing given since in this hall, where Mr. Fulton has now been an employe for 30 years, has aroused greater enthusiasm. Mr. Fulton has in his possession a program of this event, which he is having suitably framed to present to Mr. Sousa on the occasion of the twenty-fifth anniversary here at Syria Mosque on Saturday afternoon and night, March 25.

Sousa and His Great Band Please Two Big Audiences

Instructive Performance Given at Matinee— Violinist Does Excellent Work—Band's Playing Is Near Perfection

By L. R. Boals.

John Philip Sousa and his band played to two large audiences yesterday at the Park Theater—characteristically Sousa audiences, both in size and in enthusiasm. The matinee audience was largely made up of children, and they had the time of their lives. One number that was especially appropriate for an audience of children, and which would be enjoyed by grown-ups also, was a mixture, "Showing Off Before Company," by Mr. Sousa. It was the first number after the intermission. While the players were still off stage, part of the band began playing in order to prepare the audience. On strolled three oboe players and the harpist, and after a member of the band described the characteristics of the instruments, they played an arrangement of familiar music, and were followed by the others instruments in groups, which, after being described, played something to show their characteristics (accompanied by that portion of the band that was already seated). The four big Sousaphones, for instance, showed how long they could go in the old bass solo, "In Cellar Cool," and the bassoons, in demonstrating how they can obtain grotesque or humorous effects, did a few phrases of "How Dry I Am." After all the players were seated, without a pause in the music, Mr. Sousa came on and conducted the remainder of the piece.

The four soloists in the evening program were the same as in last year's program. Mr. John Dolan, cornet player, showed remarkable dexterity in "The Carnival of Venice." Miss Mary Baker has a soprano of wide range, and has a considerable command of the various devices of the coloratura. However, her singing is not particularly convincing, her intonation not al-

ways faultless and her enunciation not clear, but outside of that—well, she was heartily applauded and responded with encores both afternoon and evening.

Violinist Much Better.

Miss Florence Hardeman, violinist, was surprisingly better than she was last year. She played with a virtuosity that was very satisfying, displaying technical facility both on the finger board and with the bow arm that was remarkable. Her tone was good, and her dexterity at double stopping, harmonics, etc., brought forth storms of applause. Her first encore was played to a harp accompaniment by Miss Winifred Bambrick, who played a solo number in the afternoon with artistic success.

Mr. George Carey performed brilliantly on the xylophone and added two encores to his solo number. Mr. Sousa is, I guess, unique as to encores. All of four or five seconds elapse between the last beat of the number and the first beat of the encore. If there is to be a second encore, the same amount of time elapses; if not, the next number immediately begins and the applause, perforce, ceases. There is no time wasted in a Sousa program. With nine program numbers, last night, there were fourteen encores played, and none after the closing number.

The ensemble of the band is about perfection. The attacks and endings are as of a unit, and the shadings and the development of climaxes beautifully done. As a rule, when the band accompanies the encores of the soloists, Mr. Sousa sits down and lets it play unaccompanied; and it does it almost faultlessly, which requires a highly perfected organization. We look forward with pleasure to other visits of Mr. Sousa and his great band.

associates the crash of the brass of years ago.

Women Score Success

The big number of the afternoon was not a march, however, but a Mascagni number, "Hymn to The Sun," from "Iris". The musicians are familiar with it and it was directed in a marvelous manner by Mr. Sousa. In the evening the distinct number was the Goldmark overture, "In Spring Time", almost entirely an opus interpreted by the reed section of the band.

The concert revealed two things, other than a new introduction to the art of Mr. Sousa and his skillful band of musicians. One is that the Charleston public will patronize attractions and they can be made profitable where there is seating capacity; the other that the Woman's club, as a civic institution, can accomplish almost anything when determined to do so.

One cannot dismiss comment on the concerts without additional mention of the distinguished conductor. Time has dealt kindly with him. He resorts to no physical eccentricities to get his effects; he is well grounded, intelligent and one sees in the offering no successor to the great march king.

The basket of American beauty roses was presented to Director Sousa by Captain Hollweg, commander of the naval ordnance plant, on behalf of the American Legion Woman's auxiliary.

ways faultless and her enunciation not clear, but outside of that—well, she was heartily applauded and responded with encores both afternoon and evening.

Violinist Much Better.

Miss Florence Hardeman, violinist, was surprisingly better than she was last year. She played with a virtuosity that was very satisfying, displaying technical facility both on the finger board and with the bow arm that was remarkable. Her tone was good, and her dexterity at double stopping, harmonics, etc., brought forth storms of applause. Her first encore was played to a harp accompaniment by Miss Winifred Bambrick, who played a solo number in the afternoon with artistic success.

Mr. George Carey performed brilliantly on the xylophone and added two encores to his solo number. Mr. Sousa is, I guess, unique as to encores. All of four or five seconds elapse between the last beat of the number and the first beat of the encore. If there is to be a second encore, the same amount of time elapses; if not, the next number immediately begins and the applause, perforce, ceases. There is no time wasted in a Sousa program. With nine program numbers, last night, there were fourteen encores played, and none after the closing number.

The ensemble of the band is about perfection. The attacks and endings are as of a unit, and the shadings and the development of climaxes beautifully done. As a rule, when the band accompanies the encores of the soloists, Mr. Sousa sits down and lets it play unaccompanied; and it does it almost faultlessly, which requires a highly perfected organization. We look forward with pleasure to other visits of Mr. Sousa and his great band.

There were many features to the Sousa concert given yesterday afternoon and evening. First of all more persons attended the concerts than ever attended a musical event in the history of the state; second, more children, and well behaved, were under the roof at the matinee than were ever under one roof before in the history of the state; third, the Woman's club of Charleston made about \$5,000 on its gamble as an impresario; fourth, about one third of the audience was rude enough to walk out during the last number of the matinee; fifth, there were probably more cold suppers in Charleston than on any other occasion in its history.

13,000 Hear Band

About 13,000 persons heard the Sousa band at the afternoon and night concert. They came from east as far as Staunton and north as far as Webster Springs; from the south as far as Logan and from the west as far as Huntington. They packed the Billy Sunday tabernacle, and the amphitheater was so large that some

however, the band was audible every person.

It was a pretty trying time for Mr. Sousa and his band at the afternoon concert, particularly for the soloist, Miss Baker, soprano; Miss Bambrick, harpist, and Miss Jeanette Powers, violinist. They all had to compete with evidences of juvenile "flu" and the manifestations of childhood and of the influenza almost conquered on a few occasions. A correct estimate of the quality of the performance of these three cannot be given because of the immensity of the auditorium and the aforementioned future citizens.

Time Works a Change

Mr. Sousa comes to Charleston still supreme as the march king. He brought with him a fine organization of about eighty musicians. It seems that his concert was not so much a band concert as a certain kind of entertainment in which music was the whole thing. He presented five soloists and a lot of novelties, yet the consciousness that swept over one was that he still reigns supreme as the march king of America. His mannerisms, as a director, and they are subdued ones, are less striking than many directors, but he has the faculty of swinging his men along with arm motions into the measure of the march until one can close one's eyes and visualize marching men. There is something about a Sousa march unlike those written by any other man. They do not need to be labelled and in all of his marches which he played here yesterday were haunting strains of those of years ago. Among the new ones heard here yesterday was one dedicated to Mrs. Harding, the chafelaine of the White House. There was such a modulation to the entire concert in the afternoon that one could not help but believe that time has even wrought its quiet influence on the man with whom one so intimately

ADVERTISER, Huntington, W. Va.

Wednesday Morning, March 22, 1922.

AN ADVERTISER TRAVEL AND PEDESTRIAN POLICY GIVES MAXIMUM PROTECTION

Wonderful Concert is Offered by Sousa to Appreciative Audience

Varied Program from Serious Russian Symphony to Lighter Popular Music, is Presented With Charm by Famous Band; Soloists Exhibit Unique Ability

The curtain of the Huntington Choral association season fell Tuesday night in a splendid triumph.

Both from the standpoint of a remarkably popular and artistic concert, and that of a large crowd, the appearance of John Philip Sousa was a distinct success.

The program was wonderfully varied to appeal to the musical thirst of any member of the audience.

For those who love the more serious, classical numbers the tremendous power of Tschaiakowsky's "Fourth Symphony," had a potent charm while for patrons of lighter music was "The Fancy of the Town," one of Sousa's own revues of old favorites—"Just a Little Love, A Little Kiss," "The Perfect Day," "Poor Butterfly" and "Tipperary."

The soloist's with the great band were of the highest calibre. Miss Mary Baker, soprano, demonstrated a voice of unusual purity. Her numbers included Benedict's

"The Wren," with a flute obligato by R. Meredith Willson, and two encores, Robny's "A Heart that's Free," and Sousa's "American Girl."

John Dolan, cornet soloist, delighted the audience with "Carnival of Venice," Arban, and several encores. George Carey, xylophonist, was pleasing.

Miss Jeannette Powers, violinist, rendered Mendelssohn's "Andante and Allegro from Concertino in E," with rare charm. One of her encores was Schubert's "Serenade," in which Miss Powers was accompanied by the harp.

Another hit on the program was an encore in which Sousa offered the popular song, "The Love Nest," from Mary with unique variations.

The thrilling days of mobilization in 1917-1918 were recalled by "Over There" and "Stars and Stripes Forever," the latter Sousa's famous war march.

Alfred Wiley, director of the Huntington Choral Club, expressed pleasure at

the success of the final concert. It is expected reports will be available in a few days on the financial results of the 1921-1922 choral concert series, along with announcements of what may be expected for next season.

CHARLESTON

CHARLESTON TURNS TO HEAR SOUSA'S

Thirteen Thousand Persons
Present at Two Concerts Given
in City Yesterday

CHILDREN OUT IN FORCE

Violin, Harp and Vocal Solos in
Programme; Liberal in His
Encores

Charleston, or a large part of it, feels rhythm in its step today as the undulation of Sousa's beautiful music wells up in memory and calls back the scene in the tabernacle yesterday afternoon and last evening. Never before had Charleston had such a treat, never before had such a band been here, never before had so many persons listened to a concert in the capital of West Virginia.

Thirteen thousand persons, it is estimated, heard Sousa's band at the two concerts yesterday. Several thousand children formed most of the audience in the afternoon, and in the evening the same love for band music that had called out childland filled the huge tabernacle, every seat of it, with grownups.

Liberal Programme

Sousa presented a liberal programme and he was yet more generous in response to repeated encores. His selections were varied and marked by an absence of so much brass and cymbals as characterized his earlier years. Then, too, he had worked into his programme violin, harp and vocal solos that gave a pleasing variation. Each time he responded to an encore he gave one of his own compositions.

The evening programme was opened by the overture "In Spring Time," Goldmark, the principal theme, a fiery subject delivered by the single reeds. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the soprano brass. Episodic matter is heard, birdlike passages are reintroduced, after which a final section brings the overture to a brilliant conclusion. He responded to an encore with "El Captain."

John Dolan gave a concert solo "Carnival of Venice," and responded to an encore with "Lassie O' Mine."

One of the most pleasing features of the evening programme was Sousa's suite, "Camera Studies," comprising "The Flashing Eyes of Andalusia," "Drifting to Loveland," and "The Children's Ball," the last of which introduced all the traps of the drummer. He responded with his "Bullets and Bayonets."

Miss Mary Baker sang "The Wren," and responded with "A Heart That's Free."

The finale of the first half of the evening programme was from "Fourth Symphony," and the encore brought forth "Dixie and the U. S. Field Artillery March."

Mr. Sousa presented one of his new pieces after the interval, "The Fancy of the Town." It is a welding of tunes popular some time in the last decade, and closes with the stirring strains of "Over There." Responding the band played selection from Billy Sunday's favorite hymns.

George Carey with his xylophone solo, "Rondo Capriccioso," Mendelssohn, proved popular, and twice he responded to encores. He gave "Humoresque" and "Massenet's Elegie."

Again Mr. Sousa gave Charleston one of his new marches, "On the Campus," and then, as an encore, he played "Stars and Stripes Forever," his masterpiece, the leading march of the Spanish-American war and the favorite of 20,000 bands in the United States.

ORCHESTRA HEARS SOUSA.

The orchestra of thirty-five pieces, representing the Hollidaysburg High school, were guests at the John Philip Sousa concert in the Mishler theatre yesterday afternoon, the musicians making trip to Altoona through the efforts of the orchestra director, Professor William T. Canan.

also was it Sousa marches, "Keeping Union," which he had Mrs. Warren G. Harding. The programme also included a suite by Sousa, "The Three Quotations," consisting of

(a) "The King of France marched up the hill
With twenty thousand men;
The King of France came down the hill
And ne'er went up again."

(b) "And I, too, was Born in Arcadia."

(c) "Nigger in the Woodpile."
Among his encores on the matinee programme were "King Cotton," "Invisible Eagle," "Social Lions," "Field Artillery March," and "Simple Fidelis."

The woman's club under the auspices of which Sousa's band came to Charleston, estimates that it will have realized about \$5,000 on the engagement.

MARAC 21, 1922.

OF AMERICAN GRAND SUS AMBITION OF SOUSA

and Composer Now Seeking an Appropriate
Interviewer; "Hello, Billy" and "Hello,
When Musician and Sunday Meet

PERSON

compose an when he finds for many something American his adapted to dramatic missed the leader of America's foremost band, told an interviewer for the Daily Mail yesterday.

A reporter assigned to interview Mr. Sousa is indeed lucky, for to meet and talk with the composer is a delightful bit of refreshment.

I happened to be near when the March King met Billy Sunday, during the intermission at Mr. Sousa's concert in the tabernacle yesterday afternoon.

"Hello, Billy," said the band leader. "Hello, John," replied the evangelist, as both smiled and clasped hands.

They chatted amiably for a few minutes, on business, and music, and the weather. As Mr. Sunday was leaving I asked him how long he had known Mr. Sousa. "I guess I've known John ever since he began," replied Mr. Sunday and then my companion and I faced the composer and introduced ourselves. And when we left his dressing room twenty minutes later he had called us by name and expressed pleasure in meeting us! That was what floored me—his remembering our name, which meant nothing more to him than just sounds, but an ear trained to music heard them, and remembered.

Praises Billy Sunday

Speaking of Mr. Sunday, Mr. Sousa gave high praise to the famous evangelist's work, and he took occasion to emphasize the fact that Billy is the soul of sincerity. "If he were not, he wouldn't be a success," he said. "No man who is a leader in his chosen profession can succeed and be a fakir, because you can't fool the public all of the time," he continued.

Once while he and the evangelist were appearing in a large Eastern city at the same time Mr. Sousa said he met a delegation of ministers, and asked them what they thought of Billy Sunday.

"He is a wonderful ball-player," they chorused.

Later the March King met a group of league baseball players and asked them the same question.

"He's a great preacher," they replied.

Mr. Sousa and Billy Sunday are old, old friends, and in compliment to the evangelist Sousa's band played several of the evangelist's favorite hymns at the afternoon concert yesterday.

One on the Italian

A few years ago Mr. and Mrs. Sousa were touring Europe on pleasure, and while in Venice the American heard his famous march "The Washington Post," played by an Italian band, in the plaza of St. Marks. He hurried to a music dealer and asked for a copy. "If you return in an hour, I will have it for you," the dealer said. In an hour Mr. Sousa went back to the music shop, accompanied by his wife, and there was shown a copy of the march. Up in the right-hand corner was printed, "By Jan Phillip Sousa."

"Who is this Sousa?" asked the bandmaster-composer, of the music dealer.

"He is one of the great Italian composers," replied the shopkeeper.

"Is he as great as Verdi?"

"No, but he is young yet!" And Sousa was then nearly sixty.

With characteristic enjoyment of a humorous situation, Mr. Sousa introduced Mrs. Sousa as "the wife of the composer of the 'Washington Post' and while the music dealer was recovering from the shock Mrs. Sousa introduced Mr. Sousa as "the husband of the composer's wife."

Wears Honor Medals

America's love of John Philip Sousa for the distinctly American note in his famous compositions, grew deeper when the war broke out between the United States and Germany and Mr. Sousa was commissioned an officer in the United States navy. As Lieutenant-Commander Sousa, the March King was assigned to the Great Lakes naval station, a few miles north of Chicago. There he trained young musicians to play the Sousa way.

The composer wears several decorations, including the English Victorian order, the Palms of the Academy and the officer of Public Instruction (French) and the Belgian Grand Diploma of Honor. An observer will note, however, that the honor place in the row of beribboned emblems is given to the American Victory medal. It is this one among his decorations that Sousa loves most.

Started as Violinist

The March King was born in the shadow of the capitol at Washington and received his education in the United States. Though he is of Portuguese descent, Sousa is as American as the Washington monument. At fifteen Sousa was teaching, and at seventeen he was a conductor. He played first violin in Jacques Offenbach's orchestra when the latter was in the United States. From 1880 until 1892 Mr. Sousa directed the United States marine band, leaving that organization to form his own world-famous organization. Sousa's band has toured Europe five times and in 1910-11 the March King took his musicians to nearly every important city in the world. His present tour was started July 9, last year.

Though he is 67, Sousa will, some day, compose a grand opera that will be truly American, his friends and followers confidently expect. His comic opera compositions have attracted wide interest and won great popularity. Perhaps the better known of these are the Bride-Elect and El Capitan. He also is the author of numerous writings.

The distinguished musician has been repeatedly asked during the last twenty or thirty years to write the music for a distinctly American grand opera, the latest request coming less than a month ago from no less a personage in music and the stage than Miss Mary Garden, director of the Chicago grand opera company. The obstacle is the libretto, and Sousa is not a librettist.

For days on end Mr. Sousa has pored over librettos submitted to him in the hope that he might find one that would fit. Nearly all attempted to bring the American Indian to the fore, but the emotional opposites of love and hate, and passion and apathy and the contrasts between ambition and indifference and fiction and fact were not up to the standards sought.

WEDNESDAY MORNING, MARCH 22, 1922.

THE MONTGOMERY HERALD-DISPATCH

SOUSA DELIGHTS TWO AUDIENCES

Concert Here Marks Twenty-Fifth Anniversary of His Most Famous March

John Phillip Sousa delighted two audiences yesterday afternoon and last night at the auditorium of the city hall with his mixed program band concert. The famous band justified its high reputation by the excellence of its program. The local showing marks the twenty-fifth anniversary of the writing of "The Stars and Stripes Forever," Sousa's most popular march.

THURSDAY EVENING, MARCH 23, 1922.

THE TIMES, LOUISVILLE,

Sousa, Ever Youthful, and Band Win More Friends Here

If one should give a detailed review of Lieut. Commander Sousa's concerts it would consist principally of "encores," with a few incidental solos and band numbers thrown in for good measure. Sousa—let's drop the title, as between old friends—gives his audience measure pressed down and running over, and has made them greedy.

On Wednesday's programmes several new numbers were given besides a long list of old favorites. In the afternoon Mary Baker sang del Acqua's "Villanelle," in a light but very flexible voice and at night she was heard in "The Wren," by Benedict, with flute obbligato. Jeannette Powers, violinist, also appeared at both concerts, in the afternoon playing a fantasia on themes from "Romeo and Juliette," Gounod, and at night the last movement of the Mendelssohn Concerto. Miss Hambrink, harpist, played in the afternoon, a "Theme and Variations" by Pinto, and John Dolan gave cornet solos at both performances—"The Volunteer" at the matinee and "The Carnival of Venice" at night. Quite a novelty was the xylophone arrangement of Mendelssohn's "Rondo Capriccioso," played night by George Carey. For encore he gave Dvorak's "Humoresque."

But after all, it is Sousa himself whom one goes to see. Fresh of movement and lively in ideas he seems to have made good friends with Time. His recent compositions are as spontaneous as those of other years; although audiences will cheer "Stars and Stripes" they readily welcome new marches like "The Campus" and the medley "The Fancy of the Town." We all are loyal to the leader and composer who has so faithfully carried his musical mission through the world and whose name is famous under many suns. Many may the suns be that rise and set before the baton is laid down that has charmed thousands, many be the seasons that bring back to us the old friend of lively memories—Lieut. Commander John Philip Sousa, with his band.

K. W. D.

THE LEXINGTON HERALD

FRIDAY, MARCH 24, 1922.

'MARCH KING' GUEST AT ROTARY LUNCHEON

Sousa Tells Experiences in Long Career; Nominating Committee Named

John Philip Sousa, lieutenant commander in the naval reserve force, and world-famous as the "march king," was guest of honor of the Rotary club at its weekly luncheon at the Phoenix hotel yesterday, and entertained members and their guests in a twenty-minute talk in which he related experiences of his life and travels.

President Calvert H. Roszell at the opening of the meeting said that he was highly pleased with the position which the Lexington Rotarians took at the Knoxville conference, and announced that the meeting next week would be devoted to that subject. All Rotarians are expected to bring their wives on that day. President Roszell appointed a nominating committee composed of J. Bruce Davis, George B. Carey and George T. Graves to prepare for the annual election of officers.

John G. Cramer had as his guests Professor Skinner of the high school, Coach John Barclay of the "Blue Devils" basketball team, and members of the team. William Milward, J. L. Darnaby, Burgess Carey, Lovell Underwood, James Kittrell, Leonard Tracy, Foster Helm, James McFarland and L. J. Davis. Voluntary contributions were made to the fund to help defray the expenses of these boys to the big Chicago basketball tourney.

President Roszell announced the presence of Rotarians Joe LeCompte, Sam B. Walton and Harry Giovannoli, after protracted absences. New members present were Clayton Bowers and Ed Freeman, shortly to be formally received.

Among the guests were Kelly Kash, Owen Reynolds, C. N. Manning, R. B. Turner, Bill Clark, H. E. Bullock, B. F. D. Allen, E. S. Miles, Dr. I. S. Stephenson, L. B. Shropshire, Matt Walton, Logan Shearer, Rotarian L. W. Hammond, Cincinnati; Rotarian Philip Blumenthal, Buffalo, N. Y.; F. P. Williams, P. E. Walters.

SPRINGFIELD DAILY NEWS

SATURDAY, MAR. 25, 1922.

TWO CONCERTS BY SOUSA'S BAND ARE GREATLY ENJOYED

Band music in all of its magnificent harmony was played to two Springfield audiences Friday afternoon and evening at Memorial hall by the incomparable Sousa's band, with the noted band master, John Philip Sousa himself, wielding the baton. Both of the programs were different and contained a number of compositions by Sousa. The "march king" was most generous in his encores. Band music is always a favorite form of music with local music-lovers and the programs of Friday fully measured up to the high standard maintained by the Sousa organization. Mr. Sousa was accorded the most enthusiastic ovation.

Just as there is one Edison, so is there but one Sousa, who holds a unique place in the musical world by his stirring march tunes.

Sousa has a way of directing his men without ostentation and mannerisms of any kind. Indeed it seems that he wishes to entirely efface himself and only to give to his audience the brilliancy and color of real band music. As the cornets, the trombones, the bassoons, the drums, the flutes, the fifes and other band instruments rolled their melody forth, at the hands of the talented members of the band, it was with difficulty that the audience restrained itself from rising to its feet. Indeed in the midst of such numbers as Sousa's "El Capitan" and "Stars and Stripes Forever," the audience did break into enthusiastic hand-clapping. As Mr. Sousa himself said, no program of his would be complete without the playing of the "Stars and Stripes Forever" which is now 25 years old.

The evening program opened with the overture, "In Spring Time" (Goldmark) in which the principal theme was played by the single reeds. In this number the audience was made to feel that the Sousa band understands thoroughly the interpretation of color, of expression and tonal beauty of music.

John Dolan followed with a cornet solo, "Carnival of Venice" (Arban.) Mr. Dolan is indeed an artist of the cornet and his tonguing is something which caused the most profound admiration. "Camera Studies," a suite of three numbers by Sousa, came next and was a most exquisite bit of musical work. In it the band rises to heights of ecstasy and then blares forth in tones which are soulful in their organ-like quality. The complete sympathy which exists between Mr. Sousa and his bandmen was shown to advantage in this number.

Miss Mary Baker, a soprano soloist, sang as her number, "The Wren" (Benedict) with flute obbligato, played by R. Meredith Wilson. This is the same number which Madame Galli-Curci sang here recently.

BIG AUDIENCES FOR SOUSA BAND

Two Remarkable Musical Treats Given Here By "March King" And His Great Musical Organization

(By Prof. W. H. Mikesell)

John Philip Sousa, lieutenant commander in the United States Naval Forces, brought to Lexington on Thursday his peerless band of players and furnished two remarkable treats to music lovers.

The matinee audience was a packed house with the exception of a few odd back seats—a most unusual gathering for an afternoon program. The audience in the evening was very large and most gratifying. As the "March King" of America and perhaps of the whole world, poured forth his volumes of martial music the audiences were moved to a response which was as intuitive as the most normal reflexes of human being. Nothing could have restrained the people from letting their organisms catch up within themselves the throbbing rhythm of the speeches as they came forth with all of their teeming musical thunder and melody.

Sousa's band is the last word in regard to band music. For over a quarter of a century he has held sway as the foremost man in his field. His band is known in every State of the union and his own wonderful compositions have been before the public for many years. He is as great a composer as he is a conductor. During the Spanish-American war his martial airs stirred the country thruout the length and breadth of the land. His "Stars and Stripes Forever" have thrilled the hearts of men and is set indelibly in the memory of America. At the Great Lakes during the World War, Sousa with his band numbering hundreds roused the boys of the navy to the glorious idealism of the aims of America in the war, and men went out from under his spell with new glows of patriotism and a never-to-be-forgotten thrill of the dedication of men to the cause of sacrifice. He supplied for the war the slumbering loyalty in his military calls heralding forth patriotism.

Considering Sousa's world renown, it is almost unnecessary to say that he has a band which is organized with such a marvelous ensemble effect that his eighty or a hundred men play as one man and the many instruments blend in a vast concourse and as a great pulsating harmonious note his music rolls forth to his audience. There is never heard disconnected harmony. All blend in the grand ennobling marshalling effect brought forth by the hand of the conductor. Sousa as a leader has the utmost simplicity without a sign of a flourish.

Melodies of lovely quality were brought forth in the "Fourth Symphony" (Tschairkowsky). Although it would indeed be difficult to single out any one number for praise, probably the melange, "The Fancy of the Town," a blending of popular tunes, was a favorite with the audience. Especially beautiful in this was the interpretation of the popular "Love Nest" in which the horns and trombones played the melody with marked clearness. George Carey is an adept on the xylophone and showed this when he played, "Rondo Capriccioso" (Mendelssohn). As an encore he gave Dvorak's "Humoresque" with touching effect.

Following this was one of Sousa's newest marches, played with brilliancy and finish. It was "On the Campus," dedicated to college boys and girls of America. It has a swing and fervor which sets the feet tapping and the blood tingling.

Displaying a thorough understanding of the violin, Miss Florence Hardemann played, "Rondo from Second Concerto" (Vieuxtemps). Miss Hardemann showed much warmth and expression in her playing.

The last number of the program was cowboy breakdown, "Turkey in the Straw" (Gulon). The Sousa programs will long be remembered as they are something that thrill one's very soul.

Indeed one is sometimes puzzled to see him maintain his simplicity in the face of the stirring music which he brings forth. Behind the simplicity is a master personality which dominates the situation with a force that merits unspeakable admiration.

The afternoon program was a mixture of the popular and the classic. Sousa knows what the public wants and plays to their tastes and thoroughly matches their imagination. The first number of the afternoon, Rhapsody "The Fourteenth" by Letztl was played with marvelous finish. Sousa's Suite, "Three Quotations," was a perfect picture of an army marching up the battle and returning and marching away in the distance. It is one of his wonderful interpretations. The best number of the afternoon was the Hymn to the Sun from Iris by Mascagni. The praying petition of thousands as they kneel before Iris offering up to heaven the tearing desires of the human heart and begging for fulfillment, was vividly and appealingly brought forth. "Showing Off Before Company," by Sousa, was a display of the various instruments of the band in their separateness which was a rather good educational feature of the program.

The night's program was also interspersed with the popular. By request, Rossini's Overture to William Tell was substituted for the overture "In Springtime" by Goldmark as the first number. The always welcomed William Tell overture was a great delight with its beautiful rustic effect brought forth by the wood instruments; the hunting horns and the representation of the chase and bursting glorious climax—but the audience regretted the omission of Goldmark's overture, considering its relatively new merit. The finale from "Fourth Symphony" by Tchaikowsky was a notable number. The tearing passions brought forth by the crash of horns predominating, ending in the hopeless spirit in the quiet rumbling of the drums; but rising in a furious climax as if the human heart would burst in its determination to fulfill its desires, was typical of Tchaikowsky and in fact of all of the Russian composers.

Space does not permit the mentioning of other good features of the programs. The harpist both in the afternoon and evening was very accomplished in her art. Her tone was rich in pitch and resonance and the attack and release of the strings was crisp and clear. She played several encores. The violinist secured a splendid tone and her interpretation was excellent. Her serenade by Schubert was especially well rendered and deeply moved the audience. The vocalist, however, was unfortunately suffering from a very bad cold and was obviously not in best condition.

The two programs rich in classic and popular music, interspersed with many encores was a memorable event. There is only one serious criticism. Sousa arranges his numbers in such a way that very often a gem of a classic is followed by a most ordinary popular air. The contrast is too great and the good effect suffers. To have the violinist play the Serenade by Schubert followed by Traumeri, and then to have the band immediately give "Turkey in the Straw" was a "drop" which we did not expect from the hand of Sousa.

SATURDAY, MARCH 25, 1922

THE SUN, SPRINGFIELD, OHIO.

SOUSA'S GREAT BAND GIVES SPLENDID CONCERT HERE

Famed March King Once More Endears Himself to an Audience of Music Loving Americans.

Once more John Philip Sousa and his world-famed band wooed and won the heart of a Springfield audience. The famous bandmaster and his organization appeared last night at Memorial Hall and gave one of the most remarkable band programs ever heard there.

The numbers set down on the printed program each held a popular as well as an artistic appeal, but those given in encore, which were all Sousa's own, pulled strongest at the heartstrings.

"They don't build marches like

that any more," said an enthusiast to her neighbor as the beloved "El Capitan" was being played as the first encore. "Social Laws" and "Bullets and Bayonets" formed the second double encore. "United States Artillery" gave new thrills as it was played with all the zest and vim of the great band, and when the announcer came out with a card reading "Stars and Stripes Forever," the crowd burst into tumultuous applause even before the music began.

So did the famed March King gather to himself a new cluster of laurels, and so did he endear himself once more to an audience of Americans, who love good music when they hear it, and feel utmost gratitude to the man who has composed so much music and conducted so many times the wonderful

band which bears his name.

The program began with a magnificent interpretation by the band of the overture to "In Springtime," by Goldmark.

The soloists of the evening shared honors with the band.

The first solo number was played by John Dolan, whose selection was "Carnival of Venice, cornet (Arban), and it would be hard to imagine anything more worth-while hearing than the playing of this young man, as he gave out the exquisite shadings of tone, the wealth of silver sound embellished by the genius with which he is endowed. He was warmly encored and responded with an equally beautiful thing, the always popular "Lassie Mine."

Then came the Sousa suite, "Camera Studies," the instruments depicting so truly by means of "a concord of sweet sounds" the pictures suggested by the titles, that it was not difficult to visualize "The Flashing Eyes of Andalusia," "Drifting to Loveland," or the "Children's Ball," the three numbers of the suite.

Miss Mary Baker's rendition of "The Wren," by Benedict, was the one vocal number, adding its own

quota to the excellence of the versatile program. A flute obligato by R. Meredith Willson added much to the artistic effect of the song.

The Finale from the "Fourth Symphony" (Tchaikowsky) was masterfully played by the band, Mr. Sousa's conducting being especially wonderful in this number.

After intermission the band played a Sousa melange, "The Fancy of the Town," which was a very clever welding of tunes popular some time during the last decade. The crowd liked it so well it stormed for more, and then the tuneful "Love Nest" was played with a multitude of melodious "variations."

Mr. George Carey, xylophone artist, played "Rondo Capriccioso" (Mendelssohn) in such masterly fashion that the crowd insistently encored, and got for this asking Dvorak's "Humoresque." This was indeed beautifully done, and at its close there was not only most enthusiastic handclapping, but one man called out "Fine," which was the keynote of the entire evening. Everything was indeed "fine," worth-while, inspiring and good for the blues.

The Sousa march, "On the Cam-

pus" followed, and "Somewhere in Naples" was a most acceptable encore.

Miss Florence Hardemann's violin rendition of the "Rondo From the Second Concerto" (Vieutemps) was certainly a thing of beauty, and will remain a joy for many a

day in the memories of those who heard it. She played in encore the Schubert "Serenade."

The program closed with "Turkey in the Straw," leaving everybody keeping time, and wishing for more as the boys filed off the stage.

L. K. W.

PITTSBURGH GAZETTE TIMES,

SUNDAY, MARCH 26, 1922.

'COP' MISSES GODDESS AND SOUSA ESCAPES

Famous Musician Recalls
Thrilling Pittsburgh Visit
49 Years Ago.

GUEST AT JUBILEE DINNER

Forty-nine years after a youth named John Philip Sousa, 18-year-old leader of a little orchestra traveling over the country with a show company advertising as its star attraction, "Living Statues," came to Pittsburgh only to find that on the second night of the engagement the bevy of "living statues and the show manager had been "pinched" on the accusation that the performance was "immoral," this same youth, now Lieut. Commander John Philip Sousa, crowned "March King" of the musical world, on the twenty-fifth anniversary of the publication of his great martial melody, "The Stars and Stripes Forever," was guest at a silver jubilee dinner given by Pittsburgh admirers in William Penn Hotel last night.

The composer himself told the story at the dinner. He said, he made his first visit to Pittsburgh, leading the orchestra which played dulcet strains while the "living statues," in classic poses of Greek goddesses, revolved in snow-white imitation of Para marble. At the hearing, the attorney for the show pointed to a poster picture of the goddess Minerva and asked the policeman if he had "pinched" that girl too. When the officer said he had made so many arrests in Pittsburgh he didn't know whether he had picked up Minerva or not, the case broke up in laughter.

Mr. Sousa said he had composed 10 operas, 100 marches, including "The Chronicle Telegraph March," 20 orchestra selections and had written four novels and three librettos.

He was in Europe, he said, when in 1896 he received a cable announcing the death of his manager. As he stepped aboard a boat to embark for the United States, the strain of "The Stars and Stripes Forever" struck him in a flood of melody. It was Christmas of that year when he wrote the manuscript. His publishers wished to cut off the word "forever" from the title, he said, but he would not give his permission. This march, he said, has sold to the number of 4,000,000 copies, for which his publishers

paid him \$75,000 a million. At first the publishers wrote him, he said, saying that buyers everywhere were returning the copies, declaring they found the score too difficult.

Those who responded to toasts were: John L. Porter, F. R. Babcock, Charles W. Danziger, Charles R. Sutphen, T. F. Fitzpatrick, Isaac E. Hirsch, Col. J. M. Schoonmaker.

TIMELY TOPICS.

YOU CAN ALWAYS TELL a man who is really great in his profession, art or vocation by his attitude towards others.

When the High school band played its number at the afternoon concert of Sousa's band in the Mishler theatre yesterday and Harold Compton walked on the stage to direct the young musicians, the famous leader courteously handed over his baton.

The Altoona band gave a highly creditable performance, and it was John Philip Sousa himself who led the applause, and no group in the audience, not even the High school students themselves, was more generous in applauding the effort than Sousa's own musicians.

Later, when a photograph of the two bands was taken, Lieutenant Commander Sousa wanted Mr. Compton to stand with him on the conductor's platform, but Mr. Compton was too modest.

A big man is always willing to accord honor where honor is due.

PITTSBURGH GAZETTE TIMES,

SUNDAY, MARCH 26, 1922.

MUSIC Sousa's Band.

Two large audiences gave a rousing welcome to John Philip Sousa and his band at the concerts presented yesterday afternoon and evening in Syria Mosque. A longer interval than usual has elapsed since the last visit of the organization, and recently Mr. Sousa was forced to cancel some of his engagements on account of ill health, but the performance was of familiar energy and correctness. The aggregation of players is an extraordinarily good one, and Mr. Sousa is a fine drill-master; the execution had military precision and unanimity, as well as brilliant and ponderous tone. Mr. Sousa's reserved gestures beat a tempo that knows little about rubato; his emphatic regularity is particularly effective in the march rhythm, and marches, of course, are what we chiefly desire from him.

A feature was made of the splendid "Stars and Stripes Forever," now 25 years old, which closed both the matinee and the night programs. The band stood to play it with the cornets and trombones lined up along the footlights to make the effect doubly stentorian. The conductor also produced two new works of his own, a march, "Keeping Step With the Union," and a potpourri, "The Fancy of the Town." And for the children, who formed a very large part of the afternoon audience, there was an amusing novelty called "Showing-Off Before Company," in which the various sections of the band came on to the stage one by one and displayed the qualities of their instruments, before sitting down to join in the accompaniment for the next group. In addition to Mr. Sousa's compositions, Liszt, Mascagni, Moszkowski, Goldmark and Tchaikovsky were represented in the band numbers of the two programs; and there was a most liberal number of encores.

There was also a large and varied assortment of solo numbers. Jeanette Powers, violinist, and John Dolan, cornetist, appeared before both audiences. Mary Baker, soprano, was scheduled for both, but on account of illness resigned her part to Meredith Wilkes, flautist. In the afternoon a harp solo was played by Winifred Bambrick; at night there was one on the xylophone by George Carey.

GLENDINNING KEEBLE.

SOUSA CONCERT PLEASES THROG

Famous Band Is Heard in Excellent Program in Coliseum.

Toledo likes band music, at least the de luxe variety offered by John Philip Sousa Monday evening in the Coliseum.

The Spousa rhythm in the playing and the precision and excellent musicianship of all the members of this large band made the concert a most satisfying event for the crowds who filled the large auditorium.

The famous Sousa marches, which were really what the audience most wanted to hear, were given as encores in generous numbers. The most popular was "Stars and Stripes" played as only Sousa's men could play it. Then there were "El Capitan," "Bullets and Bayonets," "Social Laws," "U. S. Field Artillery," "School Cadets" and "Manhattan Beach" which were enthusiastically applauded.

A suite of "Camera Studies" by Sousa and a melange of tunes popular during the last decade arranged by him were other popular numbers on the program.

The band also played the finale from Tschalkowsky's "Fourth Symphony" and Goldmark's overture "In Springtime."

Cornet Solo Pleases.

John Dolan, cornet soloist, played "Carnival of Venice" by Arban, and for an encore Walt's "Lassie O'Mine," achieving unusual clarity of tone.

Miss Jeanette Powers, violinist, is a young artist who is sure of her technique. Otherwise she would not have attempted the tempo she did in playing the andante and allgro movements from Mendelssohn's "Concerto in E." The pace was a little too rapid for real enjoyment. She played the lovely "Souvenir," one of Maud Powell's favorites, with harp accompaniment and "Dream of Youth," the latter with difficult double stops.

Xylophone Solos Feature.

George Carey, xylophone soloist, played the Mendelssohn "Rondo Capriccioso," with all the spirited rhythm of a Sousa march. We doubt if Mendelssohn would have chosen the xylophone as a medium of expression for the "Rondo." The two encores, "Humoresque" and "Somewhere in Naples" were excellently done.

No review of the concert would be complete without a mention of the exquisitely graceful hands of the harpist, Miss Winifred Bambrick, which were a delight to look upon. Miss Bambrick substituted for Miss Mary Baker, soprano, and played a theme with variations by Pinto and followed with an arrangement of "Believe Me If All Those Endearing Young Charms."

The program ended with Guion's transcription of the cowboy breakdown, "Turkey in the Straw."

The concert was given under the local management of Bradford Mills.
E. W.

THEATRICAL NOTES

SOUSA AND BAND MAKE GREAT HIT

Little need be said of John Philip Sousa and his great Band, which thrilled a large audience at the Sandusky Theater Tuesday evening. The popularity and success which attend this organization throughout the years are the surest indications of its worth. One need not be a musical critic to enjoy a band or, if one is a critic, he may find much satisfaction in a Sousa concert.

Not only are we stirred by the swinging military marches, composed by Sousa, but we find a subtler enjoyment in the technical perfection of the solo numbers. Mr. John Dolan's cornet solo, the "Carnival of Venice," is a surprising demonstration of the power of that instrument.

"Lassie O'Mine," was used as an encore.

Because of the illness of Miss Mary Baker, soprano, the audience was treated to a harp solo by Miss Bambrick, who played "Theme with Variations" by Bohm, and "Believe Me If All Those Endearing Young Charms," as an encore. The slight, fairy-like melody of the harp was strikingly contrasted with the blare of the full band.

Miss Jeanette Powers, violinist, charmed with her "Andante and Allegro from Concerto in E," by Mendelssohn, with Schubert's "Serenade" and Winternitz's "Dream of Youth" as encores. Mr. George Carey is a xylophone artist of ability. His rendition of Mendelssohn's "Rondo Capriccioso," Dvorak's "Humoresque," and "Somewhere in Naples" were delightful.

Band compositions ranged from "Love Nest", introducing many novelties, to the finale from Tchaikowsky's "Fourth Symphony." "The Stars and Stripes Forever," Sousa's greatest march, was also included, and if it hadn't been, it would probably have been called for.

One of the most enjoyable numbers was Sousa's "Camera Studies" suite, including "The Flashing Eyes of Andalusia," "Drifting to Loveland," and "The Children's Ball."

SOUSA GUEST OF KIWANIS CLUBMEN

Lieutenant Commander John Philip Sousa, the world famous bandmaster, who with his band entertained the people of the city at the Mishler theatre yesterday afternoon and last night, was the guest of honor at a meeting of the Altoona Kiwanis club at the Japanese room of Caum's cafe from 6 to 8 o'clock last evening.

There was a large turnout of the Kiwanians for the occasions and in addition to Lieutenant Commander Sousa, the club had as its guests Jule A. Neff, leader emeritus of the Altoona City band, and L. C. Mishler, manager of the Mishler theatre.

The musical features of the evening were most delightful. Vocal selections led by Ernest Rudisill, interspersed orchestral selections by the Mishler orchestra.

President E. C. Broomer presided and introduced F. A. Winter as the host of the evening, who presented the speakers of the occasion. He first introduced Mr. Mishler who spoke in reminiscent vein. He said that Jule A. Neff was the first man he saw when he came to Altoona forty-one years ago. Mr. Neff and the band were at the station, and he, Mr. Mishler, presuming that the band had come to greet his arrival, came to the conclusion that Altoona was a pretty good town. He declared he has not changed his mind.

Mr. Mishler said that one of his greatest pleasures in an experience of thirty years as a theatre manager was that of having Sousa's band at his theatres and he stated that yesterday's appearance was the twenty-first in Altoona in theatres under his management.

Professor Neff was next presented and he spoke a few words expressing his appreciation of the honor conferred upon him. He said that he only knew two men who came up to his ideal of a model bandmaster and they were Sousa and Patrick Gilmore.

When Mr. Winter introduced Mr. Sousa all arose to pay him homage and stood while a quartet of vocalists sang a tribute to Sousa. The quartet was composed of Fred G. Pearce, J. Calvin Lang, jr., C. G. McGlathery and Ernest E. Rudisill. The song entitled "A Tribute to Sousa," was composed by Dr. I. P. Patch and the music arranged by Professor J. Mahlon Duganne.

The words are as follows:
There is a banner in our land,
Star spangled in its beauty,
Our fathers bought by shedding blood
A high patriot's duty.

That banner's power on land and sea
By nations all respected,
Has given us our meed of fame
And everywhere reflected.

No alien foe will e'er have power
Our banner proud to sever,
'Twill float o'er land as heaven's dower
The stars and stripes forever.

Chorus.

Come, ye freemen, swell the chorus,
Stars and stripes all hail,
Floating in its grandeur o'er us,
Never shall prestige pale,
Say it, sing it, shout it, ring it,
Hail the stars and stripes for aye,
And to our John Philip Sousa
Our homage here we pay.

Commander Sousa delivered an address that was replete with sparkling wit and happy illustration. He paid a high tribute to Mr. Mishler. He said he knew of no theatrical manager in the whole country who stands higher in the affection of the public entertainers than Mishler. "We love him for his knidness, his manhood and his many excellent qualities," said he.

Commander Sousa declared that he had tried to get Mr. Mishler to be his business manager on several occasions, but had always found him wedded to his work in Altoona. He then related a number of interesting experiences which he had in different parts of the world and expressed his appreciation for the honor the Kiwanians had shown him.

Mr. Winter had just recovered from an illness and was unable to make a lengthy address in greeting the distinguished guest of the evening. His feelings are expressed in the following tribute, which he wrote for the occasion, a copy of which he presented Commander Sousa:

"Mr. President, Brother Kiwanians and guests:

"Oh, for the eloquences of a Demosthenes! To do justice on this occasion we should have Altoona's foremost orator. We have a guest with us this evening who is well and favorably known the world over—the greatest bandmaster the world has ever produced—creating music, pleasure and happiness for millions of lovers of the divine art. And, let me assure this splendid assemblage you will see and hear that he can do something more than make music. He needs no introduction here or for that matter anywhere else in this wide mundane sphere.

"With my whole heart and soul, mind and body, I appreciate the honor of being host on this occasion, and it affords me unbounded pleasure to present Lieutenant Commander John Philip Sousa."

SOUSA

—and—

"Stars and Stripes Forever"

Every home should have this greatest of all popular marches.

Sheet Music, Player Piano Rolls, Victor Records

Only on Victor Records can you hear Sousa's Band



WINTER'S

1415 Eleventh Avenue

Altoona's Music House

JOHN PHILIP SOUSA MET OLD FRIEND HERE

Very cordial was the meeting yesterday at the Penn-Alto hotel of John Philip Sousa, the famous bandmaster, and J. H. Reichard of the Oriental Decorating company and residing at 1114 Seventeen and one-half street. The two men became well acquainted twenty-two years ago at Buffalo, and this was their first meeting since.

In 1900-01 Sousa and his band were playing at the Temple of Music at the Pan-American exposition at Buffalo, where President William McKinley was assassinated. At that time, Mr. Reichard had charge of the Allen Decorating company's work at the exposition buildings and formed a warm friendship with Mr. Sousa.

Louisville

Xylophone Eight Players Use In Sousa's Band

THE biggest xylophone ever made will be heard at Macauley's on the afternoon and evening of Wednesday, March 22, on the occasion of the concert of the world-famed band organization of Lieut. Com. John Philip Sousa. The mammoth xylophone is the property of George Carey, xylophone soloist with the Sousa Band, and represents, it is said, an investment of more than \$5,000.

The xylophone was made especially for Mr. Carey, and was delivered to him just before the start of the present tour of Sousa's organization. It is twelve feet in length and permits the simultaneous playing of eight perfor-



GEORGE CAREY.

mers, this constituting a "xylophone orchestra" with but the single instrument.

This curious innovation in band concerts is being placed upon the stage at all concerts of Sousa's Band this season. A feature of the programme will be a "symphonic xylophone" number, with eight players performing on the instrument at one time under the leadership of the soloist, Mr. Carey.

Notes and Comments



SOUSA AND BAND



MISS WINIFRED BAMBRICK
Harpist
with SOUSA and HIS BAND

MISS FLORENCE HARDEMAN
Violinist
with SOUSA and HIS BAND

If your pulse can be stirred by the lilt of marching tunes, you will get some new and memorable thrills by hearing Sousa and his band in two new programs at Syria Mosque next Saturday afternoon and night, March 25. The March King's latest compositions will be played by his reinforced band of 100 star instrumentalists, added to which he will bring to Pittsburgh for the silver anniversary of "The Stars and Stripes" a brilliant staff of vocal and instrumental soloists. The music-loving public has come to look forward with eager expectancy to the solo features which Sousa is constantly adding to the always rich and diversified program of stirring music, and the diversity of interest and appeal which he is thus enabled to inject into every concert, precludes any possibility of sameness, much less monotony, in the ever-changing musical menus provided by this master of program-making. It is now more than a year since the celebrated March King has visited Pittsburgh, the longest period he has been absent during the past 20 years, and he is preparing to make this a memorable event, for it was in Pittsburgh that his greatest march, "The Stars and Stripes," had its first public performance, and he is now returning to celebrate in gala fashion its silver jubilee. Along with this march of 25 years' continued popularity, he will also play his latest march, "Keeping Step With the Union," which is dedicated to Mrs. Harding, and which was played to the largest audience ever assembled at the National Theater, Washington, D. C., last Monday afternoon. In honor of the Sousa celebration here, the students in the public schools are preparing to give him a great welcome at the matinee concert, and the American Legion will also do honor to the occasion. At the afternoon concert, Mr. Sousa will present a number that has special appeal for young people, entitled "Showing Off Before Company," in which individual members and groups demonstrate the instruments by paraphrasing many of the popular musical numbers. A special number for the evening concert is a melange entitled "The Fancy of the Town," which is a wedding of tunes of the best popular numbers of the past decade.

Altoona

Sousa And His Musicians Please Local Audiences

Splendid Program Given At Mishler Theatre Matinee And Night—Altoona High School Band Appears With Visiting Organiza- tion

Altoona's greeting to Lieut. Commander John Philip Sousa and his band in their delightful concerts in the Mishler theatre yesterday was an invitation to return from every one permitted to hear the organization and that invitation came from the hearts of the people who had been thrilled by the program which ranged from the Fourteenth Rhapsody by Liszt to the "Hungarian Dance" from Foreign Lands by Moszkowski. In between the opening and closing numbers of the delightful program were scattered a full complement of classical and popular numbers played in a manner which has made John Philip Sousa and his band known internationally.

For encores the eminent conductor chose in most instances the old—yet ever new—selections which have made him famous, not forgetting the U. S. Field Artillery, Semper Fidelis and the Stars and Stripes Forever.

High School Band Appears

It was in the playing of this last encore that the High School band of Altoona joined in with the splendid musicians of Sousa, the combined organizations making the theatre ring with the stirring strains of the march that has its Sousa-swing that is hard to duplicate.

And how proud must have been those High school boys! Who is there who at some time or other as a boy did not play in the village or home town band or even thrilled at pride in watching it? Who is there who has not had the ambition to be the drum major or the leader of the band that gayly marches down the street with uniforms so well filled with pride that buttons nearly burst off. President Harding once played in a village band and he "blowed" a horn, he proudly relates. The writer also played in the town band and is proud of it for some of the happiest moments of his life were those which were spent marching down the street, the target of all eyes. Then how must Altoona High School boys feel

to have "played with Sousa." It is an honor that comes but once in a lifetime, unless you happen to become the kind of musician that Lieut. Sousa directs.

Mixture Is Pleasing

The High School band first appeared on the stage during the first half of the program. Immediately the first of the group of players was introduced by Lieut. Sousa's "Showing Off Before Company," a mixture in which each set or group of instruments was brought before the audience, their music explained and then each group gave a rendition, each section finally taking its place on the stage until the full complement of the band had been seated when the music finally swung into the strains of that Sousa favorite "The Stars and Stripes Forever."

The next to last number on the program was a splendid march played by the Altoona High School band, directed by Prof. Harold Compton. Coming to the front of the stage Lieut. Sousa handed over his baton to Prof. Compton who directed the local organization during its number. While the local boys were playing Lieut. Sousa showed a great interest—as did the members of his organization—in the playing of the local lads. When the number had been finished Lieut. Sousa led his band and the audience in the applause and shook hands with Prof. Compton in congratulation over the work of the boys. It was a proud moment for them.

Artists Please Audience

Mr. John Dolan, cornet soloist with the band, proved one of the best artists Mr. Sousa has ever had with his organization and his rendition of the "Volunteer" was one of the features of the program, as was the beautiful interpretation of "Theme and Variations," written by Pinto and given on the harp by Miss Winifred Bambrick. She played for an encore the beautiful number "Believe Me If All Those Endearing Young Charms."

Miss Mary Baker, soprano soloist, suffering with an attack of influenza, could not appear with the organization yesterday.

A fantasia on themes from "Romeo and Juliet," by Gounod, was rendered very effectively on the violin by Miss Jeanette Powers. For her encore she delightfully played "Souvenir."

Mr. Sousa's new march "Keeping Step with the Union," and dedicated to Mrs. Warren G. Harding, was well received by the audience both afternoon and evening.

Havana

SOUSA'S STAY IN HAVANA WILL BE A PLEASANT ONE

Cuban and American citizens are going to make the stay of John Phillip Sousa a happy one while in Havana. On Tuesday at noon, Holland B. Judkins will give a luncheon of welcome at the Hotel Sevilla. It will be attended by about 50 Americans and Cubans, representing every walk of life. On Wednesday at the Sevilla, the musical people who are responsible for the better things in music, will give Mr. Sousa a luncheon. On Thursday, Mr. Sousa will be a guest of honor at the Rotary Club. On Friday he is to be a guest at luncheon at the Havana Jockey Club, and Saturday he will be guest of the American Club. The subscription sale of seats has been most successful and includes the following names:

Mrs. J. G. de Giberger, Albert Upmann, Frank Steinhart, Pablo G. Mendoza, H. B. Judkins, Hernand Behn, A. L. Brannen, The Jockey Club, The American Club (10 boxes), J. A. Barlow, Leonardo Morales Geo. Schwartzschild, Jacinto Pedrosa, Gen. Armando Montes, President Alfredo Zayas Pedro Marin.

The opening night, Tuesday, February 7th, will be a gala one. Every box has been sold and the audience will be a most representative one.

The sale for single performances will open at the National theater on Wednesday February 1.

Altoona
**KIWANIS PAYS
SOUSA TRIBUTE**

(Continued From Page One.)

was unable to be present and his absence was keenly felt. The song is entitled "A Tribute To Sousa" and the words are as follows:

There is a banner in our land,
Star Spangled in its beauty.
Our fathers bought by shedding blood
A high patriot's duty.

That banner's power on land and sea
By Nations all respected,
Has given us our meed of fame
And everywhere reflected.

No alien foe will e'er have power
Our banner proud to sever,
'Twill float o'er land as Heaven's dower
The Stars and Stripes forever.

CHORUS

Come, ye freemen, swell the chorus,
Stars and Stripes all Hall,
Floating in its grandeur o'er us,
Never shall prestige pale.
Say it, Sing it, Shout it, Ring it,
Hail the Stars and Stripes for aye,
And to our John Philip Sousa
Our homage here we pay.

As the last strain of the beautiful tribute faded, Host Winter resumed his remarks and as he spoke all eyes rested on the great Sousa. Because of the weakening effects of a recent illness, Mr. Winters was unable to make a lengthy speech, but his genuine feeling for the distinguished visitor is adequately expressed in his tribute, given below, a copy of which he presented to the famous band leader:

"Mr. President, Brother Kiwanians and guests:

"Oh, for the eloquences of a Demosthenes! To do justice on this occasion we should have Altoona's foremost orator. We have a guest with us this evening who is well and favorably known the world over—the greatest band master the world has ever produced—creating music, pleasure and happiness for millions of lovers of the divine art. And, let me assure this splendid assemblage you will see and hear that he can do something more than make music. He needs no introduction here or for that matter anywhere else in this wide mundane sphere.

"With my whole heart and soul, mind and body, I appreciate the honor of being host on this occasion, and it affords me unbounded pleasure to present Lieutenant Commander John Philip Sousa."

Lieutenant Commander Sousa responded with an affirmation of his great pleasure in being present on the occasion and his high regard for Altoona. He spoke highly of Manager I. C. Mishler, stating that he was one of the reasons why he liked always to come to the city. Band Master Sousa said that possibly no other man could wear as many medals as he should he choose to do so, he having enough to cover his entire person if he wore them all. He recited many interesting bits of experiences during his career and for 15 minutes delighted his audience with humorous anecdotes and unusual occurrences through which he had gone. At the close he expressed his appreciation for the honor the Kiwanians had shown him, the "you're welcome" being expressed by President Broomer.

THE WASHINGTON,

PENN'A., DAILY REPORTER

**The Sousa Band
Delighted Large
Local Audiences**

John Philip Sousa, hailed throughout the civilized world as the "March King," and his band of 80 musicians delighted two large audiences at the Capitol theatre yesterday, at the matinee and night performances. Sousa and his famous band came up to all expectations, and the leader quickly demonstrated why he is considered the greatest band conductor of all time. With all of his old-time charm and fire he led his organization, and there were times when his directing hand seemed to become almost eloquent. Such was the response of his musicians to his hand that, with a wave of his wand this musical wizard produced the greatest music ever heard in Washington. It was perfect melody, and many in the audience afterwards said that they did not know such music could be played by a band.

This was Sousa's first visit to Washington, and many people here never heard him before except on phonograph records, although he has been an annual visitor to Pittsburg for many years. Of all the band conductors that ever visited the old Pittsburg exposition in years gone by—and there were many famous leaders there—Sousa was always the favorite. The audience at the afternoon performance yesterday was large many school children taking advantage of the opportunity given them to hear him.

Sousa responded generously to encores, and many of his own compositions, both old and new, were played. The popularity of "The Stars and Stripes Forever," written by Sousa 25 years ago, has never waned. Ever since those stirring days back in 1898, when it swept the nation like wildfire, it has always been a favorite of the American people; and it will live forever. Last night when it was played the audience all but went wild. "The United States Field Artillery March," "Bullets and Bayonets," and "Sabre and Spurs," all Sousa compositions during the late war, brought back recollections of the stirring days through which the nation passed in 1917 and 1918.

"The Fancy of the Town," a new Sousa composition, brought back the tunes most popular during the last decade. Then there was "El Capitan," "The Flashing Eyes of Andalusia," "The Children's Ball," and many other of Sousa's old-time favorites, in addition to his latest productions.

John Dolan, cornetist soloist, captivated the audience with "The Carnival of Venice," and "Lassie O'Mine." Miss Mary Baker, soprano soloist, was unable to appear on account of illness, and Miss Winifred Brambick, harpist, rendered two pleasing solos. George Carey, the xylophone soloist, and Miss Florence Hardeman, violin soloist, showed that they are past masters in their art.

This was Sousa's first visit to Washington, and it is to be hoped that it will not be his last. The management of the Capitol is to be congratulated on bringing such an organization here.

Cincinnati
**Audiences Display
Enthusiasm as Sousa
Gives Two Concerts**

John Philip Sousa, the famous bandmaster, and his men gave two concerts in the city yesterday in the auditorium of the East High School in the afternoon and at Music Hall in the evening. The large audiences and abundant enthusiasm evident on both occasions indicated that the distinguished bandmaster is as potent as ever in entertaining and pleasing his audiences.

While the two programs varied in their composition there was no difference in their manner, which was what one has become accustomed to expect of Sousa—spirited melody, stirring rhythms, thunderous climaxes and golden-toned instruments. One or two classical numbers were mingled with popular airs, but even these were touched by the famous bandmaster's characteristic style. Although the scheduled numbers were uproariously received, it was the encores—not one, but two and sometimes three of them, which included such favorites as "The Stars and Stripes Forever," "El Capitan" and "Bullets and Bayonets" that the applause fairly made the rafters ring.

Sousa was assisted by a capable quartet of soloists—Miss Mary Baker, soprano; Miss Florence Hardeman, violin; John Dolan, cornet, and George Carey, xylophone.

Of these Miss Hardeman received the greatest share of interest and applause. A former student of the College of Music, this gifted young violinist is looked upon very much as a Cincinnati. That she has admiring friends here was shown by the immense cluster of American Beauty roses handed over the footlights at the conclusion of her first number, a movement from Vieuxtemps "F sharp Minor Violin Concerto." In this number Miss Hardeman displayed the big tone, facility of execution and brilliancy of style which have made her one of the foremost of American violinists. After a ringing applause she responded with a Denza number and Schubert's "Traumerel."

Miss Mary Baker is a capable young singer, endowed with a soprano voice of pleasing quality and a stage presence of much charm. After her number, Benedict's "The When," she responded with an encore.

Mr. Dolan and Mr. Carey, artists in their line, added greatly to the interest and variety of the program by their specialties.

Michx
**—THE AKRON PRESS, D
Sousa's Famous
Artists Heard
at Armory**

IT is quite evident that John Phillip Sousa has lost none of his former magic in producing a band of superior type. The enthusiastic crowd Wednesday night at the Armory was loud in its praise of the concert long after the final number.

Just which number was most appreciated is hard to decide, as each was so well given and well received. The opening theme, "In Spring Time" an overture by Goldmark, was perhaps the principal number. It was delivered mainly by the single reeds. Its birdlike passages and brilliant conclusion brought such a volume of applause that "El Capitan" and "Tu, Song of Havana" were given as encores.

Splendid Soloists

John Dolan, cornet soloist, one of the best of Sousa's artists, played "Carnival of Venice" with "Lassie O'Mine" as an encore. Owing to the illness of Miss Mary Baker, vocalist, who was scheduled to sing on the program, Miss Winifred Brambick substituted with harp numbers.

Miss Brambick played "A Theme With Seven Variations" with great ease and skill and responded with an old-time favorite "Believe Me If All Those Endearing Young Charms."

George Carey, performed in a marvelous manner on the xylophone, both in solos and combination features. His best number, "Somewhere in Naples" displayed unusual ability.

Another real artist who pleased in special violin solos was Miss Jeanette Powers. From her opening solo "Andante and Allegro from Concerto in 'E'" by Mendelssohn, thru two encores, "Schubert's Serenade" and "Dream of Youth," she exhibited wonderful ability.

Among ensemble numbers given during the evening were many old favorites composed by the famous bandmaster such as: "Stars and Stripes Forever," "Sabre and Spurs," "Bullets and Bayonets," "Social Laws" and a group of "Camera Studios," including "The Flashing Eyes of Andalusia," "The Children's Ball" and "Drafting to Loveland." A new number, "On the Campus" was introduced and highly approved.

In spite of his 67 years Sousa is the same brisk, capable director. He is one of America's best-known and best-loved artists, incomparable and fine. Akron folk were given the opportunity to hear the group of artists Wednesday night thru the efforts of Earle Poling of the Windsor-Poling Company.

Cincinnati
SOUSA'S BAND CONCERT.

A large number of lovers of band music and admirers of America's foremost bandmaster went to Music Hall last night to be entertained by John Philip Sousa and his corps of players. They were not disappointed. Neither Mr. Sousa nor his band has lost any part of the quality which has made them famous; indeed they elicited the usual great enthusiasm from their hearers.

A happily chosen program was played with characteristic vigor and expression. From single reeds to percussion, Mr. Sousa has developed an organization capable of playing the most stirring or the most touching music. These high qualities adequately were displayed last night at Music Hall, as well as at the East High School Auditorium yesterday afternoon. In each instance there was played a band concert somewhat higher in scale than the usual band concert—a definitely artistic achievement.

Mr. Sousa introduced two new compositions into his program. The first was "The Fancy of the Town," an arrangement of airs popular during the decade just past, which was accorded an enthusiastic reception. The other new number may be compared with the "March Kings" many military march successes. It is called "On the Campus," and is written in vigorous vein, typical of the great bandmaster.

Miss Florence Hardeman, as violin soloist, justifies Mr. Sousa's high opinion of her. She played with a pleasing exhibition of talent, technique and power, two movements from the Concerto in F sharp minor by Vieuxtemps. Miss Hardeman, who is a Cincinnati girl, adds luster to a staff of capable artists surrounding Mr. Sousa. Miss Mary Baker, soprano soloist, pleased her hearers, as did George Carey, soloist on the ever popular xylophone.

On the whole, one could not leave the concert save with ears full of stirring sound, and an intense admiration for Lieut. Commander John Philip Sousa and his band. J. W. L.

Cincinnati
**Sousa's Band Pleases
Two Large Audiences**

Lieutenant Commander John Philip Sousa and his band further clinched their hold on the affections of Cincinnati music lovers by the two superb concerts given here on Sunday. The afternoon concert was at the East High School auditorium, under the auspices of the East High Community Center, while the evening programme was given at Music Hall. There were large audiences at both performances and the famous conductor was given an ovation at each place. His selections were in keeping with the usual high Sousa standards, and all of the favorite Sousa traditions were preserved. His new compositions were enthusiastically received, but the old march hits still reign supreme, and the playing of "The Stars and Stripes, Forever," is still the signal for a tremendous demonstration. This year's band is one of the finest organizations ever presented under the Sousa banner. Individual hits were scored by Mary Baker, soprano; Florence Hardeman, Cincinnati violinist; Winifred Brambick, harpist, and John Dolan, cornet soloist.

Sousa, Band, Soloists Score Triumph Here

By MRS. LILY JOHNSON.
There was a triple triumph at the Sandusky theatre Tuesday evening.

First, Lieut. Commander John Philip Sousa—composer, director, a "regular scout" everybody admires.

Second, a compact, perfectly welded musicianly band.

Third, soloists of distinction.

It is a privilege to be one among a Sousa band audience for it means you become part of a vortex of enthusiasm. You may be critical elsewhere; when you attend a Sousa concert you enjoy yourself be you lay person, one with a smattering of musical knowledge or a fortunate full-fledged musician.

The entire program was delightful. But, over and above all, and, always, was the demand for the blood-kindling compositions of Sousa. He was, as ever, generous with encores. There is no "upstage" with Sousa. Instead there is a gracious generosity; a lavishness of mood in which the members of his organization appear in complete sympathy. Sousa and Sousa's compositions are popular with the splendid band which responds so capably to the sway of his baton.

Many of the marches bearing the magic of his name were given as encores including "Stars and Stripes Forever," "Semper Fidelis," "El Capitán," "High School Cadets," "Bullets and Bayonets," "U. S. Field Artillery" and "Sabre and Spurs" in addition to his new works, "The Fancy of the Town," and the march "On the Campus." The "Camera Studies" including the descriptive "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball" by Sousa, also scored a hit.

The resources of the band were equal to every demand including the Goldmark overture, "In Spring Time," the "Finale" of Tchaikowsky's titanic "Fourth Symphony" and the "Cowboy Breakdown" characteristic.

John Dolan's cornet solo, "Carnival of Venice" and encore, "Lassie o' Mine" (the last muted), were given with a clear tone thrilling out in crystalline showers of beautiful harmony.

There was admirable tone shading and expressive modulations in the playing of Miss Winifred Bambrick, harpist, who appeared instead of Miss Mary Baker, soprano, who is ill with influenza. While the audience regretted the illness of Miss Baker they waxed enthusiastic over Miss Bambrick's solos, "Theme and Variations" by Bohm and "Believe Me If All Those Endearing Young Charms."

George Carey's renditions of Mendelssohn's "Rondo Capriccio," Dvorak's "Humoresque" and "Somewhere in Naples" on the xylophone were an exquisite delight.

Miss Janette Powers, the violinist, whose programmed number was "Andante and Allegro from

Concerto in E by Mendelssohn, showed her the possessor of a smooth legato and a quite noticeable facility in securing tone color. It was an intellectual conception rather than one freighted with emotional expressiveness. The first encore, Schubert's "Serenade" with harp accompaniment and the second encore, "Dream of Youth" by Winternitz, became the vehicles for emotional power lacking in the opening selection.

Stokowski Will Rise to Even Greater Heights, Says John Philip Sousa

"Stokowski will mount to even greater heights as a conductor. He has not yet reached his zenith."

This is the opinion of John Philip Sousa, famous band leader and composer, concerning Dr. Leopold Stokowski, brilliant leader of symphonic productions and head of the Philadelphia Orchestra, whose organization has five times delighted Harrisburg audiences this Winter, and who is to return three times next season, under the auspices of the Harrisburg Music Association and THE PATRIOT and THE EVENING NEWS.

The veteran bandmaster's appreciative comment on the brilliant young master of symphony for whose musical prowess the \$10,000 prize was recently awarded for having done more for his home city in 1921, than any other Philadelphian, was made in an interview with THE EVENING NEWS in the Orpheum Theater, Saturday night. Sousa had just finished conducting his band in the second concert of the day, in which he had demonstrated that the title of "March King" still is his undisputed possession.

Estimate of Stokowski

"Mr. Sousa," he was told, "Harrisburg would be intensely interested in having your estimate of Doctor Stokowski, whose concerts here this Winter have delighted the people of this city."

With enthusiasm that eliminated

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Veteran "March King" Praises Youthful Symphony Conductor



JOHN PHILIP SOUSA



LEOPOLD STOKOWSKI

Stokowski Praised by John Philip Sousa

From Page One

any suggestion of envy on the part of the matured bandmaster for the brilliant success that has been attained by the comparatively youthful master of symphony, he declared.

"Stokowski will mount to even greater heights. His already brilliant career is just beginning. He has not yet reached the zenith. I have met him several times and have heard him conduct his orchestra. A greater future is before him."

"Why he is a mere youngster," continued the "March King," who is now in his sixty-seventh year. "He is only in his forties, and see what he has done already! You must know what Philadelphia thinks of him, when Mr. Bok and his committee awarded him that \$10,000 prize I regard him as a wonderfully clever conductor."

Asked for an opinion of Stokowski as a composer, Sousa said that he was not familiar with the Philadelphia work in that line. "But," he added, "I am told that he has wonderful genius as an organist."

Sprightly in Mind and Body

The interview with Lieutenant-Commander John Philip Sousa, U. S. N. R. F., the title that he won during his wartime activities, was given in the dressing room beneath the Orpheum stage. Harry Askin, Mr. Sousa's manager, who was asked to arrange the interview, seemed skeptical as to the wisdom of questioning the bandmaster at that time.

"You see," explained Mr. Askin, "he has just finished conducting his second concert of the day. He is very tired,—all in—you might say."

But just at that instant Mr. Sousa walked into the dressing room. He showed no evidences of exhaustion, but on the contrary was exceedingly sprightly in his movements, and his mind was as keen as a steel trap. Physically and mentally he seemed fresh as a daisy, and himself dispelled all doubt as to the possibility of an interview by brushing his manager aside and entering animatedly into conversation with the reporter.

Following his tribute to the brilliance of Doctor Stokowski, he voluntarily launched into a discussion of composers and conductors, and the qualities that make them great.

"A great composer," he explained, "must be possessed of a combination of genius and technique. And besides he must work very hard."

saw him open the treasure trove. Then they burst into tears. It was filled with real greenbacks of large denomination.

Chemists Come First
"The two greatest classes of geniuses in the world are chemists and composers. I place chemists before composers."

"Then why didn't Philadelphia select a chemist for the \$10,000 prize instead of a musician," it was suggested.

"Because," shot back the "March King," "the committee must have decided that no Philadelphia chemist had reached the heights in his profession in Philadelphia last year that were attained by Doctor Stokowski in his."

"I regard chemists and composers as the greatest geniuses," continued Mr. Sousa, returning to the subject he had been discussing, "because they both create something out of nothing. I place the chemist first because what he produces is, perhaps, of more utilitarian value to the world than what the composer produces."

Then apologizing for what he said might sound egotistical, he declared that in his opinion the composer of march music is a greater genius than the composer of symphonic music.

"While the composer of symphonic music," he explained, "can take one motif and make it the theme for an entire symphony, the composer of marches must find a great succession of motifs to write into his score, else it would not be a march at all."

Praise for D'Indy

Mr. Sousa was asked his opinion of Dr. Vincent D'Indy, the famous French conductor-composer, who was the guest-conductor at one of the Philadelphia Orchestra concerts here this Winter, and concerning whom some Harrisburg music lovers expressed the opinion that he did not rise to the brilliant heights, on that occasion, that had been attained by Stokowski when he was wielding the baton.

"Concerning D'Indy as a conductor I know nothing," said Sousa. "I have never seen him conduct. Concerning his brilliant genius as a composer there cannot be the slightest question," he declared with a tone of positive conviction.

Mr. Sousa seemed inclined to go further with the interview, but his manager extended to him the big black cigar that it is his invariable custom to smoke at the close of a concert, and another of his retinue was pressing his hat and overcoat suggestively close to him and the interviewer took the hint.

SOUSA MANAGER ARRIVES IN CITY

Harry Askin, one of the "big" advance men of the celebrated band of John Philip Sousa, arrived in the city today and conferred with Sidney Levy, relative to the approaching arrival of the great musical organization in Pensacola. Mr. Askin complimented the city very highly, and was especially strong in his compliments to Mr. Levy for the latter's success in bringing the band to Pensacola. It was the first visit of Mr. Askin to Pensacola, and he was plainly surprised at Pensacola, and said that it was one of the most cozy of the "little places" which the band would honor by a visit. He is said to have under his direction a force of many score of press representatives, publicity men and others in various departments of theatrical work.