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Sousa is a Through
and Through American

1/8.06.

New York Tribune. 1/8.06.

SOUSA STRAINS STIR AGAIN.

Hippodrome Crowd Get 27 Numbers Instead of the Nine Billed.

That martial music has not lost any of its stirring pleasantness and that the popularity of John Phillip Sousa is far from being on the wane was attested again last night by the greeting he and his band received from an audience that packed the mammoth Hippodrome. The programme called for nine numbers, but the encores increased the list to twenty-seven. There were three soloists—a violinist, a soprano and a cornet player, but the applause for the Sousa marches was the feature of the evening.

"Semper Fidelis" won the crowd and it had to be repeated. At the beginning of the second movement of this march five cornetists and five drummers marched on the stage and played that section, save for a few final bars, in which the full band joined. The demonstration of satisfaction by the audience was well deserved. Of course, the popular "El Capitan" march was applauded vigorously.

For the first time in this country a "Celtic Rhapsody" was given. Much amusement was furnished by a fantasia on "Everybody Works but Father." Herbert L. Clark played "Bride of the Waves" on the cornet. Miss Elizabeth Schiller sang "Love Light of My Heart," from "The Bride-Elect," and Miss Jeannette Powers's violin number was the "Slav" caprice of Geloso.

New York Herald
1/8.06.

Mr. Sousa at the Hippodrome.

Mr. Sousa and his band are always popular in New York, and when they come here now and again to give a concert "the march king" and his men, are sure of a hearty welcome.

Their appearance in the Hippodrome last evening was no exception to the rule, and the big building was filled by an audience that was as demonstrative as it was large.

The programme was of the good old Sousa kind, mainly "popular," to suit a Sunday night gathering, and with plenty of capital selections from Mr. Sousa's compositions, which were applauded more than anything on the list.

SUNDAY NIGHT CONCERTS.

Sousa at the Hippodrome—Miss Hall Plays at the Opera House.

The big Hippodrome was comfortably filled last night, as it usually is when Sousa gives a concert there, and the audience was pleased to find Sousa's own compositions liberally represented in the programme. They are, of course, always represented when extra numbers are demanded. Herbert L. Clarke, the solo cornet player of the band, played one of his own compositions, Miss Elizabeth Schiller sang "Love, Light of My Heart," from "The Bride-Elect," and Miss Jeannette Powers played the violin. The programme also included the "Aroldo" overture and music from Rubinstein's "Bal Costume."

NEW YORK,

EVENING TELEGRAM

JANUARY 11, 1906

THE unselfishness of John Phillip Sousa in giving fellow composers a chance to hear their productions at his concerts has possibly won him more friends than the box office receipts upon a rainy evening.

"There must be philanthropy in the band business as well as in other trades," said the bandmaster a few evenings ago, as he made room for several gentlemen with manuscripts in hand, who had been patiently awaiting him at the stage door entrance of the Hippodrome after the Sunday night concert.

"It is almost a physical impossibility to repel composers who come here to seek introduction of their compositions," said Mr. Sousa, "firstly, because of their great number and their perseverance; and, secondly, because I occasionally find a very meritorious work which I do not like to turn down."

Such an incident occurred upon one of my recent concerts when I accepted for trial production a number by Mr. Fred W. Hager, a composer of this city and the author of "Laughing Water" and other instrumental compositions. The piece referred to was a cowboy intermezzo entitled "Gleaming Star." I first tried it out last Sunday evening and it took so well that I intend hereafter to place it permanently upon my programme. I could name many other instances of this kind, such as "A Bit of Blarney" and the "Sprig of Shillelah" two-steps of Mr. J. Fred Helf, of this city; also the song "Everybody Works but Father."

"It seems to be a veritable fad," concluded Mr. Sousa, "for composers to come to me with their wares for the purpose alluded to. But it is laughable to contemplate their occasional ignorance, or, rather, neglect. Some bring their MSS. unarranged and incomplete and expect me to play them offhanded without even so much as a rehearsal. However, I never rebuff them with more than a smile, which frequently seems as effective as a club. Then they retire in a confused way and I am for the nonce safe for another seign."

NEW HAVEN MORNING JOURNAL

AND COURIER.

JANUARY 9, 1906.

THE SOUSA CONCERT.

A Fine Performance—Miss Schiller and Miss Powers Favorite Soloists.

Sousa and his band were at the Hyperion last night, and fifteen hundred people braved the first snowstorm of the winter to give him a welcome. He played a most interesting programme, and did not confine himself to purely band music. The performance of the "Oberon Overture" of Von Weber was a notable departure from the beaten path, as was also Edward German's "Welsh Rhapsody." Both of these were well played, and Sousa conjured from his band a tone which often closely resembled that of a fine, full orchestra. The band is not yet ready to do its best work, as this was only the second day of the tour, but it gave promise last night of being at least equal to the best of Sousa bands, and that's saying a good deal.

The audience had the most enjoyment, perhaps, out of the purely Sousa side of the band—those stirring marches like "El Capitan," "Stars and Stripes," "The Diplomat," and others, led in the

inimitable Sousa fashion, which has been so often burlesqued, but never quite caught by any burlesquer. "The Diplomat," the newest of the Sousa march repertory, proved to be full of vigor and rhythm, and showed no falling off in his gift of march writing. He paid compliments to the young New Haven writers by playing the new march, "Doosie," written by E. J. Hogen; the splendid march, "Pro Yalensis," by Walter R. Cowles, a Yale senior, and the Yale football song, "Down the Field," written last year by Stanley Friedman, Yale '05. One of the hits of the evening was the burlesque of "Everybody Works But Father," made famous by Lew Dockstader.

With the band were three soloists of exceptional quality—Miss Elizabeth Schiller, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Miss Schiller made herself a favorite at once with one of Sousa's own songs, and followed it with a pretty encore song, "To-morrow." Her voice is a soprano of unusual purity, not exceptionally large, but fresh and true, and very pleasing. Miss Powers

played Geloso's "Caprice Slave," a brilliant show piece, and Schubert's Serenade was an encore with harp accompaniment only. She has a good tone and plenty of technique, and evidently a good deal of love for the instrument she plays.

The concert ended with "The Ride of the Valkyries," a veritable volcano of sound, the song of air-maidens thundering from the trombones high above the tumult of the wood-wind. All in all, it was a splendid concert.



JANUARY 10, 1906.

IN MECHANICS HALL.

Sousa Band Gives Two Concerts to Admiring Audiences.

Two of the finest concerts of this season were given in Mechanics hall yesterday afternoon and last night, by John Philip Sousa and his band.

For the past two seasons, Worcester has been omitted from the route list in the yearly Sousa American tour.

The announcement of a return of this world famous organization sufficed to fill the hall last night.

Mr. Sousa presented varied program, the band being assisted by Miss Elizabeth Schiller, soprano, and Miss Jeanette Powers, violinist.

Herbert L. Clarke, solo cornetist, for several years past leader of Reeves' American band of Providence, is once more at the helm. He is devoting his energies toward the welfare of the organization.

Leo Zimmerman, the trombonist, appeared in the afternoon concert, playing a composition of his own.

For his beautiful tone and wonderful execution, he was given so much applause that an encore was deemed necessary.

In place of a solo, Mr. Zimmerman responded by joining forces with E. A. Williams, trombone; John Perfetto, baritone, and Henry Higgins, Ross Millhouse and H. L. Clarke, cornets, in playing the sextet from "Lucia," in a manner never before heard in Worcester.

At the night concert, Mr. Clarke filled the position of band soloist, also playing his own composition, "Bride of the waves." For purity and delicacy of tone, and dexterity of manipulation, Mr. Clarke certainly stands at the head of the procession of cornetists.

His clear, almost flute-like annunciation, is marvelous in the piano passages, reminding one of the flageolet tones of a cello.

His tonguing is absolute perfection, while his crescendo and diminuendo passages inspire admiration, for such wonderful control as he exerts over the continuous column of air.

Mr. Clarke received a perfect torrent of applause, and in response played a repetition of the afternoon's success, the sextet from "Lucia," with his associates.

Miss Schiller sang at both afternoon and night concerts, giving at the first "Love, light of my heart," and at the latter, "The card song," each being from the same opera, "The bride-elect."

Miss Schiller has a sweet voice, a pleasing style and good delivery, and was obliged to add to her success on each appearance. In the afternoon she responded by singing Tostl's "Serenade," and at the night concert sang "Tomorrow."

Miss Powers, the violinist, is new to Worcester, but sustained the reputation of all the previous performers who have appeared with Sousa, being the equal of any whom he has introduced.

Her technical powers are strong, her emotional qualities above the average, and her presentation of the selections allotted her, simple and unaffected.

These selections were "Romance" and "A la zingara," from Wieniowski's second concerto and Geloso's "Caprice slav."

In answer to the continued applause, in the afternoon, she played a beautiful arrangement of Schubert's "Serenade," and at night a repetition of the same, with additional encore, "Zuequenerweisen,"

The "Serenade" was uniquely presented, having the unusual accompaniment of harp, which enhanced its inherent beauties. William Chase was the harp accompanist, and did his work finely.

Any style of composition may be essayed, from the rugged classics of Wagner, as exemplified in the "Fantasie from Siegfried," as played in the afternoon, to the musical absurdity, "Everybody works but father," the acme of musical fun, all are executed with equally strict interpretation of the composer's design.

Sousa's two new suites, "Looking upward" and "At the king's court," were the gems of the concerts, the first being a descriptive composition full of startling effects and vivid contrasts, in which a novelty is introduced in the way of solos for drums.

This allowed the two drummers, Charles Lowe and Deniel Kenn, a grand opportunity of showing the possibilities of their instruments, in a manner eliciting applause and instant recognition of its worth as a descriptive force.

The second suite is dainty in the extreme, and was played with a charming delicacy and nonchalance.

The remaining numbers were all up to the Sousa mark of excellence, especially the new march, "The diplomat," played at both concerts. With his usual liberality, Mr. Sousa allowed unstinted encores, playing several of his older marches, among them "The stars and stripes," with piccolo, cornet and trombone effects in the trio, which seemed a pleasing innovation.

"The ride of the Valkyries," Wagner, was the final number, and was grandly done.

The afternoon concert drew out a small audience, though of sufficient size to offer encouragement and appreciation.

Worcester

THE EVENING POST

JANUARY 10 1906

"Everybody works but father" as played by John Philip Sousa's band in Mechanics hall yesterday afternoon and evening, was not the most classical number on the program but it made a great hit. Even those that went for the classical selections only had to admit that Sousa can find the best in all kinds of music and present it in such a way as to delight his listeners. The band won encomiums from all that heard it. The audiences were imperative in their demand for encores and a dozen were given in the evening and almost as many in the afternoon. This generosity is characteristic of the band and the public likes it. Sousa has the secret of making his program short enough to allow for the extras that he always gets, instead of having to refuse encores owing to the length of the program. The general makeup of the band is beyond adverse criticism for a body of this sort. Sousa has searched wide and has found the men he wanted. The soloists were in good form yesterday and all won encores. The programs included selections from Wagner, Zimmerman, Sousa, Stanford, Rubinstein, Chabrier, Wieniawski and Berlioz, a mingling of names that

would scare away less clever leader, for few would dare to mix the modern and the well tried, the deep and the light, the sentimental and the serious as Sousa does, feeling sure it is what his public wishes to hear. The assisting artists were Elizabeth Schiller, soprano, Jeannette Powers, violinist and Herbert L. Clarke, cornetist.

John Philip Sousa, the march king, was entertained at dinner by Arthur J. Bassett last night.

Worcester

EVENING GAZETTE, JANUARY 10, 1906.

Boston Journal

JANUARY 11, 1906.

The large audiences which greeted Sousa and his band in their concerts in Mechanics hall both yesterday afternoon and evening testified to his popularity in this city. The programs of both concerts were well selected and characteristic of Sousa. The assisting soloists at the afternoon concert were Miss Elizabeth Schiller, soprano; Miss Jeannette Powers, violinist, and Leo Zimmerman, trombone soloist. Miss Schiller gave "Love Light of My Heart," from Sousa's "Bride Elect"; Miss Powers played "Romance" and "A la Zingara," from second concerto, Wienawski, and Mr Zimmerman played "Leonora," Zimmerman. Each number was well received and the soloists responded with encores.

Stanford's "Irish Rhapsody," Chabrier's "Marche Joyeuse" and Sousa's march "The Diplomat" were the new numbers on the afternoon program. The latter number had the genuine Sousa swing and rhythm and delighted the audience as only a Sousa march can.

The evening concert began with the Weber overture, "Oberon," and from that the final number, "Ride of the Valkyries" from Wagner's "Die Walkure," every number was encored and as usual Sousa was most generous, giving all the encores demanded by the enthusiastic audience. The encores included such well-known selections as "El Capitan," "Gleaming Star," sextet from "Lucia," "Dixie Land," "Hands Across the Sea," "Manhattan Beach" and "Everybody Works but Father," the latter given as an encore. The people demanded still more, and they gave "King Cotton."

"At the King's Court," a new suite by Sousa, was one of the best numbers, giving a good impression of English nobility. The waltz "Vienna Darlings," by Ziehrer, the air being whistled by the band, was an innovation. Miss Schiller sang the "Card Song" from Sousa's "Bride Elect," and in response to an encore gave Lely's graceful little song, "Tomorrow." Miss Powers played Beloso's "Caprice Slave" and Schubert's "Serenade" as an encore, and the people still remaining unsatisfied, she gave a finished and brilliant rendition of the Zuegeunweisen by Sarasate.

ALL WANT MARCHES AT SOUSA CONCERT

John Philip Sousa and his band held forth in Symphony Hall yesterday before two immense audiences. Sousa was assisted by Elizabeth Schiller, soprano; Jeannette Powers, violinist; Herbert L. Clark, cornet, and Leo Zimmerman, trombone.

Last night's was a typical Sousa concert, and showed plainly the "March King" still has his grip upon the great American public. The audience listened politely to the Oberon overture, with which the concert opened, German's Welsh Rhapsody was endured and Ziehrer's Vienna Darling's Waltz was mildly appreciated. The Sousa suite, "At the King's Court," made the audience sit up, and take notice; a couple of the old-time marches evoked enthusiasm and the house broke loose with wild applause at the conclusion of the grand fantasia, "Everybody Works But Father."

Herbert Clark is a competent soloist. Miss Schiller was heard in two songs from the "Bride Elect," and sang pleasingly, while Miss Powers showed herself a violinist of much merit.

At the afternoon concert an entirely different program was played, but the same enthusiasm was evoked.

BOSTON

THURSDAY, JANUARY 11, 1906.

SOUSA AND HIS FAMOUS BAND DRIVE CARE AND PAIN AWAY

**"The March King" Starts the
Office Boy Whistling, and
Makes Everyone Happy.**

**Two Excellent Concerts Given in
Symphony Hall by the
Unsurpassed Director.**

Notice that the office boy is whistling a new tune to-day. He's shaken "Everybody Works but Father," and is chirping a rollicking air you never heard before. And he's grinning all over.

Boss seems pleased, too. He isn't as fussy as usual. Funny how his lips pucker up every few minutes, though, as if he were trying to whistle the way he used to when he was the office boy's size.

And you haven't heard the stenographer complain that her chewing gum is stale

this morning. Funny, too, how she smiled at the bookkeeper she snubbed yesterday. And there's a suspicious movement about her mouth, too, as though she were trying to make sounds that would be a counterfeit of the office boy's chirrup if they would only come out.

Funny? Yes, but there's no mystery about it.



MISS
JEANNETTE
POWERS



JOHN PHILIP SOUSA

The Diplomat Is It.

The whole office force went to Symphony Hall last night, and to-day it just can't help paying tribute to John Philip Sousa, the world famous March King, by trying to whistle his latest success, "The Diplomat." Sousa gave two concerts yesterday, one in the afternoon and one in the evening. At both the hall was crowded.

Strange thing, those concerts of Sousa's. Several thousand of Greater Boston's peo-

ple had fever and ague, rheumatism, gout, spavins and every other old ill when they went into the hall, and when they came out—you wouldn't know it was the same crowd. The rheumatics forgot their ailments; the lame and halt straightened up and tried to whistle, the grouchy smiled,

AMERICAN

and married couples on the verge of the divorce court kissed and made up.

Great is Sousa! After charming the courts of Europe with melody those foreigners never knew could be awakened, he came back to his own, and was judged by the great American people. They gave him a unanimous verdict of guilty in the first degree of having given the best performance of his career.

Performance a Triumph.

Sousa's arm is just as good as ever. He doesn't perspire as much as Creatore, but every time he swings that arm of his he seems to draw out melodies that hold one entranced and that drive away the blues.

His appearance with his band at Symphony Hall was nothing less than a triumph. The tune which took the crowd's particular fancy was his new march, "The Diplomat." It's a corker, so the office boy says—and he knows. Was there ever a Sousa creation that wasn't a corker?

His suite, "At the King's Court," is one of the most attractive and mirth creating descriptive scores ever played in Boston. This and "The Diplomat" struck joy to the hearts of the crowd, but when "Everybody Works But Father," "The Mouse and the Clock," and kindred popular airs were played, "joy was unconfined!"

Sousa was assisted by Miss Elizabeth Schiller, soprano, and Miss Jeannette Powers, violinist, who appeared at both the concerts. Leo Zimmerman played a trombone solo at the afternoon concert, and Herbert L. Clarke gave a cornet solo in the evening.



BOSTON HERALD

JANUARY 11, 1906

SOUSA GREETED AT HIS CONCERTS

"March King" Produces Two
New Numbers, "The Diplo-
mat" March, and a Suite,
"The King's Court."

AUDIENCES PLEASED
WITH OLD MARCHES

This Music Strikes Eye as Well
as the Ear, and Famous
Conductor's Calisthenics
Are Popular as Ever.

Mr. John Philip Sousa and his band gave concerts in Symphony Hall yesterday afternoon and evening. Miss Elizabeth Schiller, soprano, sang at both concerts, and Miss Jeannette Powers, violinist, played at both. Mr. Leo Zimmerman played a trombone solo in the afternoon and Mr. Herbert L. Clarke a cornet solo last night. The audience in the afternoon was of good size, and at night there were very few vacant seats in the hall.

There are some who pretend to think poorly of such bands. They admit the technic of Sousa's, the rhythm, the accent and all that, but they admit these things as though they were of little consequence, and they insist that a brass band should be heard only in the street, at a fireman's muster, in a stand by the beach, in processions. They secretly enjoy this sort of music anywhere, but admitting their pleasure they fear to admit it would betray poor taste.

Let such feeble and timorous souls get the noble apothegm of Mr. G. K. Chesterton and take courage: "A brass band is purely spiritual and seeks only to quicken the internal life."

For the hearer of such music thinks better of himself. For the time he, too, is courageous; he too could drink delight of battle with his peers. His back is straightened, his chest is thrown out. Rheumatism quits his sculptural legs, and eczema is only a word in advertisements. He renews his youth at the sound of the cornet.

Great is Sousa! His greatness now is international. Kings and Queens, potentates of all grades and statesmen of all parties have wondered at his lines and curves and sweeps and dashes and gentle repressions and coaxing ways and side-stepping and prancing and imperious commands and launching of thunderbolts. They have asked for private conversations. They have gladly accepted homage in march form and dared in some instances to hope for personal dedications. Serene, he marches on his triumphant way, confident in his mission of bringing all nations to march in peace together. Hence the new march composed for his coming tour around the world. "The Diplomat." And who, pray, is the diplomat thus honored? Was he snatched from some editorial chair to amaze a foreign ruler by his shrewdness and eloquence? Was he chosen for his wealth and for the fact that he had once studied French in school? O, no. The true diplomat is Mr. Sousa. His band speaks the universal language, it appeals to all nations, it makes for the glory of America.

Then there is Mr. Sousa's new suite, "At the King's Court." Mark how easy and familiar intercourse with Jukes, belted earls and noble dames has taught this stalwart patriot nice verbal distinctions and brought full acquaintance with the forms that are so envied by our own untitled aristocracy. This suite is in three movements: Her ladyship the countess, her grace the duchess, Her Majesty the Queen. And these grades in the aristocracy are cunningly differentiated in the music. Her ladyship is not disinclined to a dancing romp, but she is a high stepper and now and then her foot is shot skyward. Her grace prefers the languorous waltz, the old-fashioned melting, swimming waltz with a suspicion of a glide and no thought of a two step. Flourish of trumpets without. Role of drums. Her majesty enters as though drawn in on casters. Cheers of the populace. Indescribable enthusiasm.

After all, it is not the overture to "Oberon"; it is not the Welsh Rhapsody by Mr. Edward German, whose real name is Jones; it is not the "Ride of the Valkyries" that draws the crowd to Sousa's concerts. The Welsh Rhapsody from its pervading melancholy might have been inspired by immoderate indulgence in rabbits of that land did we not know that the Welsh are inclined to be dismal in their folk-songs, especially when they are jovial. No, the men and women who crowd the hall wish to hear Mr. Sousa's marches and see him conduct them. This music strikes the eye as well as the ear. The more marches the better. Welcome, too, are such pieces as "The Mouse and the Clock" and the symphonic fantasia on "Everybody Works But Father." Such music brings joy to the complaining millions of men; it stiffens the backbone; it stills the collywobblers; it warms the cockles of the heart; it brushes cobwebs from the brain. Great, then, is Sousa, diplomat and benefactor. May his calisthenics never grow less!

Boston Daily Globe.

JANUARY 11, 1906.

Boston Post

JANUARY 11, 1906

TWO SOUSA CONCERTS.

**March King and His Band Greeted
by Two Large Audiences in Sym-
phony Hall.**

When John Philip Sousa, novelist, composer and baton-necromancer, comes to town, such is the reputation of the man (admirably conserved by constant and artistic advertising) that great audiences are bound to appear, and enthusiasm is uncorked while he is in sight.

The people whose sensibilities are set quivering by such a breezy bit of Sousaism as his brand new "Diplomat" march, for instance (which appeared on both programs yesterday) or such a wild, tilting waltz as that named "Vienna Darlings," know that they can have almost as much as they want in these Sousa programs.

There is no uncertainty about a Sousa demand for an encore, and there is little hesitancy about the genial band-leader's according one. Nearly every one of the nine announced numbers has its companion-piece, and some of them even more, with such a list of popular marches "up one's sleeve," so to speak, as "El Capitan," "Stars and Stripes," "Washington Post," and others, there is plenty of material on hand and every Sousa audience knows it.

The afternoon concert was given with the thoroughly artistic assistance of Miss Elizabeth Schiller soprano, Miss Jeannette Powers violinist and Leo Zimmerman trombonist. In the evening the first two named appeared again, and Herbert L. Clarke, a cornet virtuoso of rare, even Ardit quality, was substituted for the trombone. It was an inspiring audience, and it, in turn was given inspired, infectious music.

People were out to hear the heart-tugging march and waltz music, and it was given generously, in scriptural measure—heap up and running over.

Both programs were bristling with novelty. In the "Mouse and Clock" number the orchestra gave a wonderful imitation of mouse sounds, up to the golden striking of the midnight chimes, when was distinctly heard the scurry-away of innumerable small feet. The nearest approach to real rodents, let us hope, that beautiful Symphony hall has ever seen.

SOUSA BAND CONCERTS

John Philip Sousa and his band gave concerts yesterday afternoon and evening at Symphony Hall. There were the usual large audiences at each concert. The assisting artists were Leo Zimmerman, trombone; Mme. Elizabeth Schiller, soprano; Jeannette Powers, violinist, and H. L. Clarke, cornet. The programme at the afternoon concert included a fantasia on Wagner's "Siegfried," Stanford's "Celtic Rhapsody," a suite by Sousa, and other numbers by Zimmerman, Sousa, Rubinstein, Shabrier, Wieniawski and Berlioz.

As to Mr. Sousa and his band there is little to add to what has been said in commendation many times. The band is well balanced in most respects, the ensemble in lighter pieces being all that could be desired. Mr. Sousa has less mannerisms than usual, and in the many popular numbers there was general satisfaction.

Mme. Schiller has a pleasing voice and finished style and Miss Powers is a violinist with more than average ability. Both gave general acceptance, as did Mr. Zimmerman, although he is not the equal to several other trombone virtuosos that could be named. Mr. Clarke was admirable.

In the evening the programme included Weber's "Oberon" overture, German's Welsh Rhapsody, Sousa's suite, "At the King's Court," and other popular and pleasing numbers by Clarke, Sousa, Ziehrer, Ganne, Geloso and Wagner. There were also many "extras," which included several well-known Sousa marches and other numbers that found great favor with the audience. One of the best was the sextet from "Lucia."

The audience was amazed and delighted with the most laughable imaginable variations on "Everybody Works but Father," first as a dirge, then in a minor, then by each instrument (including a kettledrum) carrying the theme separately, before the ensemble pathetically winding up the affairs of the family whose "Mother took in washing." A notable feature also was the superb sextet from "Lucia di Lam-"

Evening Standard

BEDFORD, MASS., JANUARY 12, 1906.

CROWD GREETED SOUSA'S BAND.

Two New Selections by March King Given at Matinee Concert.

John Philip Sousa, the march king, and his band, gave a concert yesterday afternoon in the New Bedford Theatre before one of the best audiences which ever greeted a band in this city. There were but few seats in the orchestra vacant, and the galleries held about their full quota. There is little need to say anything about the enthusiasm, for the playing of Sousa's band is always of the kind which calls for encore after encore.

Three soloists assisted at the concert—Miss Elizabeth Schiller, soprano; Miss Jeanette Powers, violinist, and Herbert L. Clarke, cornetist.

The name Sousa's band always has been and always will be associated with stirring military marches—the kind which make one's foot keep time, whether the mind wills it or no, and although only one—that a new one, and the best yet—held a place on the program, a number of the most famous of Mr. Sousa's compositions were given as encores. It is after all not the overture "Oberon" nor the Welsh Rhapsody, nor the wild "Ride of the Valkyries" that attracts the crowd to Sousa's concerts. It is to hear Mr. Sousa's marches and to see him conduct them. For there is something for the eye as well as for the ear at the concerts. Mr. Sousa's manner of conducting his band, a gentle touch here, a sharp command there, with the baton in his right hand, as he plucks, as it were, a tone from the atmosphere with his left hand, and with the same powerful left seems to draw in the reins of the musicians before him—this is one of the greatest features of a concert by Mr. Sousa's band.

Two new Sousa compositions were given at the concert—the first a suite "At the King's Court." This is in three movements, her ladyship, the countess; her grace, the duchess; and her majesty, the queen. And the grades of royalty are nicely differentiated in the music. Her ladyship is inclined to frivolity, and the dance is of a gay, light-hearted nature. Her grace, on the other hand, prefers the slow languorous waltz, and it is with the flourish of trumpets and the roll of drums that her majesty is introduced.

But it was the new march which aroused the real enthusiasm. It is called the "Diplomat," and it brought smiles to all faces, and today whistles to all mouths. For it is the kind which is remembered and played on every piano in town in a week's time. There is a dash to it at the start, and the trio has a swing that fairly pushes the shoulders back and forces a military swagger. But when the band struck into a symphonic fantasia on "Everybody Works But Father," there was joy unconfined.

Of the other selections, one of the best was a new Welsh Rhapsody by Edward German in a melancholy minor.

The soloists were excellent. Mr. Clarke has almost marvelous ability on the cornet, and Miss Powers played with a technique and intonation which made her music a delight to all. Miss Schiller has a clear soprano voice, but the orchestral accompaniment was at times almost too strong for her.

Fall River Evening News

JANUARY 12, 1906.

SOUZA'S BAND.

Delightful Musical Program Pleases a Large Audience at the Academy.

Sousa and his band and soloists gave a most delightful concert in the Academy of Music, Thursday evening. A large audience availed themselves of the opportunity to enjoy a musical treat. The great band leader outdid himself Thursday night, with the result that it was by far one of the greatest band concerts a Fall River audience has ever been privileged to hear. The program of nine members was more than doubled because of the encores that were given as a result of storms of applause. The audience had a chance to hear two of Sousa's latest, the "Diplomat," which has all the Sousa swing that characterizes his other famous marches, and "The King's Court," a wonderfully descriptive musical piece, as rendered by Sousa's musicians, and a highly enjoyable number. The rendition of "The Diplomat" awakes the most extreme enthusiasm, and Sousa responded with "Stars and Stripes Forever," which is without doubt his most famous march. The audience liked this so well that Sousa gave a second encore, this time playing "Manhattan Beach," "Dixie Land," "Gleaming Star," "Hands Across the Sea," "The Mouse and the Clock," and "Everybody Works But Father," were other band encores. The latter was a highly amusing number, as musically paraphrased by Sousa and his musicians. The great leader paid a compliment to Fall River's composer, Bert Anthony, by playing his "How Be Yer," for one of his encores.

The soloists were the equal of any ever heard in this city. Miss Jeanette Powers, the violin soloist, displayed a wonderful mastery of that instrument and as one of the audience said, almost made it talk. Her program number was "Caprice Slave," which was so well done that an encore was called for. She responded with Schubert's "Serenade," having a harp accompaniment. This was perhaps the most delightful number of the whole program and Miss Powers had to respond to another encore. Miss Elizabeth Schiller, the soprano soloist, sang most sweetly and revealed a voice of very wide range and great power. She also responded with an encore. Herbert L. Clarke displayed his mastery of the cornet with a solo, "Bride of the Waves," and for an encore a selection from "Lucia," by a brass sextette, was given.

HERALD,
FALL RIVER

JANUARY 12, 1906

Sousa and His Concert Band.

A fair sized audience was present at the Academy last night to hear Sousa and his band in one of their famous concerts. Although the name of Sousa has become a by-word in musical circles the world over, the public never tires of going to—and again to listen to him, for there is a distinct and characteristic Sousa tone and method of delivery which never grow tiresome.

On his present tour, the bandmaster has with him Herbert L. Clarke, leader of the Naval Brigade band and an eminent cornetist, Miss Elizabeth Schiller, soprano soloist, and Miss Jeanette Powers, violinist. The soloists are finished musicians in their respective lines, and their selections were heartily and repeatedly encored. Mr. Clarke's rendition of his own composition, "Bride of the Waves," was a decidedly clever and distinct piece of cornet work. In response to an encore, Mr. Clarke, accompanied by five other brass instruments, rendered the sextette from "Lucia," which always holds the audience enraptured by its wonderful beauty and harmony.

Miss Elizabeth Schiller, though manifestly troubled with a cold, was well satisfied in her rendition of the curd song from Sousa's "Bride-Elect," and Miss Jeanette Powers' manipulation of her violin brought forth numerous encores. Especially pleasing was her playing of Schubert's "Serenade," with harp accompaniment.

In the course of the concert a number of Sousa's famous marches were played, including "Manhattan Beach," "Hands Across the Sea," "The Captain," and his latest "Diplomat" march. A number of popular airs were also played, including Bert L. Anthony's latest composition, "How Be Yer?" as a lively march. One of the amusing features of this portion of the concert was the playing of the comic song, "Everybody Works But Father," with variations, by the entire band.

Among the classical selections played by the band were Edward Gernon's "Welsh Rhapsody," Ziehrer's "Vienna Duettings," waltz, and "The Elite of the Valkyries," by Wagner.

PROVIDENCE NEWS.

JANUARY 9, 1906.

SOUSA'S BAND TO GIVE TWO CONCERTS ON FRIDAY

Once and for all let it be known that John Philip Sousa is a through and through American. He did not come to this country from Portugal, he did not arrive on these shores, and he did not add USA to his name SO and make it SOUSA. He was born in Washington, D. C., and in a portion of that city called "Pipetown." He received a thorough education along musical lines in Washington, mastered brilliantly the strides of harmony and orchestration, and became a fairly proficient performer on the violin. When Offenbach came to this country for the purpose of conducting a series of orchestral concerts, young Sousa was one of his violinists.

Sousa's talents soon brought him a position as conductor of a comic opera company's orchestra, and later carried him to the leadership of the national capital's famous musical organization, the Marine band. To this position he brought so much magnetism, personality and hard work, that the Marine band soon stood without a rival.

In September, 1892, the now noted Sousa band was organized, achieving a measure of success that is being added to and widened with each successive year.

Sousa has the courage to play for the popular taste any music that is good, whether it be of the old classic masters or not. "All good music is classical," he claims, "and why not give the people what they really enjoy?"

On his first British tour the staid English sat in amazement when, after a decorous applause, instead of repeating a portion of a number in conventional fashion.

Sousa followed Wagner with a medley of American melodies and a ragtime march with the "Spring Song." But they liked it. No European bandmaster had so condescended to cater to the taste of every one, and Sousa stepped into a place in which his feet year by year have been more firmly set.

He took the band to the Paris Exposition in 1889, to Buffalo in 1901 and to Glasgow exhibition in the fall of the same year. The Grenadier Guards Royal Marine Band, Dan Godfrey's, the famous Royal Prussian, Germans, Spaniards—bands of every clime where brass is known—followed there and after him, but Sousa topped the bill.

King Edward has twice commanded the Sousa band to appear before him. "Play your own marches and ragtime," he requested earnestly. The king had never heard such music before.

Sousa's brass section filled the visiting bands with wonder. His men are from all over. He has the very best of wood, wind and brass, for the reason that not only does he treat them as one gentleman should another, but he pays each man his price, and the prices for skilled musicians in this line are very high.

Sousa surprised the music world when he kept turning out one money-making, tuneful march after another, all with life and swing to them, and all different. It did not seem that they would last, but they have. The Sousa march has circled the globe, while Sousa and his band, on their trans-continental tours, have demonstrated to what heights the brass has attained.

Sousa and his band will give two concerts, afternoon and evening in Infantry hall on Friday, and large audiences are assured at each.

Providence Daily Journal.

JANUARY 13, 1906.

SOUSA'S BAND.

Concerts Given Yesterday Afternoon and Evening Drew Large Audiences.

That Sousa and his fine band have lost nothing of their popularity was clearly shown by the large attendance at the concerts given in Infantry Hall yesterday afternoon and evening, and the vigorous and enthusiastic applause bestowed upon the selections. Also, according to the custom inaugurated by the genial and generous Sousa, the approving demonstrations of the audience were rewarded by so liberal a sprinkling of encores that they exceeded in number the regular offerings of the programme. With the band were the following solo artists: Miss Elizabeth Schiller, soprano; Miss Jeannette Powers, violinist; Herbert L. Clarke, cornet, and Leo Zimmerman, trombone. At the matinee the following programme was given:

Fantasic, "Siegfried".....Wagner
Trombone solo, "Leona".....Zimmerman
Mr. Leo Zimmerman.
Suite, "Looking Upward".....Sousa
"Love, Light of My Heart," from "The Bride-Elect".....Sousa
Miss Elizabeth Schiller.
"Celtic Rhapsody" (new).....Stanford
"Toreador et Andalouse," from "Bal Costume".....Rubinstein
(a) "Marche Joyeuse" (new).....Chabrier
(b) March, "The Diplomat" (new).....Sousa
Romance and a la Zingara from Second Concerto.....Wienlawski
Miss Jeannette Powers.
"Rakoczy March," from "The Damnation of Faust".....Berlioz

Here was something to suit all tastes, a judicious mixture of popular music and the works of great composers. That they were all played well goes without saying. Mr. Sousa's men are very capable performers, and by reason of long association together, the band works with admirable precision. The new compositions by Mr. Sousa were bright and pleasing. The famous conductor has no message of deep musical import to communicate, but he has an inexhaustible vein of light and "catchy" melody, and he scores with the skill born of long experience and a keen knowledge of what effects suit the public ear. The solo performers were acceptable. Miss Schiller sang with much success, despite the handicap of a somewhat light voice pitted against the "covering" tone quality of a brass and reed band; Miss Powers displayed a good technic and considerable brilliancy of style, while Mr. Zimmerman,

who played a trashy composition of his own, delighted the audience by agile leaps between the highest and lowest notes of his instrument.

At the evening concert the hall was filled with another large and well-pleased audience, and Mr. Sousa's skill as a programme maker was again in evidence. The soloists were the same as in the afternoon, except that in place of the trombonist, Mr. Herbert L. Clarke, solo cornetist of the band, contributed a solo number. Mr. Clarke, who made many friends here during his term as conductor of local bands, played finely and was received with enthusiastic recognition. The programme for the evening included the following numbers:

Overture, "Oberon".....Weber
Cornet solo, "Bride of the Waves".....Clarke
Mr. Herbert L. Clarke.
Suite, "At the King's Court" (new).....Sousa
"Card Song" from "The Bride-Elect".....Sousa
Miss Elizabeth Schiller.
"Welsh Rhapsody" (new).....Edward German
Valse, "Vienna Darlings".....Ziehrer
(a) Air de Ballet, "The Gypsy".....Ganne
(b) March, "The Diplomat" (new).....Sousa
Violin solo, "Caprice Slave".....Geloso
Miss Jeannette Powers.
"Ride of the Valkyries," from "Die Walkure".....Wagner

EVENING TELEGRAM.

JANUARY 13, 1906.

SOUSA AND HIS BAND

Delighted Large Audience in Infantry Hall Yesterday.

That inimitable leader of band composition and directorship, John Phillip Sousa, again appeared before the local music loving patrons of Providence yesterday and last evening. A large and representative audience of the social and musical centers of the city crowded Infantry hall to listen to the concerts he gave. The band is accompanied by Miss Elizabeth Schiller, a soprano soloist of skill, and Miss Jeannette Powers, a violinist.

All of the numbers of the programmes were given in the admirable style of the famous bandsman. The exquisite harmony and the unity of expression which characterized the whole performance excited great appreciation and applause from the audience throughout the evening.

Herbert L. Clarke received a most enthusiastic greeting and his solo selection was applauded to the echo. Throughout the concerts there was plenty of the old-time evidence that there is but one Sousa. His magnetism, exercised through his inimitable personality and his music, left the gatherings in a spell of enjoyment to the end. Soloists and band were equally good; in fact, it was a typical Sousa concert—faultless, stirring, memorable.

HARTFORD, CONN

EVENING POST

JANUARY 15, 1906.

SOUSA WRITES COMIC OPERA TO COME OUT SOON

Band Director Talks With Much Enthusiasm of His Visits to Hartford.

MAY MAKE WORLD TOUR

John Philip Sousa has just completed the music of an opera, which he sold a few days ago to a prominent theatrical manager, and the production may be seen on the boards before the close of the season. The book is by Harry B. Smith. At the conclusion of the concert in Foot Guard armory a reporter for The Evening Post had a chat with Mr. Sousa in his dressing room regarding the new production.

"I completed the opera about ten days ago," he said, "and I believe the musical numbers are as good as anything I have ever composed, and it met the approval of a well known manager. I disposed of it to him, but I do not know when it will be brought out. Of course, I hope it will be a success, and have no reason to doubt its worth. Yet one can never be sure of popular approval or of genuine success until a piece is staged and presented, for a short time, at least.

"It is a comic opera and will offer features of new interest in that line. I named it 'Free Lance' and sold the rights of production on royalty. I said that it will be produced this

Leader Sousa expressed his pleasure at the success of his latest visit and declared he had never met with greater enthusiasm from music lovers during any previous visit in this city. His next foreign engagements take him to Australia and the Orient and it will be at least a year before he will be seen again on his present tour of the east. When told that his march, "The Diplomat," had been played by local musicians for some time, though designated as new on the Sousa programme, the march king replied:

"Well, that was my last march, produced about a year ago, and this is the first time I have played it myself in America."

Referring to the number of foreign musicians in the band, the leader was asked if he gave the preference to foreign talent.

"Not necessarily. We aim to secure the best players whether foreign or American. In fact, I have a number of Americans in the band who are the best players obtainable anywhere. Music is not confined to national lines, and the band, in my opinion, is better than ever before."

His attention was called to the fact that the cornet soloist, Herbert L. Clarke, had been heard in this city many times, though billed as his first appearance.

"Is that so? That is news to me," replied Mr. Sousa. "It is probably the result of a mistake, due to the fact that while the cornetist is familiar in this city there are many other cities in our route where he has never been heard, and it is not always easy to mark the distinction in press notices."

The soprano and young woman violin soloists are added to the laurels of the band. Miss Jeannette Powers, the violinist, is a marvelous performer and her ability is increased by the use of an expensive Guanari instrument.

A brother of Clarke, Thomas, who led the Clarke band in this city at the Army of the Potomac festivities in 1904, is now with Sousa. Thomas Higgins, well known to musicians in this city and formerly with Gilmore, is also with Sousa, playing the clarinet.

BIG CROWDS FOR SOUSA.

March King and His Band in Two Fine Concerts at Foot Guard Hall.

Audiences of immense size greeted John Philip Sousa and his band at Foot Guard hall yesterday afternoon and evening, and the programmes, typical Sousa productions, delighted the auditors of the American march king. The band was in fine form and it is doubtful if the organization has never been heard to better advantage in this city.

Both programmes contained suites by Sousa, "Looking Upward," playing at the afternoon concert, being particularly pleasing. One number "Mars and Venus," had a clever snare drum effect that elicited great applause. Sousa's new march, "The Diplomat," was played at each concert and received numerous encores. A majority of the old Sousa marches were given as encores as well as familiar American melodies, with variations, and the leader and his men were generous in responding.

The concerts served to introduce four new soloists, Elizabeth Schiller soprano; Jeannette Powers, violinist; Herbert Clarke, cornetist, and L. Zimmerman, trombonist.

New-York

DAILY TRIBUNE.

JANUARY 15, 1906.

Sousa has certain points of resemblance to John Brown's soul; he goes marching on with undiminished vigor and undimmed popularity. Last night he gave another concert at the Hippodrome that drew an audience of five thousand people. The programme included Tschalkowsky's Coronation March and the "Rakoczy" march of Berlin, as well as several by Sousa himself, and the band played besides Mr. Sousa's suite, "The Last Days of Pompeii," for which Bulwer Lytton has accommodatingly supplied the "programme." Leo Zimmerman, who plays a trombone in the band; Miss Elizabeth Schiller, soprano, and Miss Jeanette Powers, violinist, were the solo performers.

THE SUN.

Sousa at the Hippodrome.

Sousa and his band played the old Sousa marches and a new tune or two at the Hippodrome last night. The old ones were received with the usual applause, "El Capitan" and "King Cotton" being encored several times. Miss Elizabeth Schiller was the soprano soloist and Miss Jeanette Powers the violinist. The bandmaster will not be at the Hippodrome again until the night of April 8.

Times.

SOUSA AT THE HIPPODROME.

His Marches Encored by a Large Audience—Some Songs.

Last night's attendance at the Hippodrome indicated that there has been no decline in the number of those who, musically, like to be soured.

The bandmaster fulfilled his part of the contract and was as usual liberal with his encores, consisting of his own marches and ragtime ballads with vigorous accompaniments by the man at the rear who plays the sandpaper.

That apparently was what the audience wanted, and from the volume of applause "King Cotton" ranked far ahead of Tschalkowsky's "Coronation March." Sousa's "Semper Parvum" March had to be repeated three times.

The soloists were Miss Elizabeth Schiller, who sang an aria from "Hernani," and Miss Jeanette Powers, violinist, whose selection from Widor's "Second Concerto" was well received, and who responded to an encore with Schubert's "Serenade."

Newark Advertiser.

JANUARY 16, 1906.

MONEY FROM SOUSA CONCERT FOR HOSPITAL.

German Hospital Will Benefit from
"March King's" Appearance at
Krueger Auditorium.

Sousa and his band gave a concert of their usual kind at Krueger's Auditorium last night, the net proceeds of which, it is reported, will go to the German Hospital, of this city. There was a large audience, in which supporters and friends of the hospital were numerous, but the hall was not crowded.

Sousa was the same as of yore; so was his band, and so was the character of the program. Sousa ranged, as of old, from the sensible to the ridiculous in his methods of conducting, in one piece leading his band with scrupulous attention and reasonable motions, and in another throwing himself into all sorts of affected poses and swinging his arms as though he were going through a series of calisthenic exercises. The program, too, ran the gamut from the serious to the absurd, containing such widely different music as the "Ride of the Valkyries," from Wagner's opera, to a playful travesty on the "popular song of the day," "Everybody Works But Father," or again from the beautiful overture of Weber's "Oberon" to such characteristic things as "Dixie Land" and "The Mouse and the Clock."

The printed program was for the most part serious, the encores being mostly of the light and lively type, including three of Sousa's best known marches, the swinging, catchy, melodious rhythm of which long ago earned for him the title of the "march king." The concert opened with the Weber overture, which, like that of "Der Freischutz," by the same composer, reflects the story of the opera and is universally popular. Its leading themes, namely, the horn solo, which forms the symphony of Sir Huon's vision, a short movement from the fairies' chorus, a martial strain from the last scene in the court of Charlemagne, a passage from Hamlet's scene in the second act of Puck's invocation of the spirits—all these were effectively played, considering the make-up of the band, the wood winds bearing the burden of the work. The old "El Captain" march was promptly given as an encore, at once provoking applause when the familiar strains of the piece were recognized. Leo Zimmerman then showed how a trombone could be manipulated in a solo composed by himself, called "Lena," played with band accompaniment, and the extra was the sextet from Mendelssohn's "Lucia di Lammermoor."

A suite entitled "The Last Days of Pompeii," by Sousa himself, which described first a drinking scene in the house of Burlo and Stratonice, with the rattling of dice and the shouts of the men; then the appearance of Nydia, the blind girl, and finally the destruction of the city and the death of Nydia, displayed characteristic band music in its best sense. "Dixie Land" was the encore. An arrangement for the band of German's Welsh rhapsody, especially made from the original orchestral score by Dan Godfrey, jr., proved somewhat tedious, and the sprightly "Hands Across the Sea" as an encore, suited the tastes of the audience better.

It was after the Ziehrer waltz, "Vienna Darlings," which opened the second part of the program, that the "Everybody Works but Father" joke was perpetrated. It pleased the crowd so much that an additional encore was secured in "The Mouse and the Clock." The other members were Genne's "The Gipsy," Sousa's march, "The Diplomat," to which he added his other marches, "Stars and Stripes Forever" and

"Manhattan Beach," and lastly the "Ride of the Valkyries."

Miss Elizabeth Schiller, the soprano soloist, seemed to please with her card song from Sousa's "Bride Elect" and sang "Love Light of My Heart" as an encore. Miss Jeanette Powers, the violin soloist, also made a good impression, despite rather an odd manner, playing a caprice, "Slave," by Gelosa, with band accompaniment, and two extras, one of which was Schubert's "Serenade," with mazy accompaniment.

Newark Evening News.

JANUARY 16, 1906.

SOUSA AND HIS BAND.

The Famous "March King" and His Talented Musicians Applauded at Krueger Auditorium.

Among our local musicians and music-lovers there may be some to whom the name of John Philip Sousa is synonymous with musical clap-trap and ruthless clatter-and-bang, but the majority have learned to recognize Mr. Sousa's authority as an intelligent conductor and to appreciate his genius as a creative musician. These latter, with their friends and a multitude of the ever faithful, braved the dismal weather and crowded into the Krueger Auditorium last night to hear the famous band bearing his name in the concert it annually gives in this city.

The program was evidently designed to appeal to both the popular and the discriminating taste, and it is quite certain that it would have afforded joyous moments to the most capricious and light-hearted David, and would doubtless have given hope and fervor to the most cynical Jeremiah, so wide was it in its scope. Beginning with the familiar overture to Weber's "Oberon," it next introduced Leo Zimmerman, who played his own "Leona" on the trombone. The composition was valuable only as a means of exhibiting the player's technical mastery over the instrument. It did not heighten one's regard for the trombone as a solo instrument or of Mr. Zimmerman as a composer of startling originality. The third number was Mr. Sousa's own suite, "The Last Days of Pompeii."

The first movement represents the drunken revelry of the sensual, brutish gladiators shouting for wine, a drinking song of jolly good-fellowship and the dance of the nimble clown. It is called "In the House of Burbo and Stratonice." The second movement is tender and pathetic and tells in simple and melodious

language of the sad reveries of the blind Nydia. The third movement, "The Destruction," is very effective, being a graphic tone panorama of the city's destruction.

Miss Elizabeth Schiller, soprano, was next heard in the card song from Mr. Sousa's comic opera, "The Bride-Elect." Miss Schiller sings with skill and intelligence. Her voice is not large, but of bird-like quality. It is pure and clear, and her singing of this one-time popular air recalled the best efforts of Miss Hilda Clark in the operatic production. She added, as an encore, a love ballad from the same opera, called "Love Light of My Heart." Her singing added much to the enjoyment of the evening. Miss Jeanette Powers, of personal grace and beauty, essayed to play a caprice for violin by Geloso, and exhibited about the most awkward bowing that a professional has revealed in a local concert room in a long time. She produced a good tone, however, and her intonation was generally true, but of temperament and musical understanding she showed but little. She was recalled, and played Schubert's "Serenade," which was monotonously expressionless, to say the least, and added, to further demands, a feeble rendition of Sarasate's "Gipsy Life."

During the evening the band was heard

in "A Welsh Rhapsody" by Edward German, in which the composer handles a Welsh theme with no little skill; a Valse by Ziehrer; a dainty Air de Ballet, "The Gipsy," by Ganne; Sousa's own march, "The Diplomat," which is less stirring than most of his earlier efforts in this form of composition, and as a fitting finale Wagner's wildly exultant "Ride of the Valkyries." In response to the encores demanded after each number, Conductor Sousa favored the audience with several of the characteristic marches that have given to this popular bandmaster the title of "March King," and an arrangement for the band of the sextet from "Lucia," together with "Dixie Land," "The Mouse and the Clock" and his own musical burlesque on "Everybody Works but Father."

The performances by the band were admirable as usual. Mr. Sousa has a wonderful control over the members of his organization, individually and collectively, and they respond seemingly instinctively to his will. He was particularly happy in the careful shading, the just balance of tone and in the intelligent grasp of the composers' thought and purpose. His contrasts were always good and his climaxes stirring. All in all, it was the work of a thinking and sincere musician.

MAUCH CHUNK PA.

Daily Times

JANUARY 17 1906

POTTSVILLE, PA.

JANUARY 17, 1906.

Evening Chronicle

SOUSA AND HIS BAND.

John Philip Sousa and his peerless band gave one of his incomparable concerts to an audience that completely filled the Mauch Chunk Opera House yesterday afternoon.

The concert began at 2 o'clock and it was past four when the last number was begun, an encore or two to every selection programmed being vociferously demanded by the audience and graciously allowed by the great leader—Sousa. Among the "extras" were "El Capitan" Sextette from "Lucia de Lammermoor", "Dixie Land", "Everybody Works but Father", "Mouse and the Clock."

The solo work of Herbert Clarke, cornetist, Miss Schiller, soprano and Miss Powers, violinist, was grand, and the audience clearly manifested its appreciation of the respective brilliant performances. Local friends of the young ladies made them handsome floral offerings.

An Enjoyable Concert.

An audience which filled every part of the Academy of Music, and even made standing room on the lower floor at a premium, last evening enjoyed the concert given by Sousa's Band. This was the first time that the marching organization ever filled an engagement here at night and the big house which turned out to hear them attested to the appreciation of local lovers of music of the effort that resulted in getting the band for an evening performance. The numbers, of course, were very much Sousa and the program was most enjoyable. After every band number there was given as an encore one of the famous composer's marches, which never seemed to lose interest. Interspersed were several topical airs, among them, "Everybody Works But Father," of most unique arrangement. Bandmaster Sousa was most liberal with his encores. The selections of the soloists were all well received. The encore number, the sextette from "Lucia," was regarded as the gem of the evening. The band travels in a special train of four cars.

POTTSVILLE, PA. JANUARY 17, 1906.

Miners Journal.

SOUSA AND HIS BAND.

The big audience at the Academy last evening was enraptured with the music of Sousa's band. The concert was introduced by the overture "Oberon," by Weber. The rendition brought forth great enthusiasm, which increased in crescendo as the several numbers of the program and encores were given.

Elizabeth Schiller, the soprano soloist, was decidedly popular, as was also Jeanette Powers, violinist. Her rendition of Schubert's serenade captured her many hearers. It was a treat.

REPUBLICAN.

POTTSVILLE, PA. JANUARY 17, 1906.

That Sousa, the "March King" is unique in his own special field is indicated by the ovation accorded him by a large and cultured audience in Pottsville last evening. The people were simply carried away by the spirited rendition of selection after selection and they kept the great bandmaster busy bowing his acknowledgements and responding to encores all evening, besides sending him away with a golden lining to his pockets.

SUNBURY DAILY ITEM

JANUARY 17, 1906

SOSA PLEASSED

A large crowd greeted Sousa, the "March King," and his band, at the concert given at the Chestnut Street Opera House, Wednesday afternoon, and were thoroughly delighted with the fine music rendered. The management is to be congratulated for securing this excellent attraction.

SHAMOKIN, PA.,

Leader.

JAN. 18, 1906.

Daily

SUNBURY,

JAN. 18, 1906.

MUSICAL FEAST

John Philip Sousa and His Band
Won Sunbury.

Seldom if ever before has the Chestnut street Opera House been graced with such a large audience of critical music lovers as was present at the grand concert by Sousa's Band Wednesday afternoon, and the applause that greeted each number bore ample evidence of finesse on the part of the noted bandmaster, his men and soloists.

Along with the more exalted numbers Mr. Sousa interspersed his program with less classical pieces, rendering several of his old but ever popular marches, which were the signs of great applause. But by no means were the classical selections without responsive appreciative encores. From start to finish it was a continuous musical feast.

Miss Elizabeth Schiller, the vocalist; Miss Jeannette Powers, the violinist, and Mr. Herbert Clarke, the solo hornetist, may pardonably feel elated over the reception accorded them and the music lovers of the town and vicinity may well feel themselves deeply obligated to each worthy exponent of instrumental and vocal

SOSA'S CONCERT



The Sousa band concert in G. A. R. opera house last evening was heard by an appreciative audience. The several numbers were rendered in artistic and professional style and the large assemblage went into raptures over the selections. Soloists received encore after encore and responded willing. As of yore the famous bandmaster made an excellent impression with the baton.

Dispatch

SHAMOKIN, PA.

JANUARY 18, 1906

SOUSA DELIGHTS SHAMOKINITES

John Phillip Sousa, the wizard of the baton, and his famous band delighted Shamokin's music loving public at the G. A. R. last evening when that organization rendered one of its famous concerts. The opera house was filled from pit to dome and the applause that followed the numbers as they were rendered spoke volumes, of the manner in which the people were delighted with the concert. To each round of applause Sousa gracefully responded with one of his inspiring marches. His every move is significant of some quantity of time or of tone and the manner in which the band responds to his leadership shows how thoroughly he has imbued them with the same spirit that has marked his success as a band leader.

HERALD.

SOUSA CAME, PLAYED AND CONQUERED

Held Large Audience Enthralled at
The G. A. R. Opera House Last
Evening. -- A Varied Program.

VIOLINIST SCORED GREAT HIT

For more than two hours at the G. A. R. Opera House last evening the music loving public was enthralled by a large and varied program, which was rendered by the famous Sousa band, who at times enthused by stirring airs, were wafted to Elysian fields.

at times enthused by stirring airs, were wafted to Elysian fields.

Sousa simply came, played and conquered. The music his band played had the character of the man himself, and to say that he is the greatest American band-master tells the story. One number of the program was enjoyed more than another only as it touched the mood of the listener. To the majority the concert is remembered as one harmonious tone.

Sousa played his own music when hearty applause compelled him to respond to encores, and the march king received a fresh ovation every time he launched the musicians into the rhythmic selections from his own pen. He played "El Capitan," "Hands Across the Sea," "Manhattan Beach," "Stars and Stripes Forever," and especially did the latter popular air enthruse his audience. His encores of a more fantastic nature, "Everybody Works But Father," and "The Mouse and the Clock," put all in good humor.

Sousa's soloists scored great hits. If one number of the program can with truth be said to outshine the others, it was the violin solo by Miss Powers, and especially her "Schubert's Serenade," which deeply stirred her audience.

This is what Sousa played:

- Overture, "Oberon".....Weber
- Hornet solo "Bride of the Waves" Clarke
- Mr. Herbert L. Clarke
- Suite, "At the King's Court" (new) Sousa
 - (a) Her Ladship, the Countess
 - (b) Her Grace, the Duchess
 - (c) Her Majesty, the Queen
- Soprano solo, "Card Song" from "The Bride Elect".....Sousa
- Miss Elizabeth Schiller
- Welsh Rhapsody (new)...Edward German
- Valse, "Vienna Darlings".....Ziehrer
- (a) Air de Ballet, "The Gipsy" (new)
- (b) March, "The Diplomat" (new) Sousa
- Violin solo, "Caprice Slave".....Goldsch
- Miss Jeannette Powers
- Ride of the Valkyries, from "Die Walkure".....Wagner

NEWS

SOUSA SCORED GRAND TRIUMPH

Greatest of American Band- masters Delighted a Large Audience

The program given by John Philip Sousa at his concert at the Opera House last evening presented a list of selections that was not only of exceptional brilliance, but afforded all classes of hearers several hours of genuine satisfaction and delight. The more important numbers were:

The "Oberon" Overture was a most beautifully woven web of charming melody and instrumental combination that suggested most subtly that mysterious world, said to be peopled with elves, fays and mermaids. Oberon the Elfin king has quarreled with his fairer partner and vows never again to be reconciled to her till he finds two lovers constant through every peril and temptation. The listener noted that Oberon's horn call opened the overture and was fascinated by the impressiveness of the little phrase of only three notes which Weber has given to the mellow voiced French horns. Soon was heard the fairies dainty tip-toeing as expressed by the claronets, speaking in accents hardly above a whisper. Suddenly a single bold chord is blazoned out by trumpets and horns suggestive of the element of knightly power. But most delightful of all for the ear and the heart is the haunting melody that dominates the entire overture, "always exhaling like a subtle perfume which one breathes with delight."

The Welsh Rhapsody is a magnificent latter day harmonies constructed of harmonies that leave unmistakably their impress of vigor and sturdiness, tinged only here and there with sadness and melancholy. As a climax to this interesting "Welsh Rhapsody" there comes in sonorous pompous outburst that stirring strong fisted Welshman's song, "Men of Narlech."

"The Ride of the Valkyries" was voted a splendid closing number. The Valkyries were known in legend as long haired wide eyed maidens, flying through the air on fiery charges and sent by the gods to convey fallen heroes from the battlefield to Walhalla, there to quaff celestial meal and pass their lives in glorious ease. In this "Ride of the Valkyries" Wagner has depicted vividly and most powerfully the wild ride skyward of these warrior maidens. By means of runs in the violins and wood instruments, whizzing aloft and adown at the most furious rate he suggests with wonderous realism the conflict of the elements of the air accompanying the furious Valkyries flight while over and above it all is heard a rollicking figure describing the motion of the steeds.

The bandmaster fulfilled his part of the contract and was as usual liberal with his encores, consisting of his own marches and ragtime ballads with vigorous accompaniments by the man at the rear who plays the sandpaper.

That apparently was what the audience wanted, and from the volume of applause "King Cotton" ranked far ahead of Tschaiikowsky's "Coronation March." Sousa's "Semper Fidelis" march had to be repeated three times.

The soloists were Miss Elizabeth Schiller, who sang an aria from "Ermini," and Miss Jeanette Powers, violinist, whose selection from Wieniawski's Second Concerto was well received and who responded to an encore with Schubert's "Serenade."

That Sousa, the "March King" is unique in his own special field is indicated by the ovation accorded him by a large and cultured audience in Shamokin last evening. The people were simply carried away by the spirited rendition of selection after selection and they kept the great bandmaster busy bowing his acknowledgments and responding to encores all evening, besides sending him away with a golden lining to his pockets.

HAUGH CHUNK, PA.

JANUARY 17, 1906.

DAILY NEWS.

YESTERDAY'S CONCERT.

Sonata's Hand and Solinas Delight a Large Audience at the Opera House Yesterday.

Yesterday was a real letter day for the music lovers of Haugh Chunk who filled the opera house to hear Sonata's Hand. Evidently pains had been taken to make the program one that would please all, and that it succeeded was shown by the encores that greeted each number. Mr. Sonata was very generous and responded to each encore. The program was as follows: Overture, "Overture" encore. M. Caplan: concert solo, "Bride of the Waves," encore, serenade from Lucia, "At the King's Court," encore, "Dixie Land," "Cord Song," encore, "Light of my Heart," "Waltz Rhapsody," encore, "Hands Across the Sea," "Vienna Dances," encore, "Everybody Works but Mother" and "The House and the Clock," Air de Ballet, "The Gypsy," a march, "The Diplomat," encore, "Stars and Stripes Forever," violin solo, "Caprice No. 1," encore, "Schubert's Serenade," "Life of the Valkyrie." Every number was most thoroughly appreciated.

The "Waltz Rhapsody" was a fine classical selection, perfectly rendered. The air "Bride of the Waves" ran through the whole of it. This selection was particularly pleasing to the many members of the Waikiki orchestra who were present. Sonata's own march, "The Diplomat," is another of the "March King's" triumphs that will undoubtedly become popular, as have all his other marches. "Everybody Works but Mother" brought down the house. Mrs. Solinas proved a very deserving soloist. She possesses a magnificent voice, with full, rich tones, and her songs will be heard with pleasure.

All who had heard Miss Powers, the violin soloist, when she was here before, expected much from her and the realization was better than the expectation. Miss Powers first played Giesse's "Caprice Slave," showing her mastery of the violin in classical productions. In response to the applause she played "Schubert's Serenade." The best tribute to her art was the breathless silence with which this was listened to and the sigh that all gave when it was finished. Those more competent to judge than we are predict for Miss Powers a great future as a violin soloist. She has perfect control of her instrument and evidently, as she herself expresses it, "just loves to play."

SHENANDOAH PA., FRIDAY, JANUARY 19, 1906.

Evening Herald.

The Sousa Concert.

John Philip Sousa and his battery of trumpet and musicians fitted into town yesterday and after a typical Sousa concert, lasting from 2 to 4 o'clock, left town at 4:57 p. m. for Reading, where they were scheduled to give a concert at 8 o'clock. The program was varied enough to suit all tastes, opening with the classical overture from Oberon and closing with the Wagnerian "Ride of the Valkyries." Every number on the program was enthusiastically received which in most cases brought out the old Sousa favorites, El Capitan, King Cotton, and Manhattan Beach. Miss Schiller's cant song and Miss Powers' violin solo were both encored, the latter responding with Schubert's Serenade which, in the opinion of many, was the gem of the concert. The concert was a treat to the musically inclined which was highly enjoyed.

Oliver's fresh sausage, putting and
salad at Brisset's

TIMES

SOUSA'S BAND BETTER THAN EVER

One of the most select audiences that ever assembled in Shenandoah attended the Sousa concert at the O'Hara theatre yesterday afternoon. It is only once in a lifetime that such a rare musical treat is brought within reach of the people of Shenandoah and surroundings, and the well-filled theatre attested that the music lovers fully appreciated it. People who were fortunate enough to have heard the musical organization before say the music never sounded so exquisite as yesterday afternoon.

Every number was vociferously applauded, and the ever polite and courteous Sousa always responded with one of his famous marches or some familiar rollicking air.

In response to an encore, "Everybody Works But Father," was rendered with so many frills and variations that the uninitiated might have mistaken it for something classical, were it not for the frequent intrusion by basshorn or clarinet's irresistible refrain. The soprano solo by Elizabeth Shilling was well received.

The violin solo by Miss Jeanette Powers was one of the best numbers on the program. In response to an encore she held the audience entranced by her perfect rendition of

Reading Times

JANUARY 19, 1906.

Sousa's band concert last evening was a series of beautiful harmonies from the harp, flutes, drums, reeds and brasses. Probably fifty musicians were on the stage, and Director Sousa was in an exceedingly gracious mood, for he more than doubled the program by responses to encores. The encores were mostly from Sousa's compositions. These were "El Capitan," "In Dixie Land," "Hands Across the Sea," "The Mouse and the Clock," "Manhattan Beach," "Stars and Stripes Forever," "Everybody Works but Father," "King Cotton," and the sextet from "Lucia." Herbert L. Clarke, who has a Rooseveltian cast of features, gave a splendid exhibition of cornet playing. Elizabeth Schiller, the soprano, pleased the audience so well that she was called upon for a second number, a pretty lyric called "Love-light of My Heart." In response to a request the regular number on the program for Jeannette Powers, the violiniste, was omitted and Mendelssohn's "Concerto" was substituted. It was exquisitely performed, as was Schubert's "Serenade," which was played in response to an encore.

HERALD.

JANUARY 19, 1906.

OH, LISTEN TO THE BAND!

Sousa's PLAYS ON, FROM CLASSIC TO RAGTIME.

Sousa and his band played on at the Academy last night and the famous conductor at least maintained his reputation for versatility. From classic to ragtime, the sublime to the ridiculous, John Phillip ran the gamut in the same old way.

Thus he gave Ziehrer's Valse, "Vienna Darlings," and as an encore a burlesque of "Everybody Works But Father," thereby making sure of pleasing all tastes. And it is pretty certain that "Everybody Works But Father" received the greatest applause of the evening.

Sousa also gave us his new suite, "At the King's Court," a very spirited composition, and likewise the new march, "The Diplomat." Other notable numbers were "The Gypsy," by Canne and the "Ride of the Valkyries" from Wagner's "Die Walkuere." Besides these and the regular numbers, the old Sousa successes were given as encores with the leader's characteristic liberality, sometimes two of them to one number, and the Academy rang again with the familiar strains of "Stars and Stripes Forever," "Manhattan Beach," "El Capitan" and "King Cotton."

Sousa's soloists this year are Miss Elizabeth Schiller, coloratura soprano; Miss Jeannette Powers, violinist, and Herbert Clark, cornetist. Miss Schiller sang the Card song from Sousa's comic opera "The Bride-Elect," with rare technique, and Miss Powers, departing from the program by request, gave Mendelssohn's Concerto in a manner that proclaimed her a true mistress of the strings.

INTELLIGENCER.

SOUSA'S BAND IN LANCASTER.

The Opera House Packed to Hear the Great Musical Organization.

John Philip Sousa's big band was at the opera house for a matinee performance on Friday afternoon. The great bandmaster showed his popularity by attracting the largest audience that has ever attended an afternoon performance of that kind. The house was simply packed, and standing room could not be had when the curtain rolled up. The programme was one of the kind characteristic of the man in charge, and it was admirably rendered. Besides the numbers by the band, there were vocal solos by Miss Elizabeth Schiller, violin solos by Miss Jeannette Powers, and cornet solos by Herbert Clarke. Sousa, as usual, replied to encores very readily, and the audience was given plenty for their investment. One of the pieces that was well received was that simple comic ballad, "Everybody Works But Father." The audience seemed to appreciate it much better than some of the other selections, and it caused a roar of fun, especially in the way it was rendered. Jack Richardson, a Lancaster county boy, appeared with the band, and played the immense bass horn, which is known as the Sousa-phone. The programme, as rendered, besides the responses to encores, was as follows: Overture, "Oberon," Weber; cornet solo, "Bride of the Waves," Clarke, Herbert L. Clarke; suite, "At the King's Court" (new), Sousa; (a) Her Ladyship, the Countess, (b) Her Grace, the Duchess, (c) Her Majesty, the Queen; soprano solo, "Cord Song," from "The Bride Elect," Sousa, Miss Elizabeth Schiller; Welsh Rhapsody (new), Edward German; intermission; waltz, "Vienna Darlings," Zielner, (a) aid de ballet, "The Gipsy" (new), Ganne, (b) march, "The Diplomat," (new), Sousa; violin solo, "Caprice Slave," Geloso, Miss Jeannette Powers; Ride of the Valkyries, from "Die Walküre," Wagner.

THE NEW ERA

FULTON OPERA HOUSE.

Sousa and His Band Make a Big Hit. Coming Attractions.

The popularity of John Philip Sousa, his band and his music, was demonstrated yesterday afternoon when the Opera House was crowded to the doors at the matinee concert. When the theatre was crowded the management was compelled to turn away quite a number of people who had failed to secure tickets in advance.

The programme was selected with the usual Sousa good taste, the "March King" being a past master in this direction. Classical selections were followed by swinging march tunes, with occasionally a bit of rag time. Every number was thoroughly enjoyed, but none more so than Lew Dockstader's "Everybody Works But Father," which appealed to the popular taste, rendered as it was with all the skill of trained musicians. The soloists were in excellent form and their efforts were thoroughly enjoyed. As "an afternoon with Sousa" the concert was a decided musical treat.

EXAMINER.

—Sousa, the famous conductor, hates public oratory and never, if he can help it, makes a speech in public. After one of his performances in Cork his audience kept clamoring for a speech and refused to be satisfied with the usual bow. Finally Sousa stepped to the front of the platform and, raising his hand, said impressively: "Ladies and gentlemen, can you all hear me?" There was the usual "Yes." "Then I wish you good-night."

YORK, PA JANUARY 20, 1906

Gazette

SOUSA'S BAND.

John Philip Sousa, with his band of forty artists, played the soul-stirring Sousa marches at the opera house, last night, before an audience that filled every seat and much of the standing room. Sousa and his band are great favorites with Yorkers and he never fails of securing an audience here. In the course of the concert Sousa made the audience acquainted with his new march, "The Diplomat."

"The Diplomat" has the true and inimitable Sousa swing of "El Capitan," "The Cotton" and "Stars and Stripes Forever." From the sublimity of classical music, Sousa then gave his audience a delicious improvisation of "Everybody Wants His Father." It brought tears of laughter. His soloists, Miss Elizabeth Schiller, soprano; Jeannette Pow-

ers, violinist, and Herbert J. Clarke, cornetist, were of the highest order.

HERE FOR SOUSA BAND.

About twenty-five people from Glen Rock attended the Sousa band concert at the local opera house, last night. They left on the 12:42 o'clock train this morning. The Sousa baggage car was taken to Baltimore on the same train. Sousa and his band are booked to appear at the Lyric in the Monumental city, today.

Daily

A NIGHT OF MUSIC

Great Concerts Draw the City's Music Lovers to the Opera House and High School

The most brilliant audience of the season greeted Sousa last night at the opera house. The program was one of the famous composer's best and enthusiasm ran high over the magnificent rendition of each number. Miss Jeannette Powers made a great impression with her artistic violin work; Miss Elizabeth Schiller, the soprano, received several encores, and Herbert L. Clark's superb performances on the cornet created a furor. By request Miss Powers substituted the two-movement Mendelssohn Concerto for Gounod's "Capriccio Slave," as her final number.

The Ladies' Home Journal

John Philip Sousa an Actual Name

Is it true, as I have heard stated, that Sousa is an assumed name?

EDMR.

We referred this question to Mr. Sousa himself, who replies:

"I was born a Sousa; I have lived a Sousa, and I will die a Sousa. I am the son of Antonio and Elizabeth Sousa and first saw the light on G Street, Southeast, Washington, District of Columbia, sixth of November, 1854. My father's family is one of the most illustrious in Portuguese history, and I have every reason to believe that the name of Sousa was known in America shortly after 1500. There have been various ingenious stories woven around my name, but they have been barren in truth.

JOHN PHILIP SOUSA."

BALTIMORE HERALD

JANUARY 21, 1906

AG TIME ON THE WANE

**Sousa Does Not Despise It, But Says
the Public Wants Better
Music.**

NEW IDEAS MORE ACCEPTABLE

**Baltimore Audiences Crave for the
Compositions of the More
Classic Order.**

Flushed with the exertion of leading his band through a stirring rendition of "Hands Across the Sea," John Philip Sousa sat in his dressing room at the Lyric last night and held an impromptu reception.

Though his men had played about thirty-four numbers at the matinee concert and half the evening's program, the leader was still ready to talk music, and even before his guests in the hot, stuffy little room could begin to ask questions he launched forth into a bright and entertaining resume of music, particularly that played by his band.

Time, of course, changes the tastes in music as it does in everything else, and I find as I return to the various cities and towns that the change in the public's taste is very perceptible. And it is good to be able to say that the change is always for the better. No longer do they crave for the ragtime agonies, but they demand the more solid kind of melody. There are many of the classics that an ordinarily musically educated audience could not grasp, but on the other hand there are hundreds of compositions by the masters that have all the rippling melody and swinging rhythm of the latter day style, but still retain the dignity of correct composition and technique. As often as I can I arrange for a number of these compositions in my programs and am always certain of as much applause as though I was playing one of the old favorites.

Ragtime Has Had Its Days.

"While ragtime has seen its day, I think there is still something to be said of the man that possesses a degree of cleverness and there are some of these, but not many. Whenever I run across one I include it in the program and it usually makes good."

"The American people like comedy in music and when good music can be given them with a touch of humor in its make-up, they are perfectly satisfied. For instance, at the concerts I am playing a sort of paraphrase on that little song 'Everybody Works but Father,' and you have no idea how much the audience likes it. This does not come under the head of ragtime, and one would hardly call it a classic, as yet at least, but it is one of the most applauded numbers on the program. I do with the air about all there can be done and still preserve the melody and each change seems to please more than its predecessor.

"Taking all things into consideration, I feel that I can safely say that Americans are learning to like good music, and plenty of it. I am always pleased to play in Baltimore (with a glance at the fat leather satchel in the firm grip of his manager, Mr. Barnes.), and this visit is as all others have been—extremely pleasant."

Then the Little Bell Rang.

A little bell spluttered in the distance, and drawing on his immaculately white gloves and giving the familiar mustache an extra upward twist, Mr. Sousa, the "March King," marched out before a tremendous audience, and received but another of the ovations that have become second nature to him. A familiar melody floated out upon the audience, and though it is usually considered bad form to hum or sing at a concert, several hundred voices were soon keeping an unconscious accompaniment to "Everybody Works But Father."

SOUSA PLAYS ALL HIS MARCHES AT THE LYRIC

**Popular Band Given an Ovation.
Paraphrase of "Everybody
Works But Father."**

Sousa and his band appeared yesterday at the Lyric in two concerts, one in the afternoon and one in the evening. With him as soloists he had Miss Elizabeth Schiller, soprano; Miss Jennette Powers, violinist; Mr. Herbert L. Clarke, cornetist, and Mr. Leo Zimmerman, trombonist. The double program included compositions by Wagner, Zimmerman, Sousa, Stanford, Rubenstein, Chabrier, Geloso, Berloiz, Weber, Clarke, German, Ziehrer, Ganna and Mendelssohn.

While Sousa does not represent the highest ideals in music, he does really excellent missionary work. He and his organization constitute a popular attraction and draw thousands of persons, who, perhaps, otherwise would never hear music of any higher or more ambitious order than such as is supplied by itinerant Italians. But Sousa, although he gives a plentiful supply of his own marches, does perform music of a better class, as, for example, selections from the works of Wagner, Mendelssohn and Weber. In this way the general public become more or less familiar with standard works and consequently Sousa's success is proportionately an universal gain.

His band provided much gratification to a vast crowd at both performances, and the usual number of extras were given.

The soloists were well received, and although the soprano is by no means a finished singer, still requiring training, she and the others pleased their audiences. One of the most attractive extras given during the afternoon performance was a paraphrase on a popular song entitled "Everybody Works But Father." The melody and words are both the conception of an old Baltimorean, Jean Havez, of newspaper fame. The working out of the theme was ingenious and unique, and showed Sousa's keen sense of orchestral adjustment.

Baltimore American.

JANUARY 21, 1906

LARGE AUDIENCES GREET SOUSA'S BAND

Wonderful March King Scores Another Hit With Baltimoreans.

The extensive musical culture of Baltimore is shown by the fact that there is always a large audience for the Boston Symphony Orchestra, for the Baltimore Oratorio Society and a still larger one always for the great Sousa Band. The audiences in these three tones of the musical common chord of this city are by no means the same, but each enjoys its own music in its own way.

Sousa, the march king of the world, has returned, covered with honors, from Europe, where he played alike successfully before the crowned heads of the kings and the uncrowned heads of the people.

Sousa is unique. He is the one leader who goes abroad and dares to present American music in foreign lands, gaining success by giving the rhythm of "Dixie" with the sentiment of "Old Black Joe" and "The Old Folks at Home." To make his conquests complete he presents in his encores "Hauls Across the Sea," "King Cotton" and "The Stars and Stripes Forever."

The Europeans listen with wonder and avidity, as they did when the lamented Gottschalk first revealed to them the rhythm of the South American and Cuban dances, which so enthralled Columbus when he first heard them from the natives of San Salvador.

Sousa was born rhythmic, and in him it is irrepressible. His whole mind marches, and all his measures are pulsative, even to the pauses and the rests. Once caught by his net of notes it is impossible for even an unmusical wayfarer to fall out of step. If he had given the melody, "all we like sheep," he would not have allowed one of them to go astray. Even in the overture to Weber's fairy opera, "Oberon," he made the elves and gnomes march in by squads. In a Sousa concert the Sousa rhythm is as irresistible as Mark Twain's rhyme, "Punch, O brothers, punch with care; punch in the presence of the passengere!"

The large Lyric auditorium was crowded last evening by a most enthusiastic audience, which could hardly be satisfied with anything less than repeated double encores, of which Sousa had an inexhaustible supply. The principal new Sousa numbers were the suites "Looking Upward," played at the matinee, and "At the King's Court," given in the evening. In the afternoon the great hit was made by the drummer in his wonderful crescendo in "Mars and Venus."

In the evening at "The King's Court" it would have been impossible to mistake the waltz grace of "the Duchess" for that of "Her Ladyship the Countess" or "Her Majesty the Queen." Sousa points with his music pen, and it is impossible not to recognize the picture.

Sousa's soloists in the afternoon were Mr. Leo Zimmerman, trombonist; Miss Elizabeth Schiller, soprano, and Miss Jennette Powers, violinist. In the evening Mr. Herbert L. Clarke, the fine cornetist, who played last summer at the Christian Endeavor Convention, gave a solo of his own entitled "The Bride of the Waves," and for an encore he played Sullivan's "Lost Chord."

Both the concerts were in every way successful under the efficient management of Mr. Charles E. Ford. The Western Female High School Alumnae Association shared in the receipts of the matinee performance and added \$300 to their fund for a scholarship in the Woman's College of Maryland.

SUN

JANUARY 21, 1906.

SOUSA AND HIS BAND DELIGHT

Large Audiences Greet Them At Both Concerts At Lyric.

John Philip Sousa and his band gave two concerts at the Lyric yesterday—one in the afternoon and the other in the evening.

Large audiences attended both concerts. The following were the programs:

AFTERNOON.	
Fantasia—"Siegfried".....	Wagner
Trombone Solo—"Leona".....	Zimmerman
Mr. Leo Zimmerman.	
Suite—"Looking Upward".....	
"By the Light of the Polar Star".....	Sousa
"Under the Southern Cross".....	
"Mars and Venus".....	
Soprano—"Love, Light of My Heart," from "The Bride-Elect".....	Sousa
Miss Elizabeth Schiller.	
Celtic Rhapsody (new).....	Stanford
INTERMISSION.	
"Torredor et Andalouse," from "Bal Costume,"	Rubinstein
a-March Joyous (new).....	Chabrier
b-March, "The Diplomat" (new).....	Sousa
Caprice Slave.....	Gelos
Miss Jennette Powers.	
Rakoczy march from "The Damnation of Faust".....	Berlioz

EVENING.	
Overture—"Oberon".....	Weber
Cornet Solo—"Bride of the Waves".....	Clarke
Mr. Herbert L. Clarke.	
Suite—"At the King's Court" (new).....	
"Her Ladyship the Countess".....	Sousa
"Her Grace the Duchess".....	
"Her Majesty the Queen".....	
Soprano—"Card Song" from "The Bride-Elect".....	Sousa
Miss Elizabeth Schiller.	
Welsh Rhapsody (new).....	Edward German
(Especially arranged for Sousa's Band from the original orchestral score by Dan Godfrey, Jr.)	
INTERMISSION.	
Valse—"Vienna Darlings".....	Tschann
a—Air de Ballet, "The Gipsy" (new).....	Gounod
b—March, "The Diplomat" (new).....	Sousa
Violin Solo—Two Movements from Concerto, Mendelssohn	
Miss Jennette Powers.	
"Ride of the Valkyries," from "Die Walkure,"	Wagner

Sousa's position in the musical world is a distinct and unique one. In catering to the popular taste he has decided that the public, or the vast majority of the general public, wants music of the light, airy, rhythmic kind—the melodies that the small boy and his older brother are wont to whistle upon the street. And in this the bandmaster, so far, at any rate, as the greater part of his audience is concerned, has not erred. In both his programs Sousa interjected numbers—mostly his own marches, or popular airs known and hummed or whistled by every street urchin—and these were cheered to the echo. As one of the encores in the afternoon, for instance, the band played variations of "Everybody Works But Father," which was received with much greater applause than either the Wagner or the Rubinstein numbers.

In this interpretation of the taste of the general public—not the musical public, but it understood—lies in a great measure Sousa's success. While neither of the concerts could be called really dignified, yet they were thoroughly enjoyable and wholesome and met with hearty and spontaneous approval.

Aside from Sousa's band and his music an element that goes toward dispelling success for him is his own personality, his appearance and his unique way of wielding the baton. Of striking appearance and military bearing, he looks the ideal bandmaster. His style of directing, although graceful has been a target for much satire on the vaudeville stage. As the music is written through the hall the leader wields his baton now in full-arm, horizontal sweeps; now in graceful rhythm in half-arm swings from hip to chest, then in forward motion, as if practicing callisthenics, or standing motionless, except for a slight, fin-like movement of the left hand or fingers, as some different orchestral effect is produced.

Miss Elizabeth Schiller, who sang selections from Sousa's opera "The Bride-Elect" at both concerts, has a clear, fresh soprano, which, however, would have been heard to better advantage had she been accompanied with less volume.

Miss Powers, the violinist, was well received. She is a good performer, with fine technique and clear, firm tone.

NEWS.

JOHN PHILIP SOUSA HERE.

"March King" Discusses Popular Taste in Music.

John Philip Sousa, the "March King," who gives two concerts in Baltimore on his present tour, one this afternoon and another tonight, declares Baltimore can be classed as a musical city.

"I know the people in Baltimore like good music, and only good music," he said, "and they know the difference. I am always very particular about my programmes in Baltimore. I invariably arrange one which I know is good, and never attempt any numbers but those that my band can play effectively. Baltimore people know good from bad as quick as any in other cities, and I should advise musicians in coming here to make it a point to give only the best."

"What class of music does the public prefer?"

"I can answer that best by saying, no bad music for Americans. Millions of dollars are being spent in this country today upon musical educations, and during the last ten years there has been much music in this country. It doesn't make any difference whether it is rag-time or that of the old masters, it must be good."

"For example, my most popular compositions are 'The Stars and Stripes Forever' and my 'Tannhauser Overture.' In the special requests I receive, 'The Stars and Stripes Forever' leads and the 'Tannhauser Overture' comes next. Now, these two pieces are as different as the two poles, and yet they are both popular."

Mr. Sousa changes very little in appearance. His beard is a trifle more gray and he seems a little stouter. When seen by a reporter for The News he was preparing to go to the Lyric, where he gives his concerts, and was dressed in the uniform he wears when conducting a matinee concert.

THE WASHINGTON TIMES.

JANUARY 22, 1906.

SOUSA'S BAND PLEASES AUDIENCE FILLING HOUSE

John Philip Sousa and his band gave a concert in the Columbia Theater last night before a filled house.

Sousa manifestly plays for climaxes and he got so many of them last night that it seemed the little theater was scarcely adequate to the great volume of sound that came from the band. It was undoubtedly a program of encores for once the list of regular numbers took a secondary place and the Sousa marches held sway. It was indeed a Sousa night, and the big, good-natured audience, which had come to hear him, was be-Sousaed to its heart's content.

Three soloists are carried by Mr. Sousa. Miss Jeannette Powers, a young girl violinist, created a distinctly favorable impression. Miss Elizabeth Schiller has a soprano voice of beautiful quality. Herbert L. Clarke, solo cornettist of the band, gave an exhibition of cornet playing that was almost a revelation.

FREDERICKSBURG, VA.,

Star.

JANUARY 22, 1906.

Sousa and His Band the Attraction.

The Opera House was crowded with a large, fashionable audience Monday afternoon to hear the famous "March King," John Philip Sousa, and his splendid band. Sousa is still the idol of the music-loving American public and he loses none of his charm as the years go by. His band is composed of musicians, every one of whom is a star. The program Monday afternoon was rendered as Sousa alone can render musical selections, and the leader was most obliging in responding to the many encores, generally rendering some piece to catch the popular fancy. Sousa will always be welcome in Fredericksburg.

Washington Post.

JANUARY 22, 1906.

SOUSA GETS AN OVATION.

Popular Bandmaster Heartily Received at the Columbia Theater.

At the Columbia Theater last night a large audience filled the house to greet Sousa and his band. Among those present were Miss Alice Roosevelt and Mr. Longworth, Consul General and Mrs. Wynne, Comptroller Tracewell, members of the Gridiron Club, and many others well known in Washington.

Mr. Sousa was accorded a hearty welcome, amounting to an ovation, which showed that he maintains his popularity here.

A splendid floral gridiron was sent by the Gridiron Club, of which Mr. Sousa is a member, as a token of their esteem.

Of the capabilities of Sousa as an effective band leader there is no question. Under his baton, the band played the march music with a dash and swing entirely characteristic, while the other selections were rendered with a fine breadth of tone and delicacy of shading. The whole programme was exceedingly well interpreted, the work of the organization reaching its climax in the martial strains composed by the "March King."

The numbers which received the greatest approbation were "At the King's Court," a new piece by Sousa, and several of his most famous marches, including "The Diplomat," "Stars and Stripes Forever," "King Cotton," and "The Man Behind the Gun." The first is a dainty composition in three parts, with a tuneful waltz movement, of which the second part is its most striking feature. The marching airs all have that volume of tone and swinging movement which distinguish the work of Sousa. Other effective numbers were overture "Oberon," by Weber; "Welsh Rhapsody," by Edward German, arranged by Dan Godfrey, jr.; walse, "Vienna Darlings," by Zichter, and "Ride of the Valkyries," by Wagner.

The band is accompanied by three soloists. Miss Elizabeth Schiller, soprano, sang the "Card Song," from Sousa's "Bride Elect" with fine effect, and gave as an encore the beautiful ballad, "Love Light." She has a light and pleasing voice of great range, and sings with fine expression, her performance being enhanced by a charming personality.

Miss Jeannette Powers, violinist, played two movements from concerto by Mendelssohn, and scored a triumph with her encore, Schubert's "Serenade," which she interpreted with deep feeling, her efforts being marked by a superb mastery of technique, as well as temperamental qualities. Mr. Herbert L. Clarke, cornetist, rendered his own composition, "Bride of the Waves," and as an encore, played the sextet from "Lucia," with the assistance of other players. He produces a wonderfully clear tone, which seems to exhaust all the technical resources of his art.

The whole programme was rendered with such a high degree of artistic skill as readily to account for the international reputation of the organization. The audience was delighted with the performance, a large number going on the stage at the close to pay their respects to the composer.

EVENING STAR.

JANUARY 22, 1906

Sousa Concert.

Washington music lovers, and admirers of John Philip Sousa in particular, were out in very large numbers last night at the Columbia Theater to welcome the famous march king and his band. Mr. Sousa was accorded a genuine ovation, demonstrating his great popularity in his old home.

The occasion was given additional interest by the presence of most of the members of the Gridiron Club of this city, of which organization Mr. Sousa is a member. A beautiful floral piece, in the form of a gridiron, was presented the popular band leader.

Mr. Sousa's appearance indicated that time has dealt very kindly with him. His direction of the band was marked by the same alertness and the performers responded to his baton with the dash and effectiveness that have always characterized the Sousa performances. The encores were liberal and comprised many of the composer's well-known and popular marches.

The program included some new Sousa compositions, "At the King's Court" and "The Diplomat." The former is a dainty suite of three numbers, with a tuneful waltz movement, and the latter the latest of his march productions. The entire program was splendidly interpreted.

Three soloists accompany the band: Miss Elizabeth Schiller, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist.

Dispatch Times

AN OVATION TO THE MARCH KING

Sousa and His Band Took the Academy Audience By Storm.

MARCH NUMBERS FAVORITES

Miss Jeannette Powers Played Schubert's Serenade Charmingly.

Sousa, the uncrowned king of march music, added new laurels to his chaplet last night at the Academy, when from a house that literally did not contain a single empty chair, he received an ovation, not one, but many times.

There has seldom been seen in Richmond a more splendid audience than the one that reveled last night in Sousa music. It was Sousa they wanted, with his affectations, his masterly control over an excellent orchestra, and, above all, his own music.

Nat Goodwin, the comedian, tells the sad story of how the American public refused to accept his clever work as a tragedian, praising it heartily, but always wishing for "Nat" in his old familiar plays.

That was the way the people felt about the "March King." They appreciated the artistic work of the band and applauded the conductor when one music of Weber and Wagner was played, but their hearts were fixed on Sousa, and the great outbursts of applause that greeted the marches echoed with wild enthusiasm through the theatre.

Favorites As Encores.

During the evening there was played "El Capitan," "Gleaming Star," "Dixie Land," "Hands Across the Sea," "King Cotton," "Stars and Stripes" and "Manhattan Beach" as encores, in addition to the regular programme. Perhaps the best number was "Schubert's Serenade," offered by Miss Jeannette Powers, the violinist, as an encore. The harp accompaniment was especially pleasing.

Mr. Herbert L. Clarke's cornet solo, "Bride of the Waves," was good, and the sextette from Lucia was one of the most acceptable numbers. An old friend has always a warm place in the affections of all who love music and the sextette is an old and very dear friend.

Miss Elizabeth Schiller sang two selections from Sousa's works in an attractive manner that found favor with the audience but the fact that she was suffering from a severe cold was very apparent.

The excellent concert left nothing to be desired and robbed critics of criticism. John Philip Sousa is an artist, and one has not really heard his music until one has heard his own band play it, conducted by the "Beau Brummel" of the baton.

Journal

Sousa at the Academy.

Too much Sousa.

Otherwise, the concert of the great bandmaster and his perfectly drilled company of artists was the success that had been anticipated by the splendid audience that packed the Academy of Music last night.

Sousa's band this winter is made up of about seventy musicians. The soloists are Miss Elizabeth Schiller, soprano; Miss Jeannette Powers, violinist, and Mr. Herbert L. Clarke, cornetist.

It will be noticed that three of the program numbers are Sousa compositions. Of the dozen encore pieces, three or four were also Sousa's.

Sousa admittedly is a popular inventor of airs, but too much of the music of even the greatest composer is not a good thing for a miscellaneous audience.

But Sousa is a master of musicians. His band is perfectly drilled, and in solo and ensemble execution obedient to the slightest expression of the will of their disciplinary conductor.

Sousa played a matinee engagement at Fredericksburg yesterday afternoon. This afternoon he plays at Newport News and tonight at Norfolk.

Richmond Va.

NEWS LEADER,

JANUARY 23, 1906.

SOUSA'S BATON DANCED AND THE BAND PLAYED

A slight tap, a chord, a measure, a strain, a sweep of sound, a wave of color and Sousa and his band were in the midst of Weber's "Oberon" overture.

It was a fine audience—large, fashionable, representative and highly appreciative—that the march king and his splendid corps of instrumentalists captivated at the Academy last night. The program was chosen with that fine discretion which distinguishes Sousa's judgment at all times. It was a model of perspicacious arrangement covering a wide range, that every no-musical taste might go ungratified. The pro-

Miss Jeanette Powers, the violiniste, also made a favorable impression. Following the selection from Menhelssohn, she played as an encore Schubert's Serenade. Miss Powers attracted the attention and engaged the interest of the audience from the moment she made her initial bow. Her playing was all that could be desired. She displayed technique little short of brilliant and the tones she produced were sympathetic and true, such as delight the soul of the music lover.

The wierdly fascinating "Ride of the Valkyries" was impressively played by the band under the skilful direction of the famous conductor.

It closed with fitting dignity one of the most interesting musical events of the season.

grammed numbers were given in this order:

1. Overture, "Oberon".....(Weber)
2. Cornet Solo, "Bride of the Waves" (Clarke) Mr. Herbert L. Clarke.
3. Suite, "At the King's Court" (new)—Sousa
 - (a) Her Ladyship, the Countess.
 - (b) Her Grace the Duchess.
 - (c) Her Majesty, the Queen.
4. Soprano Solo, "Card Song," from "The Bride-Elect"(Sousa)
Miss Elizabeth Schiller.
5. Welsh Rhapsody (new)....Ed. German
6. Valse, "Viennt Darlings".....(Ziehrer)
7. (a) Air de Ballet, "The Gipsy" (new) Ganne
(b) March, "The Diplomat" (new) Sousa.
8. Violin Solo, Two Movements from Concerto(Mendelssohn)
Miss Jeanette Powers.

9. Ride of the Valkyries, from "Die Walkuere"(Wagner)
"At the King's Court," one of the popular composer's latest descriptive rambles, was heard here for the first time. The band painted vividly the scene, introducing in turn the distinguished characters and telling in striking tones of the reception accorded each as befitting her rank.

"The Diplomat," among the most recent of the Sousa marches, was a pleasing feature. A number of the old favorites were played during the evening in response to frequent recalls.

The soloist, Miss Elizabeth Schiller, sang the Card Song, from "The Bride-Elect." She is a soprano of evident experience, who gratified the most discriminating. Her voice, while a trifle light, is of an agreeable quality, well cultivated and meeting every technical difficulty with ease and grace. Responding to an enthusiastic outburst of applause, Miss Schiller gave as an encore number the familiar "Love Light of My Heart."

Fredericksburg, Va.,

January 22, 1906

Journal.

Sousa and His Band

Sousa, our Sousa, as P. T. Barnum would say "the great and only" has come and gone again, leaving with us a pleasant memory of his glorious music. In the words of Caesar, "He came, he saw and he conquered."

We can only live in hopes that he will visit us again in the near future.

The Opera House was packed with the representative people of Fredericksburg and vicinity. It was one of the most fashionable audiences the local Opera House has ever held.

Virginian Pilot

A SOUSA NIGHT AT THE ACADEMY

Famous Conductor "And His
Band" Delighted Big
Audience.

It was a Sousa night at the Academy. Of course the program, on the face of it as printed, tells you that John Phillip was there "with his band," but the selections recorded as "set" had among them only three of the famous conductor's compositions.

The encores did the business and Sousa was generous, extremely generous when it is considered he "and his band" had played a matinee concert across in Newport News yesterday.

The whole gamut of Sousaisms, from the original "High School Cadet" up to "The Diplomat" and "At the King's Court" came in. There were the "Liberty Bells," the Manhattan Beach," the "Stars and Stripes Forever" and others of those snappy, soul stirring, make-your-feet-move pieces that created the march king's reign.

But the hit of the evening was "Everybody Works But Father."

From the second that elephantine bass horn announced the fact in sonorous notes, to be taken up by the plaintive piping of a little reed instrument, which wailed out the information that "He Sits Round all Day" and followed up by a banging, crashing tumult of harmony that veered heavenward all of a sudden and took on a church organ tone, "Everybody Works But Father" was handed out to the audience in as many varieties as the quick lunch shop menu specifies eggs. The tune was scrambled, broiled, shirred, fried and omeletted. But it stayed there all the time, and it made a great big hit.

In addition to "and his band" Sousa's concert was enriched by the presence of three solo artists of distinct worth: Misses Elizabeth Schiller, soprano; Jeanette Powers, violinist, and Herbert L. Clark, cornetist.

Of course the Sousa gestures were in evidence. Just as graceful as in days of yore and, if anything, more ample, but nevertheless absolutely controlling the whole rendition, even if "and his band" did keep their eyes chasing sharps, flats and naturals over the pages of music in front of them. But an immense audience was enthusiastic in its manifestations of pleasure throughout.

NORFOLK LANDMARK.

JANUARY 24, 1906.--

SOUSA AND HIS BAND.

An immense audience such as rarely seen here, greeted John Phillip Sousa and his band in concert at the Academy of Music last night, and every number on the excellent program was applauded to the echo.

It was his first appearance in this city since his return from a triumphant tour of England and the Continent, and naturally every lover of music in the two cities was anxious to see the great bandmaster and to join in the hearty welcome which was sure to be accorded him.

As a consequence, when the curtain went up at the Academy last night not only was the beautiful auditorium crowded to standing room, but all the boxes were filled, as were indeed both galleries. It was a great audience, one that was an honor to the musical genius it had assembled to see.

Sousa was, of course, the conductor, while Miss Elizabeth Schiller was the soprano, Miss Jeannette Powers the violinist, and Mr. Herbert L. Clarke the cornetist, and no finer group of artists has ever graced the Academy stage in similar lines.

Miss Schiller sang with marvelous sweetness and effect, Miss Powers handled the bow like an old master. Mr. Clarke proved himself a splendid cornetist, and Sousa never appeared to greater advantage.

The regular program was of a high order of merit and was as follows:

Overture, "Oberon"Weber
Cornet Solo, "Bride of the Waves".....

.....Clarke
Mr. Herbert L. Clarke,

Suite, "At the King's Court" (new)...

.....Sousa
a. Her Ladyship, the Countess.

b. Her Grace, the Duchess.

c. Her Majesty, the Queen.

Soprano, "Card Song" from "The
Bride-Elect".....Sousa
Miss Elizabeth Schiller.

Welsh Rhapsody (new) ..Edward German
(Especially arranged for Sousa's band
from the original orchestral score, by Dan
Godfrey, Jr.)

Intermission.

Valse, "Vienna Darlings".....Ziehrer

a. Air de Ballet, "The Gypsy"

(new)Ganne

b. March, "The Diplomat" (new)

.....Sousa

Violin Solo, "Two Movements from
Concerto"Mendelssohn
Miss Jeannette Powers.

Ride of the Valkyries from "Die Wal-
kuere"Wagner

Encores were asked and freely respond-
ed to as follows:

"El Capitan."

"Gleaming Star."

Sextet from "Lucia."

"Dixie Land."

"Hands Across the Sea."

"Love, Light of My Heart," by Miss
Schiller, soprano.

"High School Cadets," by Miss Schiller,
soprano.

"Everybody Works but Father."

"The Mouse and the Clock."

"The Stars and Stripes Forever."

"Manhattan Beach."

Schubert's "Serenade," by Miss Pow-
ers, violinist.

"Zigeunerweisen," by Miss Powers, vio-
linist.

Sousa and his band goes to Durham, N.
C., this morning, and the good people
of that town have a great musical treat
in store.

The magnificent new curtain of the
Academy was used for the first time at
last evening's performance.

JANUARY 24 1906.

Press

GALA DAY AT ACADEMY

Sousa in the Afternoon; Mantell
at Night.

"KING LEAR" SPLENDIDLY ACTED

Large Audience Enjoys Fine Produc-
Tragedy—Record Breaking Matinee
House—Five Attractions Next Week.

If the theatergoing public of New-
port News has had cause to protest
because of a dearth of attractions
this season, the two notable offer-
ings at the Academy of Music yester-
day should go a long way toward
silencing complaints. The day was
one to be remembered by the Acad-
emy management as well as by the
patrons.

John Phillip Sousa, the "March
King," and his band gave a concert
in the afternoon before an audience
which nearly filled the house, all
records for matinee business being
broken.

Sousa and His Band.

The fifty or more musicians who
respond to the graceful flourishes
of Sousa's baton this season compose
what is probably the best band the
"March King" has ever brought
South. The program rendered dur-
ing yesterday's concert at the Acad-
emy was well selected and the tastes
of all classes were appealed to. A
little of everything, from Wagner's
Ride of the Valkyries to "Every-
body Works Except Father," was giv-

en, and it must be said that one
selection was greeted about as
heartily as another.

Sousa's new march, "The Diplo-
mat," and several of his old suc-
cesses were rendered as encores,
each bringing forth enthusiastic ap-
plause.

The soloists—Miss Jeannette Pow-
ers, violinist; Miss Elizabeth Schiller,
soprano, and Mr. Herbert L. Clark,
cornetist, are deserving of particu-
lar notice.

DURHAM, N. C.,

JANUARY 25, 1906

Herald.

SOUSA AND HIS BAND.

Greeted by a Large Audience at the Academy.

It was what Durham considers a large audience that greeted Sousa and his band at the Academy of Music yesterday afternoon, the large auditorium being comfortably filled.

Of course the music was good, and many believe that it was so good that it could not have been better. While there may be a difference of opinion as to who has the best band, Sousa writes music that appeals to the popular taste, and his programmes are such that will please any kind of an audience.

To attempt a criticism of the performance would be presumptuous if we felt like it, but it pleased us in every way.

As one of his encores Mr. Sousa had his band play "Iran," a Persian intermezzo, by Ben F. Judson, of this city. While Mr. Sousa perhaps put it on here as a compliment to the composer, the band has been playing this and several other compositions by Mr. Judson in its concerts all over the country.

DURHAM, N. C.,

SUN.

JANUARY 25, 1906.

Sousa Captured Durham.

Sousa and his band were greeted with a fine audience at the Academy yesterday afternoon—and the marching king and his splendid corps of instrumentalists, captivated the comfortably packed house. The music covered a wide range and pleased all tastes. It was stirring and thrilling, and the only regret was that the people could not get enough. Sousa's own compositions get close to your emotions, wraps you up and whirls you into a realm of delight. The band is a body of fine-looking men and their use of the instruments for harmony and expression could not be improved upon. It was a delight to hear them.

Complimentary they played "Iran," a Persian intermezzo, a composition by Ben. F. Judson, of this city, supervising architect of our government building, who is a fine musician, and the composer of several catchy airs. "Iran" was enthusiastically received.

As we were coming out a man remarked to us that he had not seen "such a crowd in that Academy since that 'Clansville' was here."

Observer.

Band News

SOUSA "THE MARCH KING" AND HIS SUPERB BAND.

The Great Composer Time and Again
Stirs Immense Audience to De-
lighted Applause at Academy
Last Night.

There is but one "March King" and his name is Sousa. Known and honored throughout the world as a great musician and composer, and the Prince of Conductors he has been heard in Raleigh before but never by a larger, more cultured, or more highly delighted audience than that which time and again gave rapturous applause last night.

There is always that dash, and swing and freshness about the music of Sousa's band that even his well known compositions take on new meaning when he wields the baton. He never grows stale or wears on an audience, and this was shown in the demonstrations accorded him time and again last night by an audience that filled every seat and stood in the aisles in great numbers, many ladies being among those who stood to hear the greatest of American bands led by America's foremost conductor.

It is a delight to watch Sousa himself as he breathes his spirit into the witchery of the music that now softly dies away into low whispers, purls along as the brook making its way over the glistening stones in its clear waters, rises into the soft tones of impassioned love and swells out strong and mighty into the full shout of victory and power and strength. In the abandon of its swing, in the cadence of its movement the music of Sousa's band has no rival.

No need to recapitulate the numbers of the rich programme offered last night, for it needs must be an artist—musician—writer who can tell of the distinct beauty and the separate charms of each number rendered. If anything, then it may be said that the music on the programme last night was of a higher order than usual. The "Coronation March" of Tschajkowsky was the first number, this followed by the Suite, Sousa's "Last Days of Pompeii." Parts of the ballet "La

Russe" were given with fine effect, and the ever delightful "The Band Came Back" by Sousa, as well as other delicious selections. In the demands for encores the great audience was insistent, and in these the Sousa favorites were heard, such as "In Dixieland," "The Stars and Stripes Forever," "The Washington Post March." In fact the audience gave greater applause to the extra offerings than to the promised numbers. When "In Dixieland" came the applause from time to time would drown out the music, and a great reception was accorded Sousa's latest march, "The Diplomat."

The trombone solo rendered by Mr. Leo Zimmerman, this being his new composition, "Aereo," was flatteringly received and deserved it. Miss Elizabeth Schifer, the soprano, whose voice is rich, clear and round delighted the audience in Verdi's "Ernani" and other selections, while the house rang with applause when Miss Jeannette Powers was heard in violin solos, her selections being from Mendelssohn. The solo artists add much to the attractiveness of the program, which is one in which both the musician and the ordinary listener are held spell-bound with the very joy of melody.

No need to write the word "success" concerning the concert last night, for that was known before Sousa and his band came, but it must be said that there was no one in the immense audience but that thoroughly enjoyed the evening and the brilliancy of the splendid music. Wherever Sousa and his band may appear, that one who has the slightest love for music should hear the concert for it is a teacher of higher ideals and more beautiful things, the melody leaving one more in sympathy with nature and with thoughts diverted from the narrow channels of the everyday life, lifted from the common to the uncommon, from the known to the unknown, and made better for the hearing.

* * *

JOURNAL

THE SOUSA CONCERT

Auditorium Packed and Standing Room at a Premium—Elite of the City Out En Masse.—Largest Crowd Since "Clansman," Performance. — Regulation Sousa Concert Pleased Audience.

John Phillip Sousa and his famous band played to a packed house at the Auditorium yesterday afternoon. Not since the "Clansman" has there been such a rush for seats. About 12:30 o'clock, long before the doors of the play house were open, a long line of men, women and children were lined up in front of the box office, awaiting their turn, to purchase tickets to the concert.

It was a gala day for all music lovers. People came from the surrounding towns in great numbers all bent on the one object—to hear, to see the great March King and his band of 52 pieces.

The elite of the city, turned out en masse. Seldom, if ever, was there seen in this city such a splendid audience, than the one that reveled yesterday afternoon in Sousa's music. It was Sousa they wanted, with his affections his masterly control over an orchestra that is without a peer of its kind.

Classical music was rendered and at the conclusion of each selection, hearty, liberal applause was given. But it was such selections as "El Capitan," "King Cotton" "Stars and Stripes Forever" that the outburst of applause was longest and more general. When "Dixie Land" was played, the audience went wild. A number of voices were heard to shout and general enthusiasm prevailed throughout the theatre. It was all superb. But it was easy to be seen which kind of music was the most popular. Even "Bedelia" was encored. If any other orchestra save Sousa's had dared strike the first bar of the Irish melody, it would have been hissed. It was Sousa though. Whatever the world famous "March King" sprang on the people, took like wild fire. From rag time to a selection from "Die Walkure," by Wagner, was applauded.

There was nothing especially new or unique about the concert, it was the regulation Sousa performance. Nothing more. This, however, is just what the people want. No one but Sousa can fill the bill. His popularity is not on the wane, if anything, he is growing in favor.

Mr. Herbert L. Clarke's cornet solo, "Bride of the Waves," was excellent. The sextet from Lucia was one of the most acceptable numbers.

Miss Jeanette Powers made a hit by her two violin solos. And was given an ovation. Her response to an encore was "Schubert's Serenade" and one of the most popular numbers rendered. The harp accompaniment was especially pleasing.

Miss Elizabeth Schiller sang two selections from Sousa's composition which were well received. Miss Schiller has a sweet voice and her interpretation was delightful.

The concert leaves no opening for criticism. That John Phillip Sousa is the idol of the people of this continent, is beyond dispute. He comes not often, but is all the more welcome.

Greensboro N. C.

JANUARY 26, 1906.

Telegram.

THE MARCH KING AT OPERA HOUSE

John Philip Sousa And His Band
Here Last Night

Large Audience Greeted the Great Bandmaster—The Enthusiasm Most Pronounced — Sousa's Own Productions the Favorites—The Several Soloists Well Received—Many Out of Town People Here.

Sousa, the "March King," with his inimitable band was at the Grand last night. The house was well filled the seat sale amounting to something like a thousand dollars. The crowd was not as great by a good deal as that which saw the "Clansman" nor was it quite as great as that which saw Sousa four years ago, but then he played in the afternoon and the weather conditions were more conducive to a large crowd than they were last night. It was nevertheless a large audience, well representative of the cultured and music-loving people of the town.

Following was the printed program distributed among the audience:

Coronation March—Tschaikowsky.
Trombone Solo, "Aereo" (new)—Zimmerman—Mr. Leo Zimmerman.
Suite, "The Last Days of Pompeii"—Sousa. (a) "In the House of Burbo and Stratonice;" (b) "Nydia;" (c) "The Destruction of Pompeii and Nydia's Death."

Aria For Soprano, "Emanu"—Verdi—Miss Elizabeth Schiller.

Excerpts From Ballet, "La Russe"—Luigini.

Intermission.

"The Band Came Back"—Sousa.

(a) Pantomime, "Sarcophagus"—Chaminade; (b) March, "Sengur Fabelis", Sousa; Official March Past of the United States Marine Corps.

Violin Solo, "Two Movements from Concerto"—Mendeli.—Miss Jeannette Powers.

March, "Rakoczy"—Berlioz.

There was in addition a large number of selections in response to encores.

Perhaps the number which called for the most applause was one of Sousa's own compositions, "The Last Days of Pompeii." The applause following the conclusion of this was spontaneous and prolonged.

Another piece which, judging from the applause, appealed very strongly to the audience was No. 7.

Miss Elizabeth Schiller, the soprano, received a hearty encore, evincing the appreciation of her splendid work.

The violinist, Miss Jeannette Powers, was called back twice. The audience was completely charmed by her work.

Leo Zimmerman, the trombone soloist, likewise came in for a hearty share of the audience's applause. He was encored and responded and encored again.

Of course the greatest interest centered in Sousa himself. His control of his band, his gracefulness, his charm of manner and bearing were what everybody expected of Sousa and that of course is saying all that can be said.

There were many out of town people here for the concert.

The Band was brought over from Winston last night on a special in charge of Conductor Ballard. They gave a performance yesterday afternoon in the Twin City. Wednesday night the band was in Raleigh. They were brought here in time for dinner. They will leave at 10 this morning for Salisbury, also on a special.

News.

THE "MARCH KING" STORMS THE CITY

John Philip Sousa Completely
Captures Greensboro and
Proves Right to Title

MANY OUT-OF-TOWN PEOPLE
HELP TO SWELL AUDIENCE

One of the Largest Gatherings of the
Season Assembles to Greet the Fa-
mous Bandmaster and Hear Splendid
Musical Programme.

Greensboro was taken by storm last night—capitulated without an attempt to save herself to John Philip Sousa, the March King. To be sure she behaved herself a little indecorously by—horrible crime at a concert—straggling in in groups until the programme was well under way. But barring this she showed herself musically appreciative to the core by turning out en masse and packing the Grand as it has seldom been packed before.

On the way to the theatre a continuous procession kept filling the streets as the hour for the concert drew near. Inside it was almost impossible to pass the box office, so dense was the crowd, while leaving the house after the conclusion of the programme was as much as one's life was worth especially as a steady rain had glazed the steps of the theatre during the evening.

When the curtain went up revealing Sousa the ever-popular, Sousa the handsome, Sousa of the pretty manners, the applause burst forth and showed symptoms of continuing indefinitely. It is not to be intimated that Greensboro has a "savage heart," yet it was only subdued and quieted by the first notes of music drawn forth by the baton of the great band master.

The first number was Tchaikowsky's Coronation March, and the stately and beautiful music aptly opened a programme whose excellence has rarely been equalled in this city. It was greatly to be regretted, though, that its effect, as well as that of the three first selections, was somewhat marred by the late arrivals in the house. In response to a hearty encore to the first number the old favorite, "El Capitan," was given.

The first soloist of the evening, Leo Zimmerman, in one of his own compositions, "Aereo," showed his skill as a composer and his mastery of the most difficult technique of the trombone. There were some passages of pure sweetness in the music, and others of florid ornamentation that excited the enthusiastic admiration of the audience. As an encore to this number one of the most beautiful selections of the evening, the sextet from "Lucia de Lammermore," was given, the exquisite languor and sweetness of the Italian music fairly stealing the hearts of the auditors.

The suite, "The Last Days of Pompeii," showed that however much Sousa's fame as a composer rests upon his popular marches, he is capable of producing music in the real sense of the word. The whole suite was beautiful, but the second number in it, the "Nydia," was a very gem of sweetness. The final number in the suite, the "Destruction of Pompeii and Nydia's Death," was a remarkable piece of descriptive work with its wonderful contrast between the tremendous power of the first part and the ethereal sweetness of the second.

In response to the repeated applause a charming medley was played, having in it the fervor-provoking "Dixie," and dear "Old Black Joe." But instead of quieting the audience this only made them want more, and Sousa's own stirring march, "Hands Across the Sea," was given.

The next number, the soprano aria from "Ernani," brought out the vocal soloist of the evening, Miss Elizabeth Schiller. Miss Schiller is a very pleasing singer, having a voice which, if it lacks in richness and power, is sweet and of a notably high range. Though she lacks "temperament," she is a skillful singer, and pleased her audience immensely, as they showed by their generous applause, in response to which Miss Schiller sang a charming number, "Love Light of My Heart."

The excerpts from the ballet, "La Russea," were extremely dainty and spirited, and won an encore, "King Cotton," the very name of which called forth ap-
plause.

The second part of the programme opened with a "freak" number, "The Bar Came Back," which brought the members of the band back to the stage groups and gave the various instruments solos.

This big medley included everything from "Sliding Down Our Cellar Door" the "Miserere" from "Il Trovatore." When this was encored the famous "Everybody Works but Father," was given, and the cheap old song was beautifully set that at times it seemed a thing to win admiration for its sheer musical merits. Any way it made the audience demand more, and to satisfy their appetite "The Mouse and the Clock," was given.

One of the most musically meritorious selections of the evening was the Pantomime, "Scaramouche," by the great Frenchwoman, Mdlle. Chaminade. This thing was admirable, and it goes without saying that it lost none of its beauty under Sousa's hands. The second part of the number was the great favorite whose very name evokes applause—"Semper Fidelis," and when this was encored its rival, "The Stars and Stripes Forever," was played as one of Sousa's band can play Sousa's march.

When Miss Jeannette Powers, violinist, came onto the stage she won her audience before she played a note by her charmingly girlish manner and prettiness. But in spite of her youth she showed herself to be a remarkably fine musician, playing her number, two movements from the Mendelsohn concerto, in a way that showed mature conception and style. As an encore she played what is known as the "Sweetest melody ever written," Schubert's Serenade, and with its thrilling tenderness the young musician swayed her audience completely. Had she omitted the two or three ornamentations that oc-

marred the perfect whole nothing more could have been desired of the performance. Miss Power was obliged to give still another encore after this.

The final march, "Rakoczy," wound a long and intensely interesting programme, which heartily deserved the full measure of enthusiastic patronage and enthusiasm it received. Sousa before proved himself able to completely capture the town, and the people were glad to show their willingness to be his captives again last night.

In addition to the Greensboro people who flocked to the concert were many from the neighboring towns, High Point contributing a full hundred to swell one of the largest audiences Greensboro has seen.

Charlotte Observer.

N. C.,

JANUARY 27, 1906.

SOUSA AND HIS LADIES.

March King Pleasantly Interviewed. Along With Misses Powers and Schiller, Violinist and Soprano Soloist—Like One Another and Have a Good Time in Their Travels—Caught After the Show.

Last night, after the lights were out in the theatre and the famous John Phillip Sousa had gone over to the Buford, an Observer man touched him for an interview. The reporter said he wanted a few sweet words from the ladies also, the violinist and the vocal soloist. These latter were on the stairway, going to their rooms, but said they were charmed that they were going to be interviewed.

"We keep all the clippings about us," laughed Miss Elizabeth Schiller, the soprano. "We think lots of them."

There were courting people in the parlor, but at the end of the hall, across the staircase from the parlor, there were just four chairs in that cosy corner, and the ladies declared it would do for a trysting place, much more an ordinary, cold-blooded interview. Mr. Sousa happily went to his room for a moment or two—happily, for as soon as he came back he took the floor and cut-talked the ladies.

"I'm right new," confessed Miss Jeannette Powers, the violinist, who is pretty and whose Schubert's Serenade last night was the divinest thing that happened this side of heaven. "These interviews and things—I don't know what to say seeing that I must talk about myself. I have been with the band only a few weeks."

By this time she had got her furs and veil off and tossed them over on a secretary. Miss Schiller was looking on, smiling, as who should say, "This is her first contact with a newspaper man."

"Miss Powers and I are the finest sort of friends," spoke up Miss Schiller. "If we hated each other or were jealous, I don't know how we should endure it, but, as it is, we have a merry, merry time,—don't we?" to Miss Powers.

"I noticed how you seemed to enjoy Miss Powers' playing of the Serenade last night," said the reporter to Mr. Sousa, who came up and joined the party.

"Yes, it was the first time he'd heard it," that lady laughed, in a way which meant he had heard it often.

"Doesn't she play it well!" exclaimed Mr. Sousa. "She was in Berlin, studying, when we last played there and she fell in love with the band and hypnotized the conductor, and, when she wrote, saying, 'I want to go with the band,' the band replied, 'Come ahead.'"

"What romance connected you with the band, Miss Schiller?"

"Oh, none at all," she denied. "Business."

"Yes, there was a romance," the March King disputed her. "We had been trying to employ another soprano, and did employ her, but a week or so before we were to set off on this tour, she wrote us that she wanted to get married and pray have her excused. Now, the band favors matrimony, and it congratulated her and released her. Then, of course, there was nobody else but this Chicago lady to be thought of. That is how she is with us, and I call that a romance."

"Did you understand the words of that first song?" asked Miss Schiller, abruptly.

"No," said the reporter.

"They were Italian," said Miss Schiller, sweetly.

"But I understood that one in English," the reporter boasted. "And it was enough to heal the sick."

They all laughed.

"That is one of Mr. Sousa's songs, from one of his operas," she explained, looking archly at Mr. Sousa.

"There was fortunately a good deal of Sousa music to-night," mused the reporter. "How does it happen that you play 40 times as many pieces as are set down on the programme?"

"Anticipate the encores," said Mr. Sousa. "At our last Berlin concert we responded to 42. We had given 28 concerts in that city, had taken a brief tour, and came back there to give some 30 more, and on that last night the audience just wouldn't let us go."

"Where have you found the most appreciative audiences?"

"Oh, the human family is one," he replied, emphatically. "People eat oranges and rock babies to sleep everywhere on earth, and they like music, and very much the same kind of music, everywhere. We have played such things as 'Everybody Works but Father' in Russia and they saw the humor in it just as well as here. Charlottesburg, Germany, is just like Charlotte, North Carolina, and Paris, France, is like Paris, Kentucky. Audiences all over the world encore the same things."

CHARLOTTE.

It was a delightful little coterie. Though the conductor alone confessed himself hypnotized by his fair and gifted attaches, they seemed equally under his spell. Those three people certainly like one another, and a casual acquaintance of theirs would wager that they have as royal a time as did the pilgrims to Canterbury.

SOUSA'S GRAND CONCERT.

Was Heard by a Capacity House—Every Number Perfectly Rendered and Perfectly Enjoyed—A Programme Consisting of Band Pieces, Trombone, Vocal and Violin Solos—The Greatest Band in the World and the Best Music.

Too much could not be said in praise of the concert by Sousa's Band at the Academy of Music last night. The band is composed of about 50 persons, all artists of the highest class with their respective instruments. And the audience last night was such a one as should inspire musicians. It was a representative audience of Charlotte and completely filled the house. The programme could hardly have been better chosen. Every number, including the encores, from the stirring marches to Schubert's Serenade, by Miss Jeanette Powers, the violin soloist, was perfectly rendered by the performers and thoroughly enjoyed by the audience.

The soloists were fine. Few performers can get the music out of a trombone that Mr. Leo Zimmerman did. And the sextette from Lucia, given as an encore to his solo, "Aereo," of his own composition, was most enjoyable. The suite, "Last Days of Pompeii," by Sousa, is a musical composition on a magnificent scale and the rendition of its part was almost like an illustrated story of the fall of the ancient city. The lively, reckless notes of revelry in "In the House of Burbo and Stratonice," and one could imagine life in the pompous, arrogant city; the low sweet notes of "Nydia," and the presence of a gentle maiden could be felt; and then the great catastrophe heard in "The Destruction of Pompeii and Nydia's Death."

In "Ernani" Miss Elizabeth Schiller, soprano, showed that she had a voice of very unusual quality, and perfectly cultivated. She was heartily applauded and sang "Love Light of My Heart" with fine effect as an encore. Probably a violinist superior to Miss Jeanette Powers has never played in Charlotte. She is a perfect master of the instrument, and plays with a great deal of expression. Her solo from Mendelssohn was perfectly rendered, but it remained for that sweetest of all violin selections, Schubert's Serenade, played as an encore, to make the audience hold its breath for fear of missing a single sweet note.

Sousa's Band is always welcomed to Charlotte. It were a pity that it, or some other band nearly its equal, does not get to Charlotte more of-

SOUSA PLAYS TO GOOD HOUSE.

Sousa's band played this afternoon to a \$1,200 house. The beautiful new theatre was well filled and standing room would not have been purchasable had the weather been kinder to the visitors. Sousa was given a grand ovation when the opening overture was played and an encore, "El Capitan," one of his catchiest marches, was applauded deafeningly. This was the largest musical attraction that ever visited Salisbury.

WINSTON-SALEM, N. C.,

SENTINEL.

JANUARY 26, 1906

SOUSA'S BAND DELIGHTS.

Elks' Auditorium Crowded With Appreciative Audience Yesterday Afternoon.

The Elks' Auditorium was crowded yesterday afternoon with an audience of music lovers and they were well repaid for any trouble they experienced in getting there for the concert given by Sousa's band indeed reached a high point of excellence. Those who "have an ear for music" and those who have not alike enjoyed the splendid concert, a concert that could only have been given by Sousa's band.

There is only one Sousa and he is inimitable. He wields the baton in a most graceful manner and the audience seemed to take scarcely less interest in him than in the band.

The trouble in some band concerts lies in the fact that most of the music is of a classical nature and not of a kind to be appreciated fully by the average auditor. With Sousa's band it is different. Of course there were classical selections from Wagner and other great composers, but most of the encores were responded to with selections of a popular nature which were enthusiastically applauded by the audience.

Sousa's own compositions made up a good part of the program. His new march, "The Diplomat" and suite, "In the King's Court," "El Capitan" and other of his selections were played. Every selection on the program was well received.

The solo work was excellent. Miss Elizabeth Schiller sang two soprano solos that were thoroughly enjoyed. She has a voice of unusual range and sweetness. Miss Jeanette Powers' rendition of Schubert's Serenade as a violin solo, as well as her other selection, was splendid and much enjoyed by the audience. Mr. Herbert L. Clarke pleased the audience immensely with his work as concert soloist.

Altogether the concert was such a one as might have been expected from what is considered by many the foremost band in the world and those who heard it felt that they had spent the afternoon to good purpose.

Winston-Salem, N. C.
Sentinel.



TWO SOUSA CONCERTS.

**Famous Band Heard Twice on Saturday in Foot Guard Armory—
Fine Solo Work.**

Nearly two years have elapsed since Mr. Sousa and his splendid musical organization have been heard in Hartford. A year ago at this season he was enjoying a huge success in England, and he remained on the other side of the Atlantic until June. During the past five years the band has played for fully half the time in Europe, enjoying there quite as much favor as in the United States. During its repeated tours the band has given concerts in no less than sixteen countries. Its membership is but slightly changed from year to year. The musicians who compose it have therefore had an international experience possessed at the present time by the members of no other musical organization in the world.

This fact alone goes far to explain the wonderful unity and power of the Sousa band. It also explains why on each successive visit the band seems to be a better and greater band than ever before—more able to surmount all difficulties and rise to the loftiest heights of musical performance, more completely and sympathetically identified with the master mind which controls and directs it. It was the judgment of skilled musicians in the audiences at the Foot Guard armory on Saturday that the concerts were the most satisfactory which the band has ever given here, and that the band is now nearly perfect and scarcely surpassable as a concert organization. Here are the two programmes:

Afternoon.

- Fantasia—"Siegfried" Wagner
- Trombone Solo—"Leona" Zimmerman
- Mr. Leo Zimmerman.
- Suite—"Looking Upward" Sousa
- "Love, Light of My Heart," from "The Bride Elect" Sousa
- Miss Elizabeth Schiller.
- "Celtic Rhapsodie" (new) Stanford
- "Toreador et Andalouse," from "Bal Costume" Rubinstein
- (a) "Marche Joyeuse" (new) Chabrier
- (b) March—"The Diplomat" (new), Sousa
- Romance and a la Zingara, from Second Concerto Weiniawski
- Miss Jeannette Powers.
- "Rakoczy March," from "The Damnation of Faust" Berlioz

Evening.

- Overture—"Oberon" Weber
- Cornet Solo—"Bride of the Waves," Clarke
- Mr. Herbert L. Clarke.
- Suite—"At the King's Court" (new), Sousa
- "Card Song," from "The Bride-Elect," Sousa
- Miss Elizabeth Schiller.
- "Welsh Rhapsody" (new), Edward German
- Waltz—"Vienna Darlings" Ziehrer
- (a) Air de Ballet—"The Gypsy," Ganne
- (b) March—"The Diplomat" (new), Sousa
- Violin Solo—"Caprice Slave" Geloso
- Miss Jeannette Powers.
- "Ride of the Valkyries," from "Die Walkure" Wagner

If we speak first of the selection in which there was the greatest interest we must mention Mr. Sousa's latest march, "The Diplomat," which has not been heard here before as a concert piece, and which would be instantly recognizable as a Sousa march, even if the authorship had been concealed, and if it had been given by some other musical organization. It has the inspiring quality which causes a new Sousa march to be whistled, and hummed by the boy in the streets all over the world, as soon as it has been once heard. The encores with which both programmes were thickly interlarded included the "Stars and Stripes" (most resonant of all the marches), "Hands Across the Sea," "Manhattan Beach" and "El Capitan." There was also a rendition of "Dixie" in the evening, which seemed unique and wonderful. It ought to quite "take off their feet" the southern audiences to whom Mr. Sousa will be playing next week. Two vastly entertaining pieces which were given at both concerts were a musical parody on "Everybody Works But Father," and "The Mouse in the Clock." These were full of fun that even the children in the audiences could fully enjoy, and there were "rafts" of them at the afternoon concert, especially. Besides the marches Mr. Sousa was represented on the programmes, it will be seen, by two suites, one of them being new, and both heard with such delight that some of the auditors went personally to Mr. Sousa after the concerts to thank him for the pleasure which these compositions had given them. Of the new Welsh rhapsody by Edward German, an exceedingly difficult composition, and the other selections by the older composers, it is only necessary to say that they brought out the immense powers of the brasses no less than the wonderful sweetness and purity of the reed instrumentation, combined as no other musical director except Mr. Sousa has combined them.

Selections by the soloists with the band included musical gymnastics on the trombone by Mr. Zimmerman in the afternoon, and some exquisite work by Mr. Clarke on the cornet in the evening. Mr. Clarke's encore led to a most satisfactory presentation of the sextet from "Lucia." The young ladies, Miss Schiller and Miss Powers, who were heard at both concerts, gave a great deal of pleasure, and were repeatedly encored on each of their appearances. Miss Schiller's voice is admirably controlled and its fine soprano quality was clearly manifest even when the power of the full band seemed momentarily about to overwhelm it. After Sousa's charming card song at the evening concert she sang "Love, Light of My Heart," ending it with an F note so clear and strong one felt well convinced of her capability as a singer. Miss Powers is a captivating artist with her violin. Apparently she can do anything that any woman ever did with that instrument (if not more), and her rendition of the Schubert Serenade with harp accompaniment (at both concerts) had a thrilling and unforgettable quality, so that we may here express the hope that Mr. Sousa will bring her again with him to Hartford, when, with merely adequate announcements of the Sousa concerts by those having them in charge, there will be little chance of any one seat being left vacant.



SPARTANBURG

JANUARY 27, 1906.

JOURNAL

SOUSA CAME ON SPECIAL.

**Regular Train Delayed by Storm;
But Engagement Here Was Made.**

The freight train on the main line of the Southern between here and Charlotte jumped the track near King's Mountain, tearing up the track for some distance and smashing up several freight cars. No lives were lost, it is stated, and no one was injured, the only results being a delay of several hours to passenger and freight trains and the total destruction of several freight cars.

The wreck occurred at an early hour this morning, though no report was received at the depot until noon. It was thought that the wreck was the cause of the delay to passengers No. 39 and No. 37, but such was not the cause, the delay to these trains being north of Charlotte on account of the sleet and snow storm. Up to 2 o'clock this afternoon neither of these trains had arrived.

When it became known that there was a freight wreck on the line between here and Charlotte and that passenger trains No. 39 and No. 37 were several hours late many people began to make inquiries as to whether Sousa and his band would arrive in the city in time to give a concert at Converse College. At Charlotte, when it became known that No. 37 would not arrive in time for the band to reach Spartanburg to fill its engagement this afternoon, Mr. Sousa's manager chartered a special train, which was operated as first section of No. 39 to Spartanburg, where it was cut out. The train was late in reaching the city on account of the wreck at King's Mountain. The special arrived about 1:30 and the members of the band hurried to Converse College, where a large audience had gathered.

Herald

JANUARY 28, 1906

SOUSA'S CONCERT.

**His Band Delighted Great Audience at
Converse College.**

Sousa has come and gone! Twice before as he and his magic band brought joy and pleasure to Spartanburg, and on this, his third visit, he was received with three times the rapturous welcome that was given him on his previous tours. For there is just that quality in Sousa's music, the more you hear it, the more you want to hear it. There is no describing it,—it is worse than folly for anyone to attempt to criticize it, but it is such music that goes straight to the hearts of the people, each one interpreting it according to his mood, and to his need. And the music that can satisfy the longings of the human heart—the music that sings in unison with the happy heartbeats of youth or soothes the heartache of the sorrowing; the music that can enter into the fancies of the dreamer, or can rest the weary who are overburdened with life's activities—such music Sousa brings with him and of such music are made the eternal harmonies that make up the music of the spheres.

They say that Sousa, before he was Sousa was John Philipso, U. S. A. Being fond of euphony and of brevity, he wrote it John Philip Sousa—and liking the foreign look of it, he adopted it for his own, and made it world-famous. Whether this is a true story, or whether it is the invention of a space writer who was paid so much per is not proven, but at any rate Sousa is Sousa now, and there's nobody to equal him in all this wide world.

ASHEVILLE CITIZEN

N. C.

JANUARY 28 1906

SOUSA, MARCH KING, AT THE AUDITORIUM

Building Packed From Top to
Bottom by an Apprecia-
tive Audience.

FAMOUS MARCHES
GIVEN AS ENCORES

Night of Rare Music is Treat
Furnished by This Match-
less Organization.

It was a night of music. Music here, music there, music, music everywhere." It seemed to fall in sparkling torrents from the magic wand of Sousa to the enchanted instruments of sixty skilled artists, whence it was flung to the pillars and eaves of the vast Auditorium. It all began with "Oberon." The first plaintive notes of the reeds were the forerunners of the great cataract of sound which sent the blood leaping through one's veins. Then it burst in all its fury. One almost felt himself being carried away as the blare of the brasses rose in fierce contest with the shrill cry of the reeds, the rolling of the drums, the deep bay of the saxophones and the clear call of the clarions. Ever and anon could be heard the tremolo of the golden chimes which seemed to be appealing to the furies of the storm. And in the center of it all,

like a veritable storm king, stood Sousa—the musical wizard whose every movement was the perfection of grace itself. It was ended, and as the last expiring note floated into space, the audience—the biggest the Auditorium has known—gave a sigh and leaned back to let the spell work off.

The Program.

Then came Herbert Clarke, the prince of modern cornetists. His rendition of "The Bride of the Waves" needs no criticism here, for no artist heard in this city has ever approached him. As an encore to Mr. Clarke's number, the audience was thrilled with the sextette from Lucia, in which the first, second and third cornets, two French horns and a bassoon participated. The third number, "At the King's Court," in three parts, served to emphasize the wonderful leadership which has brought fame to Sousa. Then "Dixie Land"! When the familiar strains of the melody which served as a requiem for the best manhood of the South, and which spurred men to deeds of heroism in the days that tried men's souls, greeted the big assemblage, men cheered, as only men can cheer when the spirit of patriotism stirs them.

Miss Schiller.

Miss Elizabeth Schiller followed with a soprano solo, "Card Song" from "The Bride-Elect." Miss Schiller's voice, while not of great volume, has an exceedingly high range. Her song was well received, and being recalled she sang "Love light of My Heart." The first part of the program closed with a Welsh rhapsody, by Edward German. There was no doubt about it being Welsh, for one could easily recognize the stirring strains of "Cambria," "Trefechan," and the old Welsh war song, "Sons of Freedom." "King Cotton," one of Sousa's masterpieces, was the encore and it was here evidenced that it is when conducting his own compositions that Sousa's musical soul takes flight. The mannerisms and gestures which have made him unique in the world of music are called out in force when he wields the baton over "El Capitan," "King Cotton" and other Sousa marches, which set one's feet to moving whenever they are played.

"The Gypsy," by Gounod, was another revelation. At the outset it carried you away to the woodlands. It seemed to be morning and you heard the birds calling to their mates. There were running brooks and murmuring streams, and mingled with it all you could hear the song of the anvil. Then sunset came, and as the orb of day shot its expiring rays athwart the sky you heard the first rumbling of another storm. Its angry mutterings soon burst into a mighty crash of thunder, and all the earth seemed tremble. The audience held its breath as the various scenes passed rapidly in review, and then came the night. It was grand indeed!

The Close.

"The Stars and Stripes Forever," Sousa's immortal march, aroused the enthusiasm of the audience, despite the interruption caused by a few impatient spirits whose noisy exit threatened to mar the enjoyment of this particular number for those who had the good taste to remain. Two violin solos by Miss Jeannette Powers proved to substantiate the many flattering notices which this young lady received. "The Ride of the Valkyries" from "Die Walkure," brought to a close a night which will live long in the memory of those who defied the snow and slush.

MORRISTOWN,

TENN. 31, 1906.

GAZETTE:

The Sousa Band Concert.

About nine hundred people assembled in the third story of the new Sunning building Monday afternoon to hear Sousa's band. At 1:30 o'clock the great bandmaster and favorite of the musical populace appeared with his fifty renowned musicians, and for two hours delighted his audience with a somewhat varied programme. Music was rendered to suit every taste, but it was music. Every number of the program was encored, and Mr. Sousa was liberal to respond each time with one of his own sprightly compositions. The personnel of this great band comprises the best musical talent obtainable; and under this famous director, is it any wonder they can play? It is a band that is possessed by cultured

and the more cultivated ear by his own compositions. His suite "At the King's Court" was richly rendered, and was one of the best features of the program. The magnificent "Welsh Ehapsodie" of Elgar was a number to try the skill of the performers, but the rendition of it was a splendid exhibition of artistic playing. The cornet solos by Herbert Clark were grand, and Miss Schiller, who appeared as vocalist, has a brilliant soprano voice, which she used with excellent effect, while the band played the accompaniment. Miss Powers, violinist, displayed the fine artistic temperament in her rendition of "Caprice Slave" and "Schubert's Serenade"—a technique of execution that is possible only of a finished artist. It was indeed a musical treat for all who were fortunate enough to hear this concert. Who has not heard of Sousa? He is much criticised, but it must be admitted that he is immensely popular, both as director and composer. There is nothing especially dramatic in his manner of directing, or in the least frantic; but the poetry of his movements is as pleasing to the eye as his music is to the ear. There are other great bands, and some who play perhaps as well as Sousa's, but it takes Sousa to play his own marches. He renders them with an original effect and interpretation that cannot be imitated by other leaders. There are other march writers, but their compositions do not keep the fact going like Sousa's. Sousa will go down in history as the ideal of the musical masses. The secret of his success is this: Two men were waiting for a car. When it came along one of the men caught it and the other did not. So, in the great bandmaster's own language, "Sousa caught the train."

TRIBUNE AND JOURNAL

GREAT IS SOUSA; HIS BAND AND SOLOISTS

Crowded House at Stanb's Hears a Wonderful Concert.

1. Overture—"Oberon" Weber
2. Cornet solo—"Bride of the Waves" Clarke
Mr. Herbert L. Clarke.
3. Suite—"At the King's Court" (new) Sousa
a. Her Ladyship, the Countess.
b. Her Grace, the Duchess.
c. Her Majesty, the Queen.
4. Soprano—"Card Song" from "The
Bride-Elect" Sousa
Miss Elizabeth Schiller.
5. Welsh Rhapsody (new), Edward German
6. Voice—"Vienna Darlings" Ziehrer
7. a. Air de Ballet—"The Gypsy" (new) Ganne
b. March—"The Diplomat" (new) Sousa
8. Viola solo—Two Movements from
Concerto Mendelssohn
Miss Jeannette Powers.
9. Ride of the Valkyries from "Die
Walkure" Wagner

Sousa and his band formed the magnet that attracted an immense audience to Stanb's theatre Monday evening and Sousa's soloists and Sousa's band took that immense audience by storm and held it until Sousa's band, after having been generous with encores, refused to respond to a final demand after the closing number on the splendid program.

The seat sale had been very large and when the curtain rose on the splendid band of about fifty musicians, every one of them an artist, the house was packed and a wave of applause rolled over the big audience and greeted, when he made his bow, "The March King," the band-leader whose name is famed the world-over, who has played at kings' courts, at exhibitions and everywhere else that here has been a demand for the prince of musical organizations.

The above program does not half tell the story. To appreciate the excellence of Sousa's band, one must hear it. In another sense, the program only stands for half the splendid treat for not half the numbers that were played appear in it. Every number was encored and there was always a program, sometimes twice.

The famed cornetist, Mr. Herbert L. Clarke, appeared in the second number. The richness of tone, the sweetness and again the volume of which this number is notable is wonderful and his performance was one of the greatest of the evening.

Miss Elizabeth Schiller is possessed of an unusual voice. It bespeaks the highest culture, is possessed of marvelous richness and although not a strong voice, is wonderfully sweet and Miss Schiller was lavishly applauded.

As excellent as are these in their class, the greatest single event of the concert was Miss Jeannette Powers in violin solos. Miss Powers was first heard in a selection from Mendelssohn. On being called again before the audience she delved into the sweetness and richness of Schubert's Serenade accompanied only by the Italian harp. Miss Powers seemingly forgot that she was playing to a large audience and was apparently entranced by the wonders she was entering from her violin. The serenade was decidedly more enjoyed by the audience than any other single number of the evening and Miss Powers was compelled to respond to a second encore, playing one of Chester Searle's compositions.

The above program is in itself a musical treat which few are permitted to enjoy except when Sousa comes around. But it is not half.

There are comparatively few of Sousa's compositions in the program but it was the rule to respond with a march or a rag-time on all encores. It was then that Sousa and his band were at home and it was then that the audience heard those marches played as they are played by no one else.

After the third rendition, a medley was rendered in which was introduced "Old Black Joe" and "Dixie" and it was then that the house was filled with the cheers that these old familiar songs, so vastly different, never fail to bring. The transposition from the sad, plaintiveness of the first to the inspiring, soul-stirring, yell-bringing "Dixie" is a big jump, but Sousa knows how to encompass it.

After the sixth number, the encore was "Everybody Works But Father" in a most

eccentric fashion and it was the catchiest thing of the evening, bringing a laugh from everybody.

Sousa has been widely heralded and long looked for. He has come and gone, and left behind him a thousand hearts made lighter by uplifting them from their every-day cares by his splendid concert. Great is Sousa, "The March King," and may he live like "The Stars and Stripes, Forever."

JANUARY 30, 1906.

Morristown.

SOUSA'S BAND MONDAY NIGHT.

Sousa's band, under the magnetic leadership of this world-famed musician, whose compositions as well as whose band has made him famous, was heard at Staub's theatre Monday night. The capacious auditorium and the galleries above were filled to their utmost, thus complimenting Sousa with one of the banner audiences of the season, both in point of numbers and of personnel.

The set program embodied nine numbers, but these were not half the selections executed by the band and the soloists. In more than one instance the band was compelled to play a second encore number, so enthusiastic was the applause brought forth by the original selection and the first encore. Among these after pieces, than which there was no more delightful, was a march composed by Henry S. Jones, a well known cornetist of this city, and entitled "The Courier." Mr. Sousa and his assistant director, Herbert L. Clarke, had previously complimented Mr. Jones upon his composition, and the manner in which it was executed Monday night by Sousa and his band brought out everything that was in the march, proving its merit beyond question. It is destined to become a popular air.

The cornet soloist of the evening, who was generously encored, was Herbert L. Clarke, who has been heard from Staub's stage in years past. Mr. Clarke is an artist of no small ability. The fact that he is Mr. Sousa's assistant director is in itself evidence of his exalted station as a musician. He fully sustained his reputation in the rendition of one of his own compositions, entitled "The Bride of the Wave."

Miss Elizabeth Schiller, the soprano soloist, captivated the audience, with her "Card Song," from "The Bride Elect" which is one of Sousa's masterpieces. She was enthusiastically encored. Her voice gave evidences of rare culture, and a sweetness than can not fail to popularize her whenever she is heard.

The violin soloist was Miss Jeanette Powers, who gave "Two Moments from Concerto," Mendelssohn; and as an encore number she played a composition by Chester B. Searle, now of New York but formerly of this city. Both were well received, and Miss Powers has rare gift as a violinist and Sousa made no mistake in associating her with his aggregation of finished musicians. Her violin numbers contributed a finish to the program, making it thoroughly complete both from the standpoint of the musician and that of the pleasure seeking auditor.

Every number given by the band was under the personal leadership of the world-famed Sousa. His mannerisms, with which all are familiar, were in evidence in his conduct of the band, and his whole soul entered into the work.

His band of fifty musicians is well selected and organized, and every one contributed his part to the success of the program. The encore numbers were, as a rule, Sousa's own compositions, or other popular airs.

Monday afternoon the band entertained a large audience at Morristown and this afternoon it will be heard at Cleveland, and tonight at Chattanooga.

CLEVELAND, RY 1, 1905

Herald.

SOUSA, MARCH KING And His Band

Greeted by Im-mense Audience.

The greatest treat which the Cleveland people have enjoyed in a long while, was the concert on Tuesday by Sousa and his glorious band of fifty. The Craig-miles Opera House was filled to its capacity and the audience was an enthusiastic and appreciative one. The programme was an unusually enjoyable one. Some of Sousa's latest composition, "At the King's Court including Her Ladyship, the Countess, Her Grace, the Duchess and Her Majesty the Queen," were great favorites and received enthusiastic applause. They all played Sousa's new march "The Diplomat."

Miss Schiller's beautiful soprano voice was heard in the "Card Song" from "The Birde Elect" and as an encore she sang "Love Light of My Heart."

Miss Powers, who so skillfully played the violin, pleased all, rendering the most difficult compositions in such a way as is rarely heard.

Mr. Clarke, cornet soloist, was also very fine, and received encores, to which he responded.

Sousa Band, after several numbers, responded to encores with the "March King's" own compositions, dear to the hearts of all Americans, "Stars and Stripes Forever," "El Capitan," "King Cotton," and others. This concert by Sousa and his band is by far the greatest attraction that Cleveland has had in years. May they return, for they will ever receive a warm reception.

Chattanooga Times.

TENN.

JANUARY 31, 1906.

SOUSA'S BAND

GREAT MUSICAL TREAT ENJOYED
LAST EVENING.

Splendid Program of the Classic and
Popular Rendered by the Band
and Three Unusually Good
Soloists.

John Philip Sousa and his great American band played at the opera house last night to the capacity of the theater, rendering a program of brilliant music, ranging from the richest of grand opera selections to burlesques on popular songs, and with each number calling forth the tumultuous plaudits of the immense audience.

It had been several years since Sousa's band had played in Chattanooga, and the welcome accorded him last evening was certainly indicative of his popularity. Sousa is assisted by three soloists who add much to his concerts, Herbert L. Clarke, the peer of all cornetists; Miss Jeanette Powers, a most wonderful violin artiste, and Miss Elizabeth Schiller, a woman with a beautiful soprano voice, composed the trio who shared to a great extent in the applause of the audience.

It was possibly regretted by some that Mr. Sousa did not see fit to play any number of southern airs, "Dixie Land" being the only selection of the kind rendered. Though the people of the south are familiar with its airs, it is always a delight to hear those songs so dear to southern people, played by a splendid band. Instead, Mr. Sousa gave a large number of his selections as encores, no less than five of his marches being played. While all of these selections were thoroughly enjoyed, the program would have been more diversified had there been some other classes of music included in the encores.

The evening's musical treat was begun with Weber's "Oberon" overture, one of the best examples of this class of musical compositions, which was rendered in a splendid manner. As the first encore, "El Capitán" was given, the opening bars of which called forth cheer after cheer. Hager's "Gleaming Star" was the second encore. Herbert L. Clarke, the cornetist, then played "Bride of the Waves" in a most delightful manner. In this splendid selection Mr. Clarke proved himself a past master of the difficult instrument and his rendition was one of the great musical treats of the season. The "Sextette" from "Lucia," as an encore, met with instant approval.

"The King's Court," a suite composed by Mr. Sousa, was then rendered, and it proved undoubtedly the greatest effort of an American composer. The three movements representing the homage paid the countess, the duchess and the queen, respectively, were all unusually good. The first light and airy, the second marked by grace and pride, and the last impressive and regal, were all examples of the expression in music, and, rendered as they were with artistic feeling, they made a most pronounced impression. "Dixie Land" as an encore called forth the cheers of the audience when the strains of "Old Black Joe" and "Dixie" were heard. The second encore was "The Man Behind the Gun."


Miss Elizabeth Schiller, a young woman

with a most remarkable soprano voice, was heard in the "Card Song" from "The Bride-Elect," a selection which gave her an opportunity to show the range of her voice and the wealth of tone. "Love Light of My Heart" as an encore was rendered with such easy grace and with such pleasing expression that the pretty singer was compelled to appear again to receive the approval of the audience.

Edward German's "Welsh Rhapsody" was an appealing number, sparkling with song and music and gladness. As an encore Sousa's "King Cotton" march was well received. Ziehrer's valse, "Vienna Darlings," was a most tuneful number of the light and airy sort, which called upon the reed instruments for some excellent work. "Everybody Works but Father," a burlesque upon the popular song, brought in the air rendered by the various musical instruments, from lightest reed to the tuba, in a manner that was most conducive to laughter. As a second encore the pretty and descriptive "Mouse and the Clock" proved most pleasing.

Ganne's air de ballet, "The Gypsy," was followed by Sousa's latest march composition, "The Diplomat," which showed that the director has lost none of the splendid powers of composition. "Stars and Stripes Forever" and "Hands Across the Sea" as encores gave the audience more delightful Sousa music.

Miss Jeanette Powers, the wonderful young violinist, really scored the hit of the evening, for she displayed an execution and technique that appealed to every person in the audience. "Two Movements from Concert," by Mendelssohn, was the regular number, the second movement supplying the finale from the E minor concerto, a composition which is most difficult to render, being one of the masterpieces for violinists. As an encore, Schubert's delightful "Serenade" called for a storm of applause that could only be satisfied with a third selection, a hornpipe.



Wagner's "The Ride of the Valkyries," from "Die Walkure," probably the most pretentious of any of the band selections, was the final number. Undoubtedly one of the most tremendous compositions in existence, the piece was played in such a manner as to bring out the screams of the fierce characters, the moaning of the winds, the soaring into the skies and, united with all that delightful harmony of tones and skillful blending of all the instruments in which the great Gecman has surpassed all other composers of the terrible and magnificent in music.

CHATTANOOGA NEWS

JANUARY 31 1906

SOUSA AND HIS BAND

POPULAR MUSIC PREDOMINATED AT LAST NIGHT'S CONCERT—AUDIENCE WAS DELIGHTED.

An immense audience was attracted to the opera house last night by the appearance of John Phillip Sousa, the great band conductor, his American band, and the following soloists:

Elizabeth Schiller Soprano
Jeannette Powers Violinist
Herbert L. Clarke Cornetist

The band numbers, with the exception of the Overture Oberon (Wagner), the sextet from "Lucia," and the final selection, "Ride of the Valkyries" (Wagner), were popular music of the class that appeals to the masses and each number received the applause of the audience to a flattering degree.

They were given with a dash and enthusiasm that was fully appreciated, while two and three encores were frequently accorded the most popular airs.

The beauty of the Overture Oberon was marred to a great extent by the entrance during the soft passages of a large number of late arrivals, who did not observe the courtesy of remaining quietly in the rear, but took their seats, which were in some cases away down in front. The distraction was anything but conducive to enjoyment of the beautiful number.

In response to an encore the band played "El Captain," and "Glenning Star," the work of the reed instruments in the latter being especially good.

Mr. Clarke, the cornetist, is said to be the best solo cornetist living, and his work last night fully sustained his reputation. His solo was "Ride of the Waves," and he was recalled with tremendous applause.

The sextet from "Lucia" was splendidly rendered as an encore, Mr. Clarke's fine work standing out prominently.

The new composition of Sousa's which next appeared on the program was probably the most pretentious of his work this far. It was:

Suite—"At the King's Court" (new).
(a) Her Ladyship, the Comtesse.
(b) Her Grace, the Duchesse.
(c) Her Majesty, the Queen.

The (a) number was light and gay, the (b) possessed added dignity, while the (c) number was replete with the homage to the queen, and was suggestive of the impressive and regal splendor of the court in the presence of her majesty.

After this, "Tixie Land" was given, introducing "Old Black Joe" and "Tixie." Being again recalled, the band played "The Man Behind the Gun."

Miss Schiller, the soprano, is a charming young woman and her voice is of pure soprano quality. It is clear, sweet and light and she executes with remarkable ease, having her voice under absolute control.

The "card song" from "The Bride-elect," gave an opportunity to show the scope and flexibility of her voice and it was a treat to be remembered.

In response to an encore the singer gave "Light of My Heart" most acceptably.

The next numbers by the band were a Welsh rhapsody that was beautiful in rendition, and:

Walse, Vienna Fairings Zieher
(a) Air de Ballet, The Gipsy (new) Same
(b) March, The Diplomat (new) Sousa

The whistling chorus with harp accompaniment was especially pretty in the "walse" and the other selections, heard for the first time here were very much liked apparently, as they were insistently applauded.

"Everybody Works But Father" showed a bit of remarkable orchestration in a burlesque on this song. It made a great hit.

"Stars and Stripes Forever" received an ovation and "The Mouse and the Clock" also received much applause.

"Manhattan Beach" and "Hands Across the Sea" were played before the audience was satisfied.

Miss Jeannette Powers proved to be a remarkably gifted young woman. She is lovely to look upon and her clarity, distinctness and ease in handling the violin are a revelation. In a Mendelssohn number she did some exquisite work, overcoming very difficult passages with a display of technique that awakened great enthusiasm.

Her soul-inspiring playing of Schubert's serenade with harp accompaniment thrilled the audience to perfect silence and at its close a burst of spontaneous applause brought the charming player back to play a encore.

The final band number was one of the real treats of the program, "Ride of the Valkyries," from "Die Walkure" (Wagner), an excellent interpretation being given this with composition of the great master, with its marvelous strength and weird cadences, awe-inspiring and fearful.

On the whole the playing by Sousa's band is pleasing to the general public and it will retain its popularity with the masses because it plays the class of music demanded by those who do not take music seriously, but as a diversion.

For execution of classic music it does not reach the standard attained by other bands that have been heard here. However, as the critical musician are in the minority and the great public enjoys music and so on. Long...

DALTON, GA.

FEBRUARY 3, 1906

ARGUS.

Sousa's Band.

Sousa's famous band appeared at the Dalton opera house Wednesday afternoon. The house was crowded, a large number from neighboring towns being in attendance.

The playing of Sousa's band was pleasing to the audience and all spoke in the highest terms of the selections rendered.

Anniston ALA. Hot Blast

FEBRUARY 2, 1906

DELIGHTFUL AFTERNOON CONCERT STANDING ROOM ONLY

John Phillip Sousa, the world famous "March King," with his wonderful company of accomplished musicians was at the Noble street theatre yesterday afternoon and gave an ideal concert before an audience which filled the house to its doors. The program was varied and that it was thoroughly enjoyed was evidenced by the hearty applause which greeted each number as it was rendered. As usual Sousa was generous with his encores and several of them were even better than the selections on the programme.

After the opening overture Mr. Herbert L. Clarke of Boston rendered in a most delightful manner a cornet solo, "Brill of the Waves." This was followed by Mr. Sousa's new suite, "At the King's Court,"

rendered by the full band. This piece was composed for his recent trip to Europe and directly as the result of his appearance before the King and Queen of England. It characterized, in delightful musical language, Mr. Sousa's impression of certain managers of the British nobility that it was his good fortune to meet. The piece was delightfully rendered and in response to the hearty encore, "In Dixie Land" was given, which fairly took the house by storm. A second encore was demanded and generously given.

Miss Elizabeth Schiller, a charming young lady with a remarkably sweet soprano voice rendered the "Card Song" from "The Bride-elect," one of Sousa's own compositions, in a manner which elicited a most hearty encore. The new Welsh rhapsody of Edward German, arranged especially for Sousa's band, was next given and was fully in keeping with the other numbers of the programme.

"The Diplomat," one of Sousa's most popular marches, was rendered in an original manner and was perhaps the best number by the band on the programme. However, the number which followed, a violin solo by Miss Jeanette Powers, was undoubtedly the most pleasing musical selection which has been heard in Anniston in many moons. Her first selection was "Caprice Slave," and in response to the spontaneous encore a beautiful serenade was given. This number showed the result of long and successful training under the best of European masters and had the touching qualities that lays violent hold of the heart strings, and sets them all a-futter.

The last number on the programme was "The Ride of the Valkyries" by Wagner and was a fitting climax to a most successful engagement. Mr. Sousa has appeared before in this city but perhaps never before has he given such a delightful concert as that of yesterday.

FEB. 1, 1906

Rome Tribune.

Sousa and His Band Visit Rome.

Sousa and his famous band played at the opera house last night. The music was superb. The band is composed of a large number of pieces and is one of the finest musical organizations in the country. The house was crowded.

ANNISTON, ALABAMA.

FEBRUARY 2, 1906.

Star

Sousa a Treat.

That Anniston has a music loving populace was unmistakably attested by the throng that taxed the capacity of the Noble street theater yesterday afternoon, when John Philip Sousa, the American March King, rendered one of his world-famous concerts.

Harmonious and sublime, alternately classic and popular in its selections, Sousa's band makes an appeal to the human soul that is universal, one's appreciation not depending solely upon one's musical education. Sousa's power is magical and wholesome. While under his spell one obliterates self and the present life, with its cares and vexations, is transported for a few brief hours to the world of fancy. He revives dead memories and awakens again aspirations long dormant. Lethian sorrows are resuscitated, and again we live amid the bliss of childhood—all things that we have thought, felt, imagined or experienced are brought to us again, and we live anew the old life, so strange, weird and marvelous after these many years.

Annistonians have often been under Sousa's spell, but possibly never more completely than yesterday. His program was well selected and adeptly rendered, beginning with Weber's "Oberon," and concluding with Wagner's Ride of the Valkyries, from "Die Walkure."

Mr. Clarke was encored in his cornet solo, "Bride of the Waves," and every number of Sousa's new suite, "At the King's Court," was loudly applauded. "Vienna Darling" was possibly the most enjoyable solution he rendered

from the regular program. The selections that made the strongest appeal to his audience, however, were the encore number, "Down South" and "In Dixie Land."

While no rendition of "Dixie" will ever make the same appeal to a Southern audience as that made by J. K. Emmett's original, Sousa's rendering is decidedly more representative of the South. It comprehends every phase of Southern life, from the ante-bellum slave and Colonial planter to the thriving, hustling, bustling emporia of today, and "Down South" is equally true to life.

The program vocal number "Card Song" from Sousa's "Bride-Elect," sung by Miss Schiller, was a beautiful demonstration of high art achievement, her encore number, "Lovelight of My Heart," being even more enjoyable.

The violin solo, "Caprice Slave," by Miss Powers, was excellent, and her rendition of Schubert's Serenade was the best thing ever heard in the local opera house, being worth the price of admission in itself.

Sousa was accorded the largest audience that has been in the Noble street theater this year, and he deserved the honor.

CLEVELAND BANNER.

When Sousa Plays in England.



An American who attended the Sousa concert in London, met the celebrated bandmaster a few days later, and registered an emphatic American "kick" at having had to pay two pence for his printed program at Queen's Hall. "You never used to do that in America," objected the protestor. "Indeed not," replied Sousa, "but it is the custom of the country over here. And besides, be informed, if you please, that at the price of "tuppence" each, the sale of the programs netted us 100 Pounds (\$500) on our first two nights in Liverpool, and that the program industry for the whole European tour shows gross receipts of 1,500 Pounds (\$7,500.) Charles Frohman tried to introduce free programs at the London Theatre, but he has long ago given up that spirited but foolish attempt. The Englishman resents such reforms. He says: "If I feel like paying for my program, I wish to pay. No one need give me a present." And he takes his programs home and makes a collection of them. King Edward has such a collection, begun when he was a boy. He relates with pride that he has the programs of all the plays, concerts and operas he has ever attended."

"You cannot teach any kind of Englishman, young or old, new tricks," continued Sousa. "Some years ago Henry Irving tried to abolish at his theatre the barbarous practice of allowing long lines of people to stand for hours in the street during wind and weather, waiting for the privilege of obtaining front seats

in the unreserved pit, at half a crown each. Of course, the pit is small, and only the first hundred or so in the line got the seats, while the rest, sometimes after hours of waiting, were turned away. Sir Henry advertised that he would reserve the seats in the "pit" and sell them in advance at the box office, in the regular way. On his opening night the "pit" was packed. When the actor appeared and spoke his first lines, the "pit" rose en masse and shouted. "We won't 'ave it, 'Enry, we won't 'ave it." The din continued until Sir Henry promised to do away with the new scheme the very next night. So much for trying to refrom anything in England."

At some of the Sousa concerts in England, the line of "pit" patrons began to form some twelve hours before the doors were opened, and often the police had to be summoned to avert panic and possible loss of life, when the entrance was finally unbarred. At one place in Yorkshire, the mob refused to accept the dictum, "All pit seats sold," and actually broke down the main doors of the theatre, forcing their way into the auditorium. The Police were ready to eject the hundred of standers, but Sousa intervened in their favor, touched at their anxiety to hear the broken rhythms of American music, even at the likely risk of their being arrested for the broken doors of the theatre.

Sousa and the Duchess.

Sousa has had some amusing experiences abroad, but the one that gave him the most joy happened during his latest tour in England, on the occasion of a fashionable "At Home" in London. "Does your daughter play Beethoven?" asked Sousa of the dowager duchess who happened to be his vis-a-vis. "I believe she does," answered the titled lady affably, "but I think she prefers Bridge."

Sousa and the Scotch

John Philip Sousa had a splendid opportunity to find out what a Scotch welcome is like, during his recent engagement at the Glasgow Exposition. The Citizen, of that city, describes the scenes enacted at the Sousa farewell, as follows:

"Sousa's farewell performances attracted a crowd round the North Kiosk, the like of which has never been seen in Glasgow. . . . Much annoyance was given at the conclusion, to those who had stood for two hours or more, by the occupants of the seats around the Kiosk, standing up on these, and quite obstructing the view of the many hundreds of spectators behind. When the performance was over, a rush was made by a section of the crowd, whose evident intention was to 'hoist' Mr. Sousa, but a strong police escort intervened, and the popular American conductor got away without having to undergo such boisterous attention. He was subjected, however, to a great deal of jostling, which was neither pleasant for Mr. Sousa nor creditable to those of his admirers who indulged in it."

So we see that excessive popularity has its penalties, even among the Scotch, whose traditional stolidity is generally supposed to be proof against such uncontrolled ebullition of spirits. But American music has swept away many notions formerly prevalent in Europe, and our brethren across the seas now quickstep as gleefully to the Sousa tunes as formerly they glided in stately restraint to the waltzes of Lanner and Strauss.

Sousa and Wagner.

One of the stories which John Philip Sousa tells with especial unction—and he is a narrator par excellence—relates to an experience which he had in Leipsic during his recent European tour.

The band was billed to play at the Crystal Palast, and in view of the fact that Leipsic has always ranked as an ultra-classical city in its musical tastes (it was the home of Bach, and later of Mendelsshon) Sousa dotted his program liberally with Wagner selections, and for good measure, threw in an excerpt from a Handel oratorio, and a transcription from Richard Strauss' opera, "Feuersnot." Everything went well until the first Wagner number was reached. Just as Sousa rapped for attention and poised his baton a long, loud, and

leader and the musicians. Sousa turned and again the hiss resounded, sharper than before. There was no mistaking the direction whence the sound had come, and Sousa looked full at the culprit, a little, beetle-browed, shrunken old man, seated in the second row, who sat glaring up at the Americans through an enormous pair of horn spectacles. "A real Wagnerite from the fold," whispered Sousa to his first clarinetist, "but he might reserve his displeasure at least until after we play the piece." Nothing daunted, Sousa plunged into a long arrangement from "Gotterdammerung," and threw his whole heart and soul into the performance. At its conclusion there was a spontaneous and prolonged burst of applause, which lasted some minutes. Hardly had the last handclap died away, however, when the little man in the second row hissed again, even more insistently and more angrily than the first time. The band men were enraged, and several of them offered then and there to jump into the auditorium and thrash the offender. Sousa demurred, however, and the program went on, accompanied by the same applause on the part of the public, and same spiteful hissing of the old man, each time a Wagner number was played.

During the intermission, some of Sousa's men again volunteered to interview the hisser, but the leader thought of a better plan. "Bring him to me," he said, "I would like a few words with him." The men dashed off, and five minutes later reappeared, escorting between them the little man with the horn spectacles, who fumbled nervously with his hat, and glanced apprehensively at Sousa. "Mein Herr," began the latter, with a show of dignified severity, "I would like to know why you hiss like a boa-constrictor every time I raise my stick to conduct Wagner, and why you hiss even twice as loudly after I have conducted Wagner, and have conducted him apparently to the satisfaction of every other person in the room beside yourself. Why do you do it, I ask, hein?" "Because," replied the little man solemnly, backing towards the door, "because I hate Wagner." It is reported that it took Sousa some time to recover from the shock.

Sousa's Stirring Strains.

Sousa will give two concerts this afternoon and tonight at the Grand.

Sousa's many years of success have made him more or less the prey of those society leaders who give dinners and receptions to persons, not for what they are, but for what they can do. Of course, through long practice, Sousa has been able to separate such social impressarios from those sincere hostesses who do not merely invite him as a "lion" and expect him to "roar" for her guests. One of the former kind sent Sousa a cordial note on the occasion of his visit to Dublin, during his recent European tour, asking him to be present that evening "at a very informal little dinner, to meet a few persons," etc. Sousa scented the character of the invitation, and replied very politely, saying that he had already accepted an invitation to dine. The pressing hostess was not content, however, and wrote again, saying: "If only we could have your company for a little while—if not for dinner, then at least after the concert." Imagine the dismay of the lady when she received the following reply from Sousa: "Dear Madam: I note with pleasure your desire for my company. I have so far asked fifty of them, and they are delighted at the prospect of being with you. I shall ask the rest of the company during the intermission at the concert. There are sixty of them altogether. With thanks, my dear madam, obediently yours, John Philip Sousa."

The audience—and it was one where the "Standing Room Only" sign was tramped upon, so great was the congestion of the crowd—applauded the announcement that this tune was to be played; laughed while it was being played and begged for more after it had been played.

Judging from the thunder of applause which rolled through the house at its conclusion this selection was the most popular of the program.

Because it was Sousa's. The audience enjoyed the initial numbers, genuine classics and applauded them not for a repetition of similar selections, but because it was known that the great band-master would play a Sousa selection for an encore.

Sousa's selections are what the audiences which pack Sousa's concerts want.

The old friends "El Capitan," "Hands Across the Sea," "The Man Behind the Gun," "King Cotton," "Manhattan Beach," "Washington Post," "The High School Cadet," "Stars and Stripes Forever" were given such an ovation, when played as encore numbers, that the roof of the Grand was almost lifted from the rafters.

Sousa, the great leader, has lost none of that innate grace and charm which has long characterized him as a leader of the best brass band in the world.

His liting movements during the rendition of the most technical numbers was the personification of grace. His band is up to the full standard which has all along marked his march of triumph.

In the language of the circus press agent it is "bigger and better than ever."

Vieing with the band for an artistic

NEWS, FEBRUARY 3, 1906.

SOUSA AT THE GRAND ACHIEVED ARTISTIC TRIUMPH

By ERNEST DALLIS.

EVERYBODY Works, but Father" has been made a classic.

Sousa and his band did it. Both at the matinee and at last night's performance at the Grand this king of band-masters led his wonderful organization through the mazes of this maddening tune.

Maddening because it has been run in the ground by every music hall singer, whistling newsboy, barrel organ, German band and street piano playing it continuously.

But Scusa with that great mastery which belongs to him, and to him alone, Sousalized this popular (and unpopular) air and giving it bat and a boost so changed it about that it was only recognized by insinuation.

Then it was great. To hear it was as delightful as a comic opera. There were, actually characters in the notes and tones.

triumph was Miss Jeanette Powers, violiniste.

This dainty young lady rendered "Schubert's Serenade" as an encore number last night and was given an ovation which was not surpassed by that given Sousa.

Her bow was firm and her technique perfect. As she drew the wonderful sobs and sounds from her violin her audience leaned forward to catch every note and tone. Her coloring was exact and the love song was told in a wonderful way.

During the rendition she was accompanied by a master hand on the Italian harp. Sousa sat and listened with the same interest as his large audience.

There was a sigh went round the house when the last faint note had died away and applause genuine and sincere broke from the enthralled audience.

The concerts were both delightful and especial notice is due Miss Eltzbeth Schiller, soprano, who rendered several delightful solos from Sousa's "Bride-Elect"; Leo Zimmerman, who rendered "Leona" on the trombone at the matinee, and Herbert L. Clarke, cornetist, who gave his own compositions, "The Bride of the Waves." The sextette from "Laela," with the cornet and trombone soloists, as leader, was one of the features of the evening's entertainment. Atlanta will count the days until Sousa returns.

Sousa.

Two things about Sousa as a director have done much to make him and his band popular—the subjects programmed in keeping with the tastes and preferences of his audiences, and he shows his appreciation of their approval by freely responding to encores. Mr. Sousa was greeted by a large audience at the Jefferson theatre last night. He has seldom been given a more enthusiastic reception and was forced to give no less than an dozen encores.

The band is up to the high standard it has maintained for years. Every member of it is a musician in spirit as well as in execution and the organization understands the conductor. They play well together, whether what is known as popular music or really classic music be selected. For nearly three hours last night Sousa delighted his hearers. The two more pretentious compositions, Weber's "Oberon" and especially Wagner's "Ride of the Valkyries," were exceedingly well rendered, while the lighter numbers, including many of Sousa's marches, pleased everybody. For the first time his "Diplomat," the last march he composed, was played here. It is one of his best and it was played with an inspiration that was contagious.

Another composition of his, which is of a suggestively descriptive character and which was suitably rendered, was the suite, "The Countess, the Duchess, the Queen." During the evening a number of lighter numbers, including one or two humorous arrangements, were highly amusing and showed the skill of the band as a whole under the direction of a gifted leader.

The solo work was unusually good. Mr. Herbert L. Clarke, cornetist, gave a brilliantly executed number, and Miss Elizabeth Schiller, who has a clear, sweet soprano, sang sweetly two songs full of melody.

The most finished performance of the concert, and one that made a strong appeal to the audience, was the violin solo of Miss Jeanette Powers, Schubert's Serenade, which was given as an encore. This familiar but ever welcome air was played with much expression and with an delicacy of sentiment that is seldom heard from much older and more widely known violinists. Miss Powers' tone was broad and her interpretation all that could be desired. She is obliged to movements of Mendelssohn's Concerto and one of Sarasate's familiar violin themes. In the rendition of the Serenade in which she was accompanied only by the harp, she received an ovation.

Sousa's Concert

Sousa and his band attract crowds everywhere and the audience at the Jefferson theatre last night was no exception to the rule. The capacity of the house was tested. And not only was the audience large, but it was both enthusiastic and discriminating.

Sousa's band, as brass and reed bands go, is above criticism, for each player is an artist and the ensemble work is well nigh perfect. Such being true, only the matter of programme and the merit of solo performers remain for comment.

The programme for the band was made up of music that could but catch the crowd—a tuneful, standard overture—Weber's "Oberon," Wagner's "Ride of the Valkyries," and a variety of lighter pieces—folk music and Sousa marches; and the encores brought out ragtime, coon songs, and more Sousa music. The soloists were Miss Elizabeth Schiller, soprano; Herbert L. Clarke, cornet, and Miss Jeanette Powers, violin. The vocalist made a good hit, and the cornet solo was brilliant, but it was left for Miss Powers to carry off the honors of the evening. She played two movements of the Mendelssohn concerto, the andante and the allegro vivace, and for encores Schubert's serenade and a little piece by Sarasate. Her interpretation revealed insight and study, her tone was broad and rich, and her execution was facile and clear-cut. In playing the serenade Miss Powers was accompanied only by the harp. Few artists have received so great an ovation as did this young violinist. Sousa appears tonight in Atlanta.

LEDGER

SOUSA'S CONCERT.

Sousa's band, headed by John Phillip Sousa, was at the Jefferson theatre last evening. The audience that heard Sousa's concert was one that taxed the capacity of the play house. The audience was representative of Birmingham. The audience was a most appreciative one. Sousa's music was thoroughly enjoyed, enjoyed as only Sousa's could be. The hit of the evening was made by Miss Powers, who performed on the violin. Her work met with an ovation. Sousa appears tonight in Atlanta.

SOUSA A REPRESENTATIVE AMERICAN BANDMASTER.

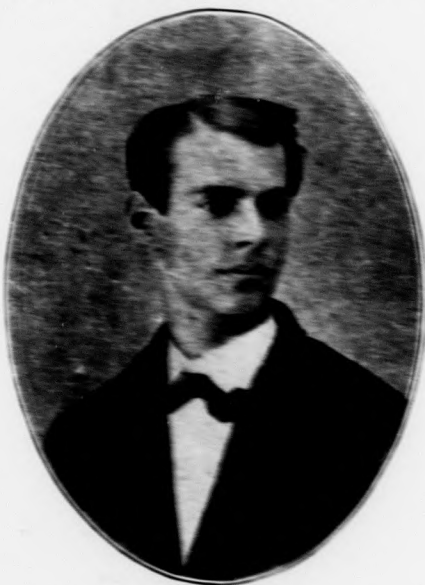
Started His Musical Career as a Violin Prodigy and Rose Rapidly to Dignity of an Internationally Favorite Band Conductor.

John Philip Sousa's career is a living refutation of the advice given by an old philosopher to a young author: "My son, if thou wouldst become a genius in the eyes of the world, thou must first become dead."

Sousa is thoroughly alive, and in the heyday of his manhood he stands also in the zenith of his fame and power. No prouder chapter has ever been added to the history of music than the pages that do tribute to Sousa's genius and tell of his triumphant deeds.

Sousa seems to be one of those men whom fortune singles out for unvarying success, and his lexicon, like that of youth, knows no such word as fail.

He pursued his musical studies under difficulties, yet at



SOUSA AS A VIOLIN PRODIGY.

an early age we find him winning nearly all the available medals at the conservatory, and making successful appearances in public as a boy violinist.

Sousa himself has said of his debut as a virtuoso:

"My first appearance in public was at the age of eleven years, when my teacher gave a concert at the United States Asylum for the Insane, near Washington. This was his annual treat to the unfortunate inmates of the institution, and he had taken especial care in teaching me the solo I was announced to play.

"I tried to squirm out of the affair by reporting to my master, just as it was time to leave for the asylum, that I had no clean linen. This 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 onto 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 that I was facing an audience of lunatics, 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 ear: 'Don't you dare to eat any supper to-night!' This was my punishment, and, although I was very fond of ice cream in those days, I had to pretend a birdlike appetite at the supper that always followed the concert, and so I went hungry to bed."

Young Sousa rose rapidly to the dignity of leadership, and, after several years of touring as a conductor of orchestras, he was appointed bandmaster of the United States Marine Band, the national band of America. He conducted the band at the White House under five Presidents of the United States: Hayes, Garfield, Arthur, Cleveland and Harrison. This period of his activity Sousa regarded as one of the happiest of his life, for his efforts met with the great favor of all five Presidents and he came into personal contact with the coterie of famous native and foreign diplomats and statesmen who thronged the capital during those eventful years from 1880 to 1892.

Sousa is now an international character, the idol of the American and British public, the composer of three phenomenally successful comic operas, "The Charlatan," "The Bride Elect" and "El Capitan," the author of a widely read book, "The Fifth String," recipient of countless medals, diplomas and decorations, and the possessor of princely royalties on the many Sousa melodies which are sung and played from San Francisco to Sebastopol, and from Cadiz to Calcutta.

And who can forget those Sousa triumphs so closely associated with some of the most important events in the history of our nation? For instance, when Sousa and his music dominated the World's Fairs at Chicago, St. Louis

and Paris (where Sousa's organization was the official American band), when Sousa helped to dedicate the Washington and Lafayette monuments in Paris, when Sousa led the Dewey parade, and, before all things, when Sousa's greatest march, "The Stars and Stripes Forever," became practically a national melody during the Spanish-American



War, and was sounded at home and on the battlefield almost to the exclusion of our standard patriotic airs!

Although he has been singled out for such honors as fall to the lot of only few in this world, Sousa has remained a genial and modest man, American in every fibre and instinct. A striking figure in contemporary public life, he has

long been the legitimate subject of enthusiastic newspaper exploitation; but the impartial observer must note with some admiration how cleverly the great composer-conductor has been able hitherto to keep his private life away from the probe of the pertinacious interviewer. But nothing is quite sacred to that personage, and magazine articles galore of Sousa show him as a traveler, as a devotee of various American sports, as a private citizen in the act of seeing life with a sense of humor.

Sousa has traveled close to half a million miles, and the only railroad accident which the Sousa organization has had in fourteen years its imperturbable leader refers to as "one of the striking incidents of my career." His manager tells that Sousa came from his stateroom after the collision, and, attired as he was in dressing gown and slippers, inquired for the safety of the musicians. The whole band was quickly transferred to a hastily summoned special and the usual two concerts were given in the town booked for that day as though nothing out of the ordinary had happened.

He often allows the public the privilege of "requesting" its favorite numbers, and he is sometimes much amused at the widely variegated tastes revealed by the slips handed in. One paper in masculine chirography read: "Dear professor, please have your fellows play 'Sweet Marie.'" Another request—a dainty note—said: "A society lady requests that you play the overture to 'Tannhäuser.'" There were two extremes far apart enough to tax the ingenuity of any leader!

Sousa has a wealth of anecdote connected with the so called "encore requests" handed in at every performance. For instance, one energetic gentleman penned these historic lines: "Damn Wagner! Play the 'Liberty Bell.'" He also received this anxious request: "I came 40 miles over the mountain to see the man who makes \$25,000 out of his compositions. Kindly oblige me by playing all of them. J. T." This came from a young man aching for instruction: "Bandmaster Sousa: Please inform me what is the name of those two instruments that look like gas pipes." Sousa received this at an afternoon concert in New Orleans: "Sir—Please play 'Love's Old Sweet Song.' I've got my girl almost to the sticking point, and that will fetch her around, I am sure." But the best of all was the one received at the World's Fair: "The young lady with me requests that you play your charming composition, 'The Ice Cold Cadets.'" Sousa suspects that the young man meant "The High School Cadets."

LEONARD LIEBLING.

ATLANTA

CONSTITUTION.

FEBRUARY 3, 1906

Sousa at the Grand.

Sousa and his band delighted two large audiences at the Grand yesterday, the matinee house an excellent one, and late comers at night being daunted not even by the "S. R. O." sign. As conspicuous a feature of the engagement as its popularity was the constant enthusiasm which greeted every number of the two performances, so that encores, with which the famous leader was very generous, outnumbered the programme selections four to one.

The quality of the concerts was just what Sousa's admirers can always expect—bright, breezy, tuneful music, played with a clean energy, a vim, that sets all feet to beating time with the pulsing rhythm of the waltzes, the snappy accent of the marches, for which Sousa is renowned on both sides of the water.

His programmes were thoroughly popular and consisted largely of his own catchy compositions.

At night, the "Oberon" overture by Weber, and the "Ride of the Valkyries," and a new Welsh rhapsody, by Edward German, the latter a composition of some characteristic interest, and the Wagner number retaining some of its best orchestral effects, were the only departures from the limits of the strictly popular. In the afternoon, "Sousa" was again in the foreground, and his suite, "Looking Upward," which introduced some peculiar orchestral effects, was attractive as the "Court" suite at night, when "Her Ladyship" is whirled to the footlights in a waltz. "Her Grace" trips in to the air of what suggests at first, in its daintiness, the introduction to a minuet, and finally appropriate measures accompany the arrival of "Her Majesty, the Queen" (of comic opera).

Quite the hit of both concerts was that story of heart interest, "Everybody Works But Father," the elaborate orchestration of which made it difficult to imagine that any player in the band could possibly be the head of a family.

Miss Jeannette Powers, the young violinist, who is a soloist with the band, won the profound interest and cordial commendation of both her audiences, her tone supplying the warmth that was lacking in the big organization without string instruments, and her brilliant execution showing clear and fair against the smooth work of the band.

Miss Elizabeth Schiller was the soprano soloist, and she sang delightfully songs from Sousa's "Bride-Elect," her voice high, clear and of pleasing cultivation.

L. D.

THE ATLANTA JOURNAL

FEBRUARY 4, 1906.

SOUSA DELIGHTED LARGE AUDIENCES

Band and Soloists Pleased All Who
Were Fortunate Enough to
Hear Them.

Sousa, the march king, delighted two large audiences at the Grand Friday. The audience, always appreciative, displayed particular enthusiasm for his own popular compositions. He was generous with encores.

Sousa's programs were typical, full of energy, vim and "catch," with just enough of the more classical to prevent their becoming innovations. Exactly suited for a band are Sousa's stirring marches, "Stars and Stripes Forever" being the decided hit of both concerts. Two unusual musical arrangements were "The Mouse and the Clock" and "Everybody Works But Father." The latter was downright funny, setting the audience in an uproar.

Miss Powers, the violinist, did some highly commendable work. She was at her best in Schubert's "Serenade," played with wonderful depth of musical feeling.

The soprano, Miss Schiller, has a high lyric voice which blended well with the band accompaniment.

Mr. Herbert S. Clarke, cornetist, was received with enthusiasm.

TIMES-UNION

Sousa's Band.

Sousa's Band was the attraction at a matinee at Genovar's Opera House this afternoon. As usual, the famous composer and his aggregation of musicians were given a rousing welcome by the St. Augustine people. The house was crowded with a representative and appreciative audience. Every number on the program was heartily encored, and Mr. Sousa very generously responded to every recall. Many of the famous Sousa compositions brought forth a rousing applause. Every number on the program was a gem, and the musical afternoon will long be remembered.

SOUSA AND HIS BAND.

MARCH KING DELIGHTED AUDIENCE THAT PACKED HOUSE.

Compositions That Made Sousa Famous the Favorites—Special Features Were Excellent.

John Phillip Sousa and his band last night rendered a program that completely captured an audience that filled the Duval Theater to overflowing, more than 100 persons standing throughout the entire evening. And, as is always the case when this musical organization, with Sousa, the March King, as its conductor, plays, only the most lavish praise was heard from every one.

To select any one or more of the many selections given and say that it was the most popular is almost impossible, though the old favorites, such as Manhattan Beach, King Cotton and Stars and Stripes Forever, drew the most generous and prolonged applause. The latter especially caught the house, and, though it was given as an encore, the applause did not cease until the popular conductor responded once again. Dixie Land was another favorite, as was also On the Suwannee River. During the rendition of the latter number the words of the old favorite were sung by the band.

Everybody Works But Father was one of the most ludicrous selections that has ever been given here, and kept the large audience in one constant ripple of merriment. It was enthusiastically encored, Sousa responding with one of the compositions that made his name known throughout the civilized world.

The classical selections were exquisitely rendered, and the interpretations, especially of the overture Oberon precluding Weber's Fairy Opera, and The Ride of the Valkyries, from Wagner's Die Walkuere, being particularly excellent. The graphic and powerful descriptive music of the latter selection was wonderfully well brought out.

Sousa was generous with his encores, responding to the applause that followed every selection.

The Special Features.

Of the special features introduced, the selections by Miss Jeanette Powers, violinist, and Mr. Herbert L. Clarke, cornetist, probably were the greatest favorites, though the soprano solos of Miss Elizabeth Schiller were excellent.

Miss Powers first gave two exquisite selections, one using the andante movement and the second the allegretto. The enthusiastic audience demanded an encore, and Miss Powers responded with Schubert's beautiful Serenade. This selection will long be remembered as one of the features of the program, the violinist throwing into the wonderful composition all that was passing in the master's mind when composing it.

Mr. Clarke, cornet soloist, also delighted the audience, and he, too, was encored heartily, and graciously responded. The first selection was The Bridge of Waves, and for an encore the sextet from Lucia was rendered.

Miss Schiller, soprano, first sang the Card Song, from Sousa's Bride Elect, responding as an encore with Love Light of My Heart.

Among the individual members of the band whose work is deserving of especial mention is that of the drummer, especially in the roll-sounding that marked the close of suite Looking Upward, composed by Sousa.

JACKSONVILLE, FLORIDA,

FEBRUARY 5, 1906.

Metropolis.

Over 2,000 people last night heard Sousa's Band, which is regarded the strongest and best musical organization in the world. More than one hundred people were compelled to stand, as the capacity of the opera house was sold half an hour before the curtain was raised. John Philip Sousa not only delighted everyone with his organization, but appreciating the enthusiasm of the crowd he responded with eight favorites that were not on the program. Of the special features the selections by Miss Jeanette Powers, violinist, and Mr. Herbert L. Clarke, con-

trast, were the greatest favorites, though the soprano solos of Miss Elizabeth Schiller were excellent. Miss Powers first gave two selections, one using the andante movement and the second the allegretto. The audience demanded an encore, and Miss Powers responded with Schubert's "Serenade." This selection will long be remembered as one of the features of the program, the violinist throwing into the composition all that was passing in the master's mind when composing it.

Mr. Clarke, concert soloist, also delighted the audience, and his, too, was encored, and graciously responded. The first selection was "The Bridge and Waves," and for an encore the second from "Loda" was rendered.

AUGUSTA, GA., FEBRUARY 4, 1906.

CHRONICLE.

SOUSA AND HIS BAND.

"Long live the King!"

Sousa, the march-king, who, accompanied by a retinue of some fifty musicians, is making another triumphal tour of the South, was received with glad acclaim yesterday by his hundreds of local admirers on the occasion of his brief stop in Augusta yesterday. As per the advertisement, his local appearance was "matinee only," the whole party leaving immediately after the performance by a special train for Columbia, where they played last night.

Even though his stay was so short, the Sousa company and conductor was greeted by one of the largest and most enthusiastic audiences that ever par-

on every floor was taken, and several hundred stood throughout the program. There were also a number of box parties. This vast audience seemed to enjoy themselves very much and were liberal in applause, while Sousa's praises were being sung on all sides after the crowd had dispersed.

With all this, however, the program as a whole, that is for a Sousa recital, was in some degree disappointing, which was due, perhaps, to its abbreviation and the fact that the entire band were travel flagged by the strenuous circuit which they are making. The performance lacked that snap and enthusiasm which is inevitably associated with a concert, one and a feeling of being very much hurried that could not but mar the general effect. Then, too, there was a little too much of back numbers of Sousa's own compositions, which are still unequalled in their class, when the audience was rather expecting him to render some of the new

popular airs in the inimitable way in which only a Sousa band can play popular music. In other words, it was felt that, with all of its attractiveness, the performance was hardly up to the Sousa standard.

Even though there was a wee bit of disappointment, it can not be gainsaid that the concert was a magnificent one. In the first place the conception of the program was something absolutely unique. There is something doing all the time and no one knows what to expect next. There was music of every kind and description to please every taste, there even being, absurd as it may sound, funny music. The decided hit of the performance was the version of "Everybody Works But Father," which was one of the most laughable things ever heard here. It is a real burlesque in music and kept the audience roaring, although not a word was uttered by anyone. The "Ride of the Valkyrie" was magnificent but awfully short. The medley of sacred songs was very unique and made a decided hit, the rendition of a number of old hymns sounding like a tremendous pipe organ. Besides the melange of old compositions, there were some wonderful descriptive pieces, in one of which the snare drummer got in some remarkable work. The most artistic and at the same time most pleasing (mirabile dictu!) numbers were those of two lady soloists, Miss Schuller, soprano, and Miss Powers, violinist, despite the fact that the latter seemed very angry about something. Miss Schuller has a fine voice of wonderful sweetness, while Miss Powers' encore rendition of Schubert's incomparable serenade was declared by many to be the best of the kind ever heard here.

Augustine FLA. Record

FEBRUARY 5, 1906.

SOUSA ALWAYS A POPULAR IDOL

MET WITH ENTHUSIASTIC RE-
CEPTION YESTERDAY.

Large Audience Greeted the Famous
Band Master in the Opera House.
A Splendid Program.

The large audience at the opera house yesterday afternoon enjoyed one of the finest musical treats ever presented in St. Augustine, when Sousa's famous band gave its grand concert. The audience was the largest and it is safe to say the most cultured which has greeted any entertainment in this house during the present season, and they enthusiastically received all of the numbers rendered by Sousa's superb orchestra. It would be impossible to select the favorite of any of his selections. Encores were responded to, however, with Sousa's famous compositions such as El Capitan, The Star and Stripes Forever, Manhattan Beach, Dixie Land and others. Everybody Works For Father was a ludicrous rendition of a popular air and kept the audience in a constant ripple of merriment. Classical selections such as Rossini's William Tell and the Ride of the Valkyries from Wagner's Die Walkure were excellent. Miss Scullian, who possesses an exquisite soprano voice, sang the coral song from the Ring Cycle and responded to an encore with Love Light of My Heart. Mrs. Jeannette Powers' interpretation of Caprice Sine by Gubso and Schubert's Serenade were one of the chief features of the concert, and Mrs. Powers was forced to respond

to a second encore. Mr. Clarke also charmed the audience with his corset solos. The suite, "Looking Upward," composed by Sousa, is worthy of special mention, the roll sounding in the last part, "Mars and Venus," evoking the loud applause of everyone.

HERALD.

THE SOUSA CONCERT.

It has been many years since Augusta has seen so enthusiastic an audience as that which, yesterday afternoon, crowded every part of the Grand from pit to dome.

Human nature is pretty much the same the world over, and everybody everywhere loves to hear Sousa and his band. To see all those men play as one under the skilled direction of the great conductor is in itself something quite worth while, and to watch Sousa himself is an especial and particular delight because of the object lesson in the magnetic mastery of men and in the perfect sense of rhythm. The great big drums and the little bit of pipes are always attractive, and there is something as seraphic about the harp as there is martial about the cornets; but these things never seem to combine in such a manner as to please the human nature above referred to as when they are playing a march of Sousa's. You may be sure there was a liberal allowance of marches in yesterday's programme—not, be it understood, because the conductor is vain of his compositions, but because they are what the people want. In addition to other attractions, there is always the charm of the familiar, for not one of these tuneful marches is entirely dissimilar from any one of the others. But what would you? Are they not all Sousaesque?

We heard something else besides the marches, and all of it was more or less satisfactory—that is, all of the audience was pleased part of the time, and part of the audience was pleased all of the time, and the only reason why all of the audience was not pleased all of the time is for the ever-present fact that there is no accounting for tastes.

There were those who went into ecstasies over the "William Tell" overture, which they thought even a little better than the sextette from "Leucia." A great many left before the concluding number, Wagner's "Ride of the Valkyries," while others thought the splendidly passionate swirl of this the one thing on the programme that no one could afford to miss. The "Songs of Grace and Songs of Glory" were exquisite to those who delight in the sympathetic rendering of sweetly familiar hymns, while to others there was nothing comparable with the quaint humor of the negro melodies combined in "On the Banks of the Sewanee." Almost everyone approved of Mr. Herbert Clark's solo. Some criticized the violin solos of Miss Jeannette Powers, while others forget to be hypercritical in their delight over the perfection of the beautiful harp accompaniment in the Schubert "Serenade." Some praised Miss Elizabeth Schiller's voice because of its purity and sweetness, while others referred, in a superior manner, to a lack of warmth and color. Many were quite childishly pleased with the rolling drums receding and advancing in one of the Sousa compositions, and a few said it was clap-trap.

To sum it up: There were many who thought the great band had never been heard to such great advantage, the pleased ones ignoring the suggestion from the few that in many places the tempo was all wrong, and the whole performance marred by a certain strongly evident lack of care and finish. The parquet applauded, all the time, as did the gallery, and as did the balcony, and as did the boxes. In fact, it was a pretty display of such enthusiasm as Mr. Sousa in his triumphant march around the world has cause to accept as quite a matter of course.

—E. B. A.

Savannah News.

FEBRUARY 7. 1906.

John Philip Sousa and his excellent band gave two delightful concerts in Savannah yesterday. Sousa was greeted by large and appreciative audiences both afternoon and evening.

It was not necessary to have a technical knowledge of music to enjoy the concerts, and every number on the programme received unstinted applause. The encores were all carefully selected and the audience last night left thoroughly pleased with the evening's performance.

The sextette from "Lucia," "El Capitan" and "Dixie Land" were all applauded liberally, but "Everybody Works But Father" probably made the hit of the evening concert. In this it only repeated what Sousa and his band have experienced since they have placed it in the repertoire. The management was authority for the statement that it has been the hit wherever the band has played.

Mr. Herbert L. Clarke's cornet solo, "Bride of the Waves" was splendidly done. Miss Elizabeth Schiller, soprano, sang "Card Song" from the "The Bride Elect" with effect and was forced to take an encore. Her second song, "Love, Light of My Heart," was as warmly received. Miss Schiller has a sweet voice and has a good stage presence. Her singing was one of the features of the programme. Miss Jeannette Powers' violin solo, "Caprice Slave," was charmingly rendered and she was given two recalls.

Sousa and his band pleased Savannah.

MILLEDGEVILLE, GA.,

FEBRUARY 13. 1906.

Sousa's Band.

John Philip Sousa and his excellent band charmed and delighted one of the largest audiences that ever gathered in the opera house in this city, last Wednesday afternoon.

Unquestionably there is no musical organization in the world, which would compare with Sousa's in its power to capture with one or all of its productions all classes of people. The reception that Sousa received in this city, and the encores that followed every production, was evidence that the people of this community thoroughly enjoyed the coming of this great band of musicians.

The sextette from "Lucia," "El Capitan" and "Dixie Land" were all applauded liberally, but "Everybody Works but Father" probably made the hit of the concert. In this it only repeated what Sousa and his band have experienced since they have placed it in the repertoire. The management was authority for the statement that it has been the hit wherever the band has played.

Mr. Herbert L. Clark, the cornet soloist played "Bride of the Waves," his own composition, and was given a prolonged encore, playing again with orchestral accompaniment. Miss Elizabeth Sciller, soprano soloist, sang Sousa's Card Song from "The Bride Elect" and an encore, being loudly called a third time, but withdrawing.

Miss Jeannette Powers, in violin solo, gave a notable performance. She played the Andante and Allegretto from Mendelssohn and responded to an encore, rendering "Schubert's Serenade" with exquisite technique, the faint fountain-stream of music filling the whole theater, with its tenuous flood.

Immediately after the concert Sousa and his band left on their special train for Macon where they gave a night performance.

MACON

GA.

FEBRUARY 8, 1906.

TELEGRAPH

SOUSA.

Sousa's Band played last night before an audience which filled probably 90 per cent of the Grand Opera House. It was the musical event of the season in Macon thus far. Unquestionably there is no musical organization in the world which would compare with Sousa's in its ability to capture with one or all of its productions all classes of men. The time passed long ago for criticising or making reservations concerning either the leader's compositions or the band, and to say that the production last night was not only sustained but inspiring—was at times amazing—is superfluous.

Mention may well be made, however, of the impression that it made again every time that Sousa is heard anew. This is the marvelous inclusiveness of Sousa's repertoire—the versatility which almost suggests manifold personality, and which enables the handling of seemingly every possible form and humor of music with the force of positive genius. The overture of "Tannhauser," the march "El Capitan," a burlesque on "Everybody Works But Father"—verily this man who has captured the musical fortresses of feudal Europe, and whose own compositions have become a part of the conscious rhythm of the American people, is a man of democracy.

The program given last night was considerably longer than musical programs as a rule, and it was filled with encores, but the variety was so great, the virility of the production so poured over the footlights and stirred the audience, and the art of the leader and the responding art of the band were so perfect, that another hour would have seemed all too short. It is hardly possible to do more than mention the more striking features and to pay tribute to the three soloists, Mr. Clark, Miss Schiller and Miss Powers, who fully maintained the standard of the evening. Of Sousa's own compositions eight or ten were given, three of them being majors on the program, but the majority being rung in with splendid effect of contrast after works of more solemn or toilful character, as when the applause that followed the overture of "Tannhauser," with its disquieting, complex quality, burdened with the rising movement of the drama which was to follow, was shot across with the racing challenge of Sousa's "El Capitan," the effect being positively exhilarating. It must be said, in-

deed, that the eloge and cheer of the whole occasion was due more to Sousa's own compositions than to the rest of the program, important as the majestic background of Wagner and Schubert and the rollicking foil of the "Everybody Works But Father" burlesque were.

Sousa's new march, "The Diplomat," was one of the majors. It was fully on a level with his previous compositions and was received by the audience enthusiastically. It could have been recognized anywhere as the work of Sousa.

Mr. Herbert L. Clark, the cornet soloist, played "Bride of the Waves," his own composition, and was given a prolonged encore, playing again with orchestral accompaniment. Miss Elizabeth Schiller, soprano soloist, sang Sousa's Card Song from "The Bride-Elect" and an encore, being loudly called a third time, but withdrawing.

Miss Jeannette Powers, in violin solo, gave a notable performance. She played the Andante and Allegretto from Mendelssohn and responded to two encores, rendering Schubert's "Serenade" with exquisite technique, the faint fountain-stream of music filling the whole theater, and every ear in the theater, with its tenuous flood.

As for "Everybody Works But Father," one is tempted to expand. It was played as seriously, with as pompous a respect for its melodious values, as any ponderous symphony, and the thunder and wail of the instrumentation as chord after chord was

brought lingeringly into play, simply convulsed the audience. The evening ended with Wagner's "Ride of the Valkyries," in which the upward whirl of the Valkyries' cry was thrillingly rendered by the flutes, and the whole orchestration was original, even creative. Mention must be made, finally, of Sousa's own constant, all-contributing part in the recital. Had the whole band suddenly vanished from the stage, and had the music continued with only Sousa leading an army of invisibles, no one would have been overwhelmingly surprised. The music in all its shades, all its reserves and sudden soar of volume, all its exhilarating, splendid ensemble, flowed from the motions of Sousa's own living figure—the band was only so many delicate instruments that caught the vibrations and rendered them into sound.

JOHN COLLIER.

Columbus

GEORGIA

Enquirer

FEBRUARY 9, 1906.

FEBRUARY 9,

GA.

SOUSA AND BAND DELIGHT AUDIENCE

AMERICUS TIMES

Large And Fashionable Audience At The Springer Last Night.

Despite the inclement weather last night a large and fashionable audience was out to hear "Sousa and his band" at Springer's Opera House.

A carefully selected program had been arranged for the evening, and the audience showed its appreciation of the excellent rendition by enthusiastically applauding every selection. The cornet solos by Mr. Herbert L. Clarke, as well as the soprano solos and violin solos by Miss Elizabeth Schiller and Miss Jeannette Powers, richly deserved the encores they received, and they were thoroughly enjoyed. Quite a number of selections were given that did not appear on the program, and several old favorites—Dixie Land, Stars and Stripes Forever, Manhattan Beach, and Schubert's Serenade—were greeted with genuine applause.

The renditions which Sousa gave outside of his published program were as delightful as anything could be. The willingness of the master to give these in response to the calls of his audience showed Sousa to the very best advantage. He was ever ready to give more than he promised, and it propiated the large and fashionable assemblage most gratefully towards him. It can be sincerely said that he endeared himself to all who were present last night at the splendid entertainment.

"SOUSA AND HIS BAND" COMES

Concert One of The Finest Ever Rendered Here.

The largest audience assembled at the opera house in years welcomed "Sousa and His Band" there yesterday afternoon and enjoyed one of the finest concerts ever rendered in Americus. Sousa has delighted audiences heretofore, but the "March King" surpassed all former efforts in the magnificent program as faultlessly rendered upon this occasion. It is hardly possible to do more than mention the more striking features and to pay tribute to the three soloists Mr. Clark, Miss Schiller and Miss Powers, who well maintained the standard of the evening. Of Sousa's own compositions eight or ten were given, three of them being majors on the program, but the majority being rung in with splendid effect of contrast after works of more solemn or toilful character. The program given here was considerably longer than musical programs as a rule and it was filled with encores, but the variety was so great, the virility of the production so poured over the footlights and stirred the audience, and the art of the leader and the responding art of the band were so perfect that another hour would have seemed all too short.

JOURNAL

The March King's Triumph.

John Philip Sousa, composer, conductor, author, dilettante, delighted a large audience at the Bijou theatre yesterday afternoon. The program contained nine numbers but so enthusiastic and demonstrative was the applause of his hearers that the entertainment was supplemented with 12 encores.

Certain critics there are who question the musical genius of the great conductor but, however that may be, unquestionably he is firmly established in the hearts of most American music lovers.

The concert yesterday given under the direction of the great conductor was the finest thing of its kind ever offered to a Montgomery public and nearly every one who could be present was on hand to welcome the march king. The program opened with the overture to "William Tell" and nearly sixty musicians aided in a skillful interpretation of the difficult music. The sonorous notes rose and fell, now ascending in a wild crescendo and now tumbling over one another in a soft allegro shouting and whispering, sobbing and laughing and intuitively the audience leaned forward in tense attitudes or relaxed their positions with an audible sigh in rhythm with

the music. Number after number succeeded each other and at their conclusion the audience signified its approval with a storm of applause.

Wagner's "Ride of the Valkyries," Zichrer's "Vienna Darlings," Geloso's "Caprice Slave" and Chubert's "Serenade" were among the classical numbers presented. Creator has interpreted the same music in Montgomery but his interpretations fell far short of Sousa's.

Sousa's new march, "The Diplomat," was one of the offerings and met with such an enthusiastic reception that several encores were given, among them being "King Cotton" and "The Stars and Stripes Forever." The famous director was in a happy mood and graciously responded to every demand for an encore. He was apparently gratified at the tenor of his welcome. Sousa's orchestral combination of "Everybody Works But Father" was really a triumph of technique and convulsed the audience with laughter at the same time delighting the ear.

Miss Schiller was in the program for a soprano solo. "The Card Song," "From Sousa's," "The Bride Elect," was the selection and Miss Schiller sang it with sweetness and clarity of tone. A violin solo by Miss Powers was beautifully rendered and met with warm applause.

The band departed for Selma at the conclusion of the performance where they played last night.

COLUMBIA, S. C.,

FEBRUARY 4, 1906.

THE STATE:

JOHN PHILIP SOUSA AND HIS GREAT BAND

Grand Concert at the Columbia Theatre
Last Night—House Filled—Curtain
Delayed an Hour.

The great "March King" was here last night with his "band." John Philip Sousa has demonstrated that the direction of a superb musical organization can be handled with as much success by an American as by a German or an Italian. For a score of years his name has been familiar to all music loving Americans, and now he has just returned from a triumphal jaunt through Europe. At first the artistic people on the continent were disposed to smile broadly at the suggestion of anything really meritorious from America, but Sousa set them all atone to his marches and made his fame international.

It was the same organization of the Eupropean tour which was presented here last night. The house was sold out. There were ladies standing in all parts of the house, and the highest gallery was half filled with them. And so great was the desire to hear the Sousaesque music that the big audience remained seated uncomplainingly for more than an hour. For Mr. Sousa, like Mr. Chauncey Olcott, had been having an experience with railroads in the South. The night before Manager Brown had to pay out something like \$1,200 to people who had bought seats for Mr. Olcott's show and he was afraid last night there would be a repetition with the Sousa concert. But the big company arrived at last and the curtain went up.

Mr. Sousa had given a concert in Atlanta Friday night; had jumped to Augusta for a matinee and had come to Columbia on a special train. He will play a matinee in St. Augustine, Fla., this afternoon, and will give a concert in Jacksonville tonight. The trip from

Augusta would have been made in good time but for the fact that there was a coal car derailed, somewhere on the line, delaying the train over an hour. Mr. Sousa said last night that the last 42 miles of the trip from Augusta had been made in 42 minutes. Manager Brown had special street cars waiting for the company and the band was brought immediately to the theatre. In the lobby around the dressing rooms under the stage Mr. Brown had spread a lunch consisting of several kinds of sandwiches and beer and light wines. The manager of the theatre is a musician himself and he knew that the members of the company would be tired after the matinee and the trip from Augusta.

The curtain was sent up at 9.30 o'clock and the concert closed just a little before midnight. Every number was encored and every time the band responded very cheefully. Some numbers were encored more than once. The regular programme was as follows:

1. Overture, "Oberon" (Weber).
 2. Cornet solo, "Bride of the Waves" (Clarke)—Mr. Herbert L. Clarke.
 3. Suite, "Looking Upward" (Sousa).
 4. Soprano solo, "Card Song," from "The Bride-Elect" (Sousa)—Miss Elizabeth Schiller.
 5. "Welsh Rhapsody," new—Edward German.
- Intermission.
6. Valse, "Vienna Darlings" (Viehrer).
 7. (a) Air de Ballet, "The Gipsy," new, (Ganne); (b) march, "The Diplomat," new (Sousa).
 8. Violin solo, "Two Movements From Concerto" (Mendelssohn)—Miss Jeannette Powers.
 9. "Ride of the Valkyries," from "Die Walkuere" (Wagner).

Mr. Sousa last night spoke in a very pleasant manner of a number of delays which he had suffered on his many pilgrimages. Once he was trying to get to Butte, Montana. There had come a sudden melting of the snow which had caused two bridges to be washed away. His train crossed one of the bridges which had been restored temporarily, and at the other they transferred. They arrived in Butte very late and the curtain went up at 10 p. m. In Wales last summer he was held up on a boat which was unable to make a landing although in sight of the music hall where 5,000 people were waiting for a matinee concert. Finally they got to shore and gave the concert.

Mr. Sousa last night spoke of the universal popularity of "Dixie." He had played a skit, "Dixie Land," a melange or medley of Southern airs, winding up with the real article, and the house had cheered and applauded in regulation manner. "They do not give 'Dixie' the rebel yell in foreign countries," he said, "for they do not know all of the sentiment of the piece, but I have seen vast audiences even in Russia affected by the very rhythm and soulfulness of that piece. My theory of music is that if the composer's thoughts are lubricated with the oil of inspiration and he can touch a theme and a swing that is human and full of heart interest, he will catch the people whose natures are vibrant to just that kind of music."

Mr. Sousa was conductor of the marine band at Washington under Garfield, Harrison, Arthur and Cleveland, and played at their inaugurations. He has seen "Dixie" tried on all kinds of people, and he knows that it is real music. The most enthusiastic reception he had ever seen accorded to the old Dan Emmett song was in New York and he had seen audiences in even staid old Philadelphia worked up to a pitch of enthusiasm over it. "Dixie will never die, nor will 'Suwannee River,'" he said last night.

The concert was over at such a late hour that a detailed account of it would be imperfect at this time. But from the overture until the superb and yet ponderous rhythm of the "Valkyrie" selection at the finale, every moment of the concert was enjoyed. Sousa is a man of whom all Americans are proud, and his concert last night was given a most appreciative attention. Perhaps the most signal hit of the entire performance was Schubert's "Serenade" played as an encore by Miss Jeannette Powers, the little woman who wields the violin bow with such a wonderful touch and with such sensitive and artistic understanding. She received quite an ovation. Another sensational hit was the brass sextette the familiar selection from "Lucia."

Picayune.

Sousa and His Band at the Tulane Theatre.

Fantasia, "Siegfried".....Wagner
 Trombone solo, "Leona".....Zimmerman
 Mr. Leo Zimmerman.
 Suite, "Looking Upward".....Sousa
 Soprano solo, "Love, Light of My Heart"
Sousa
 Miss Elizabeth Schiller.
 Irish Rhapsody (new).....Stanford
 "Toreador et Andalouse," from "Pal
 Costumes".....Rublnstein
 (a) "A Washington Night in June".....Nevin
 (b) March, "The Diplomat" (new).....Sousa
 Violin Solo—Concerto.....Mendelssohn
 (a) Andante.
 (b) Allegretto, Allegro Vivace.

Miss Jeanette Powers.

"Rakoozy March," from "The Damnation
 of Faust".....Berlioz
 John Phillip Sousa, the March King, and his
 celebrated band of some fifty men, appeared
 at the Tulane Theatre yesterday afternoon and
 night, and scored another triumph. Encores
 were easy, inevitable and numerous, and all
 the old favorites were heard. Sousa himself
 is the same figure one has known for years—
 the same faultless dress, the occasional airy
 grace, the easy manners and that whole gen-
 teelly picturesque personality which one for-
 ever associates with Sousa and afterward sees
 in a vision at every mention of his name. In
 his band Sousa has an organ of many stops,
 refined to his touch by long practice, until it
 has become the voice of the man himself. He
 gets from it a fine, large round ensemble
 tone, together with all the varieties of tone
 color that his marches call for, and that the
 classic music demands. At the matinee yester-
 day the above programme was beautifully
 rendered. Mr. Leo Zimmerman's trombone
 solo was most artistically played, and the
 audience wondered how it was possible to
 draw such sweet tones from that instrument.

Miss Elizabeth Schiller, a soprano soloist,
 possessing a flexible voice, of agreeable qual-
 ity, sang "Love, Light of My Heart," a very
 pretty composition by Sousa. Miss Jeanette
 Powers played Mendelssohn's concerto, in three
 parts, on the violin, and, as an encore, gave
 Schubert's "Serenade," with harp accompani-
 ment. At night the following was the pro-
 gramme:

Overture, "Oberon".....Weber
 Cornet solo, "Bride of the Waves"....Clarke
 Mr. Herbert L. Clarke.
 Suite, "At the King's Court" (new)....Sousa
 (a) Her Ladyship, the Countess.
 (b) Her Grace, the Duchess.
 (c) Her Majesty, the Queen.
 Soprano solo, "Card Song," from "The
 Bride-elect".....Sousa
 Miss Elizabeth Schiller.
 Welsh Rhapsody (new).....Edward German
 Especially arranged for the Sousa Band by
 Dan Godfrey, Jr.
 Valse, "Vienna Darlings".....Ziehrer
 (a) Air de ballet, "The Gipsy" (new).Ganne
 (b) March, "The Diplomat" (new)....Sousa
 Violin Solo—Concerto.....Mendelssohn
 (a) Andante.
 (b) Allegretto, Allegro Vivace.
 Miss Jeanette Powers.
 "Ride of the Valkyries," from "Die
 Walkure".....Wagner

The audience filled the Tulane Theatre to
 the very doors, and the great band was heard
 at its very best. The feature of the evening
 concert was the superb playing by Mr. Her-
 bert L. Clarke, the cornet soloist, of "Bride
 of the Waves," a most difficult composition
 of his own. An encore was demanded, and
 he led the great sextette from "Lucia" ad-
 mirably. Sousa's principal number, "At the
 King's Court," attracted considerable atten-
 tion. It is a most pretentious composition,
 and shows that Sousa can write other things
 besides marches. The numerous encores were
 principally Sousa marches, "Stars and Stripes
 Forever," "Cotton King," "Hands Across
 the Sea," "El Capitan," "High School Ca-
 dets" and "Washington Post," all of which
 won most enthusiastic applause.

Times-Democrat:

Sousa at the Tulane.

John Phillip Sousa exhibited himself and his band at the Tulane Theatre yesterday afternoon and evening. The house was crowded on both occasions and riotous applause drew from the nothing reluctant maestro of the military band all of the chain of march brilliants that he has wound about his name during the twenty years of his unparalleled success. He went back even to those whose names have become confused with time, and which one now hesitates to designate as anything but plain "Sousa." But "Sousa" they are and ever will remain for whatever one may think of his leadership there is no gainsaying the vigorous personal note in all compositions hall-marked "March King."

This is true especially of the earlier works, for the drift has been away from the best and in the direction of less serious work.

Sousa returned yesterday with some new music and some new gestures,—one sometimes wonders whether discovery of a new musical motive or the invention of a novelty in orchestra pantomime more delights the bandmaster. Of the suite "At the King's Court" the question is did the composer give himself more pleasure by the red rig-a-jig motive that represents "Her Ladyship, the Countess," or by the double pendulum movement with which he directs his orchestral description of "Her Grace, the Duchess."

Sousa has with him an excellent violinist, Miss Jeanette Powers; a soprano, Miss Schiller, of a pleasant voice, but no great musical temperament, and Herbert L. Clarke performs on the cornet, as he has performed for many years, with considerable ability.

The foregoing enthusiasm is addressed to Sousa as Sousa, as filling a special place in the body social, politic and historic; but music, speaking with the utmost frankness—it isn't that at all. It is instrumental drill which in general has little more to do with divine harmony than had the rhythmic manual drill that was the spectacular feature of crack regiment evolutions a double decade ago.

What he attempts to do Sousa does to a perfection that would do credit to the movement of the finest clockwork, but clockwork is not music, nor are such combinations of sound as the leader produced in the composition "Everybody Worked But Father." If there were only a little of this cacophony it might be passed over as a joke, but in Sousa's work it has usurped a leading place and one feels the danger of such stuff usurping the mantle of music herself. The greater part of the music played last night has right to no place but the purileous of music's realm, and yet so great is the pride of financial success and popular approval that it threatens to claim a seat within the temple.

Sousa opened his evening programme with the overture to "Oberon," and this, among all the numbers of the evening, served to show the splendid quality of his phalanx of wood instruments. They served as the best available substitute for the violins and the music was effective, but both leader and audience seemed more cheerful when the classic number was over and the maestro ripped out one of his old marches with the flip and zip and boom that are so characteristic of music and musician. He did the Grechan bend while tickling the clarionettes with his left hand, upper-cut the drums into action with his right, barely wiggled the end of his baton throughout the suave movements and shot a dictatorial jab toward the back of the stage that set the double tuba bellowing like the foghorn of an ocean liner.

The Sousaesque attitudes were received with varying degrees of emotion by the various elements of the audience, from the hypnotized stare of the "young thing" to the amused smile of the blasé theatregoer. Of course his left-handed clutch at the rag-time introduction to "Dixie" was not a bit more necessary than a Creator's hair-spasm was necessary to the Tannhauser overture, but the public pays for a spectacle as well as an ear titillation and these maesters furnish the variety the public craves.

When encores were played someone would hold up a big placard showing the name of the piece, but not the composer, and the best one could do was to attribute all to Sousa, although he may not have composed them all.

One of the best of the encores, not speaking of the old march gems, "Manhattan," "King Kotton," "Hands Across," etc., was "Gleaming Star," and among the evening's most musical numbers was the "Lucia" sextette by cornets, trombones and horns, but the most terrifying performance was when, at the close of "Stars and Stripes Forever," Sousa lined up a squad of brass beauties across the entire stage and then opened up all the valves. The result was loud enough to shake the stars off the flag.

Miss Jeannette Powers, the violinist, was a quieting note in the general turmoil and her Mendelssohn concerto was charming in tone and done with fine spirit and musical feeling.

Mr. John Drew, who opens at the Tulane to-night, was an interested spectator at last night's concert.

DAILY STATES

NEW ORLEANS, LA.

FEBRUARY 12, 1906-

The Sousa Concert.

Sousa, in the opinion of able critics, deserves the splendid success and recognition he has achieved for having raised to the highest plane the possibilities of the concert band. That these efforts are appreciated here in New Orleans, the large attendance at both concerts yesterday and last night at the Tulane, demonstrates.

The concerts were interspersed with some very interesting features aside from the band music. Miss Elizabeth Schiller was a charming soprano soloist and her selections from "The Bride Elect," Sousa, brought forth plentiful applause and encore. Miss Jeanette Powers, as a violiniste, held her hearers in such quiet that the proverbial pin could probably have been heard to drop and three encores told of the force of the appreciation. The reception accorded Herbert L. Clarke, the cornetist, was such as to alike prove his merit and his popularity with a highly critical audience, for those present were music lovers, the rapt attention at all times being the necessary evidence.

The band rendered a number of popular melodies, ragtimes and patriotic Dixie of course not being omitted from the list.

A fanciful creation of the great band leader representing the conception of that musician of a suite at the king's court among which were her ladyship the countess, her grace the duchess and her majesty the queen, portrayed the increased degree of respect and haughtiness attained in the various degrees of royalty was quite likely most appreciated by the audience.

The aggregation of musicians deserves the increased popularity that is everywhere being accorded.

NATCHEZ, MISS.

FEBRUARY 13, 1906.

DEMOCRAT.

SOUSA'S BAND.

A good house attended the con-

cert by Sousa's band last night at the Baker Grand. The musical programme was a delightful treat to the audience and every number was rendered in such a masterful manner as to win the most uproarious applause from the audience.

The band is filled with soloists without number, in fact every member being entitled to recognition as an artist of the first-class.

The vocalist, Miss Elizabeth Schiller, has an exquisite, bell like soprano with a very high register and her rendition of the "Card Song," from the "Bride-elect," was most captivating.

The band tackled "Dixie Land," with variations, but it was not until the score gave the audience the genuine "Dixie," that the response came from every part of the house. and when it did come, it was vociferous.

Creston Clarke in "Mons. Beaucaire" tonight.

JOHN PHILIP SOUSA

*John C. Cain*TELLS
ORIGIN OF HIS NAME

AND

HOW HE COMPOSES

MAN WHO PLAYS "EL CAPITAN"
AND WAGNER EQUALLY WELL
CONSENTED TO AN INTERVIEW
OF "JUST 90 SECONDS".

—BUT HIS WATCH STOPPED

AND HE TALKED RIGHT ON.

—COMPOSER EXERTS SELF-HYPNOTISM.

John Philip Sousa is quite democratic. In a democratic way he has challenged the musical thrones of Europe and has found audiences with exactly the same fundamental appreciations and the same encores in St. Petersburg, in Berlin and England, in Paris and America. With democratic audacity, and a democratic success, it must be acknowledged, he follows hot-foot in his concerts with the American "El Capitan" upon the strains of the Imperial Wagner—and with an informality which is at least presumed to characterize democracy he welcomed a visitor at the Lanier Hotel ten minutes after arriving from Milledgeville Wednesday night, and began a rapid conversation ("just ninety seconds, Mr. Sousa; just two questions!") which ended only over the coffee of the supper table.

In the first place, merely as a fencing parry, Mr. Sousa said that he was in Macon for the third time and certainly meant to return. He said that he had found fine audiences throughout Georgia, and spoke with positive fervor of his Brunswick attendance, both for appreciativeness and number. Later he confessed that in Brunswick he had remembered his proximity to the marshes of Glynn and that this association had perhaps nerved his own arm. Mr. Sousa says that there have been two great poets in America, Sidney Lanier and Walt Whitman.

Whence the Name "Sousa?"

He then discussed his own name. Had he manufactured it, and was there some cryptic meaning in its letters S-o-u-s-a, or was it really his name?

"Well, I'll give you your choice," said Mr. Sousa. "There's a German theory on that subject, and an English theory, and then I have my own theory, but I cherish them all and preserve an impartial attitude toward them, because they are fine for advertising purposes, especially the English theory.

"The German papers suggested that I was originally named Sigismund Ochs, and had emigrated to America, and had kept the initials S. O. and added U. S. A. to show that I was naturalized. They claimed to find a strident, Viking note in some of my compositions which was appropriate to one with the ancestral name Sigismund. The English improved on the Germans, and said that the S. O. represented Sam Ogden, a musical fellow who may, for all I know, have actually lived in England and who was inferred to have come to the surface again in America and also to have appended the U. S. A.

"Now, the fact is that 'Sousa' is at least 2,000 years old as a family name and that it identifies further back still with the name of a Moorish town, Susa, which is located somewhere near the original home of man. The Sara-

cens brought the name to Portugal, and it has been identified for a thousand years with Portuguese government and empire. One of the discoverers who sailed shortly after Columbus to Brazil was named Sousa. The reigning family of Portugal is now named Sousa, and the genealogy of the present American family of Sousa, which has clustered about Maryland and Washington, is traced back clearly to the Portugal of 200 years ago.

"The John Philip of my own name is drawn from history, and has this origin: One of the ancestral Sousas was a chief justice of Portugal. At that time the Spanish had overridden the land, and all legal documents had to be made out with the name of Philip, who was King of Spain.

"But the Portuguese rose and under John, King of Portugal, drove the Spaniards across the line. While the battle was still in doubt this Chief Justice Sousa changed the royal stamp of his documents to 'John, of Portugal,' and in recognition of the act he was given the title of John-Philip by the government."

The allotted ninety seconds was considerably passed, and the interviewer stood somewhat bashfully, just on the brink of the second question, which was a plunge. He said:

"Mr. Sousa, how do you write your music?"

"Well—ah—" said Mr. Sousa.

"I mean, how do you find your themes? Do they just—appear, and you recognize them? Or does some external circumstance suggest them? Or—"

How Sousa Composes.

"Well," said Mr. Sousa, with a quick flash of interest, "I should say—speaking for all composers, I suspect—that I don't exactly make them, or manufacture them—the process isn't direct, or arbitrary enough for that. I don't simply find them, for there's nothing accidental, or nonchalant, or easy about it. I should say that I dig for my themes. It's something like self-hypnotism—I go laboriously into the inner chambers, and receive them. Really, I must say—" Mr. Sousa spoke with some little hesitation, "I must say, for it is the religion of the musician, that the true theme—the theme which the world hears and keeps, which wakes in the minds of others the same feelings, not that engenders it in the mind of the composer but that accompanied its birth—is the voice of God. The composer who stands and knows 'I am a composer,' has to believe in God."

"And then, Mr. Sousa, you've got your theme. But you play 'El Capitan' for instance on half a hundred instruments. The background, the reinforcement, the complex orchestration—how do you build that up? Is this an objective, merely technical process?"

"Well, that's pretty hard to tell of—to express," he replied, "When you

are building up your orchestration the theme occupies somewhat the relation that a leader occupies to his orchestra in the rendering of the piece after it is completed. Of course you must have your technique, you must know your science of music. But could one say that the theme sounds through the brain—that it wakens vibrations which issue in tone from the chords stored away in the mind by memory and by creative exercise—that the mind quickens and hovers intently all about the theme, and that so the theme and the technique and the whole equipment of the musician together build up the orchestration"

"But just one point more, Mr. Sousa. You say that you have to dig for your themes. Yet millions of people respond to them instantaneously and

appropriate them as their own. You've pictured your creating process—now what of their receiving process?"

"Let's say on that point that the same influence which first gives the composer his themes also fits the minds of the people to hear them," said Mr. Sousa with a smile, and the conversation wandered into other fields.

Admires Lanier.

Mr. Sousa strikes one as a man of the most inclusive interests and sympathies. For instance he had gathered up a decided view of state politics in his short tour of Georgia, and had combined his impressions with previous convictions, forming very decided judgments. "Substitute the white primary they're talking about for the Democratic primary," he said, "and Georgia will be Republican inside of five years."

Literature appears to be Mr. Sousa's constant enthusiasm. He spoke of Sidney Lanier as the most significant figure in American letters, discussing him from many standpoints and giving interesting testimony as a musician to the permanent value of Lanier's "Science of English Verse." He quoted with quickening accent from the Philadelphia Centennial hymn, saying that it belonged among the great works and that it had not been readily accepted for the sole reason that it was written by two Americans.

JACKSON, MISSISSIPPI,

FEBRUARY 14, 1906.

NEWS.

SOUSA'S FINE CONCERT

GREAT BANDMASTER DELIGHTED
LARGE AUDIENCE.

Something Concerning the Personality
of the Wonderful Man Who Ranks
as the Greatest Director in the
World.

John Phillip Sousa, America's foremost bandmaster, delighted a large audience at the Century theatre Tuesday afternoon. In spite of the unfavorable weather, the playhouse was comfortably filled, and every moment of the performance was heartily enjoyed.

Unlike many persons in the musical profession, Sousa does not grow stale with passing years. He is still the same graceful director, accomplished musician, artful composer and master of the baton as he was fifteen years ago when he first came into prominence in America's musical world.

In fact, Sousa improves with the passing years. Although beginning to show his age, he is still the alert and active figure whose face is as familiar in every household as that of the president of the nation, and his well knit form, and especially those magnificent shoulders, have lost none of their grace of bearing.

Musically considered, Sousa is anything but a back number. It is not an extended criticism of the Tuesday afternoon performance, for it would require two columns of matter to do it justice. It suffices to say that Sousa's band is the greatest organization over which he has ever wielded that slender little white baton from which the notes of music are seemingly reeled off as if by magic and with unerring precision. It was as though orchestration was being presided over by a master artist.

Sousa's own compositions, with which the program was interspersed, received enthusiastic ovations. Beyond any doubt, his title of "March King" has a solid and enduring foundation, one that cannot be wrestled away while Sousa lives. His latest compositions are just as tuneful, as melodious, and have the same uplifting thrall, as those he wrote in the days of yore.

Personally, Sousa is the most genial and companionable of men, a jolly good fellow, free of those peculiarities and eccentricities with which musical geniuses are usually afflicted. He is sane, healthy and normal, a keen observer, a delightful storyteller, a writer and literary critic of unusual attainments, and the honors that have been heaped upon him, both in America and abroad, have not changed his modest and unassuming manners.

A News reporter enjoyed a pleasant talk with the great bandmaster just before the performance yesterday, and the public would doubtless be glad to learn a few facts concerning the personality of this wonderful man, especially his antecedents, around which several very interesting but rather implausible romances have been written.

In the first place, John Phillip Sousa is John Phillip Sousa. That is his real name. He is not living under a non de plume. As expressed in his own language, "I was born a Sousa, I have lived a Sousa, and I shall die a Sousa."

The "March King" was born in the city of Washington in 1854, and his present residence is in that city. For a man who has reached his 52nd year, he is remarkably well preserved, doubtless due to the fact that he knows how to take care of himself. He is of Portuguese descent, and the family was one of the most illustrious in Portugal, its history dating back to the fourteenth century. The musical

VICKSBURG, MISSISSIPPI.

FEBRUARY 14, 1906.

talents of young Sousa were demonstrated at an early age, and the place he has won for himself in the world of music was not a sudden achievement, but has been secured by hard and persistent work, patient study, and painstaking effort. He is not a prodigy, and personally does not like to be referred to as a genius.

"My reception through the south this year has been most cordial and enthusiastic," said Mr. Sousa. "Southern audiences are always sympathetic and appreciative, but this year they seem to be almost music-mad, and it is gratifying to met with such keen and kindly interest."

Went To Hear Sousa.

There was very little doing in the way of committee work by either branch of the legislature last evening, the routine being interrupted by the advent of Sousa's band at a matinee performance, and a majority of the solons went to the Century theatre, as one member expressed it, "to learn the latest tricks in blowing."

There are a few of the lawmakers not addicted to the habit of tooting their own horns, while others in the assembly could doubtless give Mr. Sousa cards and spades in the game, at least, if the test were made on telling a constituency what they are doing up at Jackson.

The average legislator rarely misses an opportunity to break into print, and those who avoid the dazzling limelight of publicity are so rare that it would not take long to make a count. However, this is permissible, for another legislative election is coming, and the solon who fails to make a record at this session will have a very small chance when he goes back home to explain things to the voters.

AMERICAN

SOUSA'S CONCERT.

Praise of Sousa's music is "a work of supererogation," if not an actual impertinence.

He himself is a genius. There are few directors who possess, as he does, the art of incorporating the personalities of leader and players into a single agency.

The world-wide celebrity of band and leader is the result of this identity; and to say that Sousa's music was good is, as already suggested, an altogether superfluous remark. The fact has already been attested by authority. It has long ago become axiomatic.

According to his usual thoughtful practice, the programme arranged by Sousa for the pleasure of his Vicksburg audience was a wise and happy blending of music to suit various tastes. To many of his audience his own spirited and stirring compositions were the most charming numbers of the concert. To these were added many of the classics which possess for another type of music lovers a charm that increases with every hearing and can never die. This was especially demonstrated by the enthusiasm which greeted the immortal sextette from Lucia and the exquisite harmonies of Schubert's serenade.

Sousa's band left here this morning for Shreveport on a special train, and after playing there tonight the band will enter Texas for a lengthy tour of the Lone Star state.

Shreveport Times

LA.,

FEB. 15, 1906.

SOUSA'S BAND.

No one would for a moment deny the extraordinary capabilities of John Philip Sousa as musician, composer and organizer. He is a musician to his very finger tips, this can be readily observed by those who watch closely his variations in his method of conducting the better class of music. He has his band perfectly under control, the graduations from fortissimo to pianissimo being perfectly marked in a most pronounced style, this alone proving him to be a man with music in his very soul, and one who is thoroughly conversant with the unique art of presenting it in a manner that at once delights.

But why, oh! why does he go through all those deisarte movements and extraordinary gymnastic exercises, when he conducts his own compositions? Are his own compositions so very complex that they require a superabundance of "Indian club" and "dumb bell" exercises? Surely not, good as they are. It almost looks as if the composer wished to call special attention to the fact that these particular contributions, which for the most part constituted encores, were his own.

And yet it must have been with feelings of contentment that the large audience of last evening left the Opera House. There was an abundance of good things. The band proper played a variety of music such as to satisfy the tastes of all lovers of music, ranging from the classic Wagner to the lighter music of Sousa himself. And what delightful changes they were. They could not have been better chosen. And in addition to this Miss Elizabeth Schilling sang the "Card Song" from

"The Bride Elect," to which she responded with a well deserved encore. And again there was a violin solo from Mendelssohn rendered most delightfully by Miss Jeanette Powers, to which she responded with that most beautiful plaintive composition, Schubert's "Serenade." Miss Powers seemed to

bring out the passionate desire of the serenader, the feeling apparently coming from the very soul of the player, took form in perhaps the most wonderful melody known in musical circles today.

That last night's performance was one of unquestionable musical as well as artistic merit, can never be questioned. It was one which it would do well to repeat often.

JOURNAL

AMUSEMENTS

The Sousa Concert.

John Philip Sousa last evening played practically everything he ever wrote, except perhaps a few business letters and the little novel called "The Firth String." The reason: Nearly all the encore pieces rendered by the great Sousa band were compositions by Sousa, old favorites, and they were enthusiastically received.

As John Philip Sousa is a great composer and a great director, so his

band is a great organization, a gathering of artists such as can be boasted by no other man in the United States. As a director Sousa remains without a peer, and his band of players remain the greatest and the best.

The wonderful genius of Sousa can instantly be recognized in the work of the fifty artists composing his famous organization; the conductor has so firmly impressed his own personality into the organization that each individual plays as Sousa himself would play, which means that Sousa's band this year gives an evening of entertainment that is simply splendid.

The program last evening, as rendered by the band, was a fine one, including the prelude to "Oberon," by Weber; the suite of three "Looking Upward," by Sousa; a new Welsh Rhapsody by Edward German, arranged by Godfrey; a beautiful set of waltzes called "Vienna Darlings," by Ziehrer; "Air de Ballet," by Ganne; a new, swinging march by Sousa called "The Diplomat," and "The Ride of the Valkyries," from Wagner's "Die Walkure." Mr. Sousa very graciously responded to encores after each program number, playing nearly all of his older compositions—marches that have a firm hold upon the layman and upon the critical musician as well. These old pieces, such as "Stars and Stripes," "King Cotton," "Manhattan Beach" and others enthused the audience immensely, while other encores were also enjoyed. The rendition of the beautiful sextet from "Lucia" was especially good.

However, ample as this program would seem, and much as it entertained, Mr. Sousa has provided some extra "good things" on the program. Chief among these additional numbers was the work of Miss Powers, violinist. Her rendition of two very difficult Mendelssohn numbers was delightful, and when she played Schubert's "Serenade" in response to an encore she was magnificent. Miss Power's work stamps her one of the

truly great violinists of the present generation. Miss Elizabeth Schiller, soprano, also made a wonderfully good impression with her "Card Song" from "The Bride-Elect," a Sousa composition, and responded with a very pleasing encore song. Herbert L. Clarke, solo cornetist, played a splendidly arranged solo of his own composition, called "Bride of the Waves," and made one of the principal hits of the evening.

Great is Sousa and great is his band, say Shreveporters.

Lake Charles

FEBRUARY 15, 1906.

Daily Press

SOUSA'S BAND.

Matchless Musical Organization Delights a Large Lake Charles Audience.

Scores of people stood at the opera house this afternoon to hear the band of the "March King," America's greatest band leader. The seats were all taken hours before the concert opened at 2 o'clock and many ladies were among those who stood.

For any but a musician of standing to attempt to criticize or to describe a Sousa production would be like a sign painter trying to describe or criticize a Raphael or a Corot. Sousa this afternoon was just Sousa, the greatest of all the American band or orchestra leaders. Among the marches played was "The Diplomat," and among the more difficult pieces was "The Ride of the Valkyries," from Wagner's great opera, "Die Walkure." The overture, from "William Tell" was much appreciated and the violin and cornet solos were applauded vigorously.

LAKE CHARLES

LOUISIANA

AMERICAN

FEBRUARY 16, 1906.

BROUGHT OUT A LARGE AUDIENCE

Sousa's Band Captures the Music Lovers of Lake Charles.

When John Philip Sousa turned his back—that much admired and highly expressive back—upon his first Lake Charles audience at the opera house yesterday, he had behind him one of the largest audiences of the season. And they were behind him, too, from the rising of the curtain to the going down of the same. Mr. Sousa and his band doubtless have had many a larger, but never a more appreciative audience.

Probably the majority of the audience had heard the Sousa band before; some as long ago as when he first brought the Marine band into national prominence and electrified the country with the "Washington Post," the first of his wonderful series of marches; but none had heard his melodies since the St. Louis fair, when he went abroad to hobnob with the effete nobility of Europe. But it was the same old Sousa who came back to them, with the same wonderful command over his subordinates.

Of the program, it is enough to say that it was a typical Sousa program, ranging from "Bedelia" to the "Ride of the Valkyries," and from "Nearer My God, to Thee," to "Vienna Darlings." There was something to suit every taste and all rendered with the dash and precision that have made Sousa's Band famous. The soloists, a cornetist,

a soprano, and a violinist, were up to his standard of excellence and received ovations. The attractive feature, however, was the band itself and its superb rendition of each number of whatever character. And there was great applause when on an encore it broke into "El Capitan," and the applause was redoubled when it rendered "The Diplomat," Sousa's new march, and "Stars and Stripes Forever." As usual the great bandmaster was liberal with encores, even when he knew his train was waiting to carry him to Beaumont.

Before leaving Mr. Sousa kindly presented a copy of his book to the Carnegie library.

BEAUMONT JOURNAL

TEXAS

FEBRUARY 16, 1906.

John Philip Sousa and his band was the attraction at the Kyle theater last night and entertained a large and critical audience with such music as has made Sousa the greatest band master in the world and his band the greatest concert organization ever known. It is utterly impossible to describe the music of Sousa's band. It must be heard and felt to be appreciated and even then the auditor is without means of adequately expressing the pleasure and delight which it affords. Sousa is the master of his musicians and in his personality combines and directs the individual talents and genius of those who give themselves to his teaching. It is often said that Sousa effects a post in directing his band, but the critical observer will soon be dispossessed of this idea once he hears and sees Sousa direct the band. He does not pose, but he responds to the music as a delicate leaf answers the touch of the zephyr. He feels the thrill and throb of the harmony to the very tips of his fingers and he transmits this sensitiveness to the players by his outward motion. Sousa's whole attitude during the rendition of a piece by his band is a reflex of the music. He gives and takes, feels and is felt in every emotion indicated by the combination of sound which represents that indescribable sensation of the inward person and finds its best expression in the harmonious flow of musical tones. The program rendered last night was carefully chosen and in the encores Sousa satisfied the popular demand by giving some of his own famous pieces as well as a number of other popular airs.

The most exquisite and beautiful feature of the concert was the violin solo by Miss Jeannette Powers. Her first selection was an andante movement from Mendelssohn and this was followed by an allegretto movement, which was splendidly handled by the young player. The rare treat of the evening came, however, in her rendering of Shubert's famous "Serenade."

In this piece the violinist was accompanied by the harp, and she seemed to give her very soul to the music, which so charmed the audience that there was not the slightest sound in the entire theater during the rendering of the piece. Miss Powers has undoubtedly exceptional talent as a violinist and no more magnificent conception and execution of Shubert's "Serenade" has ever been heard in Beaumont than that by this player last night.

Miss Elizabeth Schiller gave the card song from Sousa's "Bride-Elect" in a magnificent soprano voice which was excellently handled and very pleasing. Miss Schiller has a voice far above the ordinary and shows unusual culture and training.

BEAUMONT ENTERPRISE:

FEBRUARY 16, 1906.

John Philip Sousa and his musical aggregation together with a soloist here and there for a sandwich came to Beaumont yesterday evening on a special and presented a large house with one of his harmonious concerts.

Sousa is perhaps the most noted musician in the world and his travels cover every land and every continent. He is known in every language and his music has fallen upon every ear savage and otherwise.

The audience last night was appreciative and evidently had all that was expected. Sousa himself was there as the leader and the full production, encores, time waving arms and all were seen.

The political pow wow that held forth at the city sanctum in no way affected the atmosphere at the Kyle and while discord was apparent on Mulberry and Walnut streets, harmony was the real thing on Bonham and Orleans.

Galveston TEXAS, News

FEBRUARY 17, 1906

Sousa's Band.

It has been a good week at the Grand. What with Chauncey Olcott, Mildred Holland and "Mrs. Wiggs of the Cabbage Patch" the patrons of that playhouse have been treated to some first-class attractions. A fitting climax to the attractions of the week and one that was royally enjoyed by those present, was John Phillip Sousa and his great band, who gave concerts yesterday at matinee and last night.

There is no question as to the success of Sousa. Long ago he acquired for himself the reputation of being among the few leading band leaders of the world. How he got to that position and the manner in which he holds it are other questions. Last night he walked upon the platform just as a Rear Admiral would walk upon the deck of one of Uncle Sam's finest men o' war. He looks the leader and he is the leader. The band itself, consisting of some fifty or sixty pieces, sometimes seems as if it were but one large, finely tuned instrument upon which this master musician, Sousa, renders his harmonies, so perfectly does it respond to his direction. In conducting the band Sousa does not get his body into such frenzied gyrations, as does the conductor of Ellery's band, but he nevertheless has his distinctive methods and he gets results from them.

As to the band itself and the music made by it, it is nothing less than grand. Perfectly blended harmonies, sometimes low, plaintive, romantic and sometimes voluminous and rich, delighted the ear and thrilled the soul of every real music lover in the house. While the band and its leader render the lesser tones perfectly, the point wherein they seem even to excel themselves is in the climaxes, the mighty rhapsodies of sound that thrill only as would the blast of cannon and the music of the battlefield. Instances of such climaxes were given last night in the great voluminous reaches of "At the King's Court," "The Stars and Stripes Forever," and "The Diplomat," the latter two being rendered during the program as encores.

The soloists of the company stand on the same high plane of quality as does the band as a whole. As a cornetist Mr. Herbert L. Clarke proved himself a true master, rendering the romantic "Bride of the Waves" with such fine touch and sustained tones as to receive lavish applause. No less popular did the soprano, Miss Schiller, and the violiniste, Miss Powers, prove. The former sang first the Card Song from "The Bride-Elect," and responded to the encore with "Love, Light of My Heart." Miss Jeanette Powers, with the violin, won especial favor, and in response to encores rendered Schubert's serenade and "Zigeunerweisen."

In addition to the set program of the evening the musicians responded with numerous encores, the titles of which were very conveniently displayed on placards placed before the audience. Among

the encores may be mentioned, in addition to those already named above, "Everybody Works But Father," "I Don't Know Where I'm Going, But I'm on My Way," "The Mouse and the Clock," "Manhattan Beach" and others.

The Galveston Quartet Society was present, occupying the two lower boxes on either side of the house. During the intermission those on the right hand side of the house moved over near the others, and just at the conclusion of the program sang as a toast "He Shall Live," which was responded to by Mr. Sousa and the band with handclapping and pleased smiles.

While the band was not greeted by full houses at either concert the crowds were large. Following was the program of the evening:

Overture—"Oberon" Weber

Preluding Weber's delicious fairy opera, "Oberon," this masterpiece presents a beautifully woven web of charming melody and instrumental combination that suggest most subtly that mysterious world, said to be peopled with elves, fays and mermaids. Oberon, the Elfin King, has quarreled with his fairy partner and vows never again to be reconciled to her till he finds two lovers constant through every peril and temptation. His tricky spirit, Puck, is sent out in search of such a pair, his chief equipment being a magician horn, whose blasts can summon Oberon at any time; also a cup that fills and empties at pleasure. The constant pair are found eventually, and Oberon is once more on terms of congeniality with his helpmate, but not until Puck has undergone every sort of weird experience.

Cornet Solo—"Bride of the Waves".....

..... Clarke

Mr. Herbert L. Clarke,
Suite, at the King's Court (new)....

..... Sousa

(a) Her Ladyship, the Countess.

(b) Her Grace, the Duchess.

(c) Her Majesty, the Queen.

Soprano Solo. "Card Song," from

"The Bride-Elect".....Sousa

Miss Elizabeth Schiller.

5. Welsh Rhapsody (new).....

.....Edward German

Especially arranged for Sousa's band

by Dan Godfrey Jr. A magnificent

latter-day composition, constructed

of harmonies that leave unmistakably

their impress of vigor and sturdiness,

tinged only here and there with

sadness and melancholy. As climax

there comes in sonorous, pompous

outburst, that stirring, strong-fisted

Welshman's song, "Men of Harlech,"

Edward German is one of England's

brilliant young composers.

6. Valse, Vienna Darlings.....Ziehrer

7. (a) Air de Ballet, The Gipsy (new)

.....Ganne

(b) March, The Diplomat.....Sousa

8. Violin Solo—Concerto.....Mendelssohn

(a) Andate.

(b) Allegretto, Allegro Vivace.

Miss Jeanette Powers.

9. Ride of the Valkyries, from Die

Waikure.....Wagner

The Valkyries were known in legend

as long-haired, wild-eyed maidens,

flying through the air on fiery

chargers and sent by the gods to convey

fallen heroes from the battlefield to

Walhalla, there to quaff celestial

mead and pass their lives in glorious

ease. In his Ride of the Valkyries

Wagner has depicted vividly and

powerfully the wild ride skyward of

these warrior maidens. By means of runs in the violin and wood instruments, whizzing aloft and adown at the most furious rate, he suggests with wonderful realism the conflict of the elements of the air accompanying the Valkyrie flight, while over and above all is heard a rollicking figure describing the motion of the steeds.

Today matinee and night, the attraction will be Cremona Clarke in "Monsieur

GALVESTON TRIBUNE

FEBRUARY 17, 1906.

John Phillip Sousa, music master, whose friends and admirers in all lands may be likened unto the sands of the seashore, must have been gratified last night at the warmth of his reception and the outbursts of enthusiasm which greeted the rendering of every number of his admirable program. Sousa is admittedly in a class by himself. Great musical critics of the old world and the new pronounce him to be the best bandmaster living and his own march compositions—typically American to the core as they are—hold the place of honor with military bands the world over. Sousa is an ideal conductor. He is the personification of grace and ease in wielding the baton and his smiling complaisance to demands for encores make it seem as if his auditors were conferring a favor on him instead of the reverse. Then he has that personal magnetism necessary to get the best work out of the skillful instrumentalists that make up his big band, and also his programs are made up to suit all classes of people and not alone the highly cultivated tastes of musical cranks. Such was his program last night. There were nine regular numbers ranging from Wagner's weird Ride of the Valkyries and the stirring Welsh rhapsody to solos for a soprano, violinist and cornetist. To these he added as encores (two or three to each regular number), some of his own tempestuous marches, one or two ragtime melodies, an instrumental burlesque on a popular song and several new compositions in a light vein that readily caught the house. The introduced or encore pieces was the sextette from Lucia di Lammermoor with cornets and French horns; the cowboy intermezzo, "A Gleaming Star," a band parody on "Everybody Works but Father," a humorous skit; "Dixie Land," a medley of southern airs; "The Man Behind the Gun," "Don't Know Where I'm Going but I'm on My Way," "The House and the Clock," and the ever old favorite, "El Capitan," "The Colors," "Bambalan Beach" and

"The Stars and Stripes Forever." Sousa has his brass, reed and stringed instruments so harmoniously blended as to make them available equally for light or heavy concert music and they play together in perfect unison. There are three fine soloists with the band. Miss Elizabeth Schiller, soprano, sang the card song from "The Bride-Elect" with "Lovelight of My Heart" for an encore; Miss Jeanette Powers rendered a selection by Mendelssohn on the violin and followed it with Schubert's exquisite "Serenade." Mr. Clarke on the cornet gave one of his own compositions, "Bride of the Waves." Members of the Quartette society were the guests of Sousa, and when the last strain of the Valkyries was dying in the air and the concert was at an end they gathered together in the lower lefthand boxes and sang as a toast "He Shall Live," which was responded to by Mr. Sousa and his band with handclapping and pleased smiles. Children of the Galveston Orphans Home were guests of Sousa at the matinee and occupied the lower boxes. Tonight, Creston Clarke in "Monsieur Beaucaire."

Through the courtesy of the manager of the Grand opera house and the Sousa Band Concert company the children of the Galveston Orphans' Home, with the matrons of the home, enjoyed the matinee concert yesterday. The four lower boxes were given to the little folks. The great band master had no more enthusiastic admirers than the two score little children, who applauded his every selection.

Mr. and Mrs. O. Kopperl had John Philip Sousa at their home for a cup of tea yesterday afternoon after the matinee. Miss Anna Maxwell Jones of New York city, the guest of Mr. and Mrs. Kopperl, is an intimate friend of the great American band leader and, having traveled extensively in Europe together, the meeting down south was not to be overlooked. Sousa had his host and hostess, with Mrs. Geo. Sealy and the two New York visitors, Mrs. John E. Brennan and Miss Anna Maxwell Jones, as his guests for a box party at the concert last evening.

Columbus Dispatch.

MISSISSIPPI.

FEBRUARY 11, 1906.

SOUSA'S BAND HERE.

Gave Concert Before Large
and Brilliant Audience
Last Night.

John Philip Sousa, the famous march king, made his initial appearance before a Columbus audience at the chapel of the Industrial Institute and College last night. Sousa's marches are whistled from ocean to ocean, and his band is known not only in this country, but in Europe. There was a large crowd present, among the audience being included many people from a distance.

Sousa and his band arrived in Columbus on a special train about eight o'clock yesterday morning, having come from Selma, A'a., where a concert was given Friday night. The organization remained in the city only a few hours, having left at 10:30 o'clock for the A. and M. College, where a matinee was given yesterday afternoon. The musicians returned to Columbus at 6:30 p. m., and the concert began at the appointed hour.

There are comparatively few dramatic or musical organizations in this or any other country that appeal to both the masses and the classes as strongly as does Sousa's band. The regular program is made up largely of classical music, while the lighter compositions of the famous marching are given in response to encores. This plan was carried out in the program which was rendered last night. The regular program included selections from Wagner, Mendelssohn and other masters, while a number of Sousa's compositions were also included, while others were given in response to encores.

Sousa ranks high as a director as well as a composer, and directs the musicians with consummate grace and skill. In the organization are included solists of national fame. Mr. Herbert Clark's cornet solo, "Bride of the Waves," was artistically rendered, while Miss Elizabeth Schiller sang most delightfully one of Sousa's own compositions, the Card Song from "The Bride Elect." The violin solo of Miss Jeannette Powers was also well received.

The coming of Sousa's band marked an epoch in the musical history of Columbus, and the visit of the organization will not soon be forgotten.

Le Courrier. Paris. 2/13.06.

La Musique de la Garde

Les musiciens de la garde républicaine vont partir au grand complet samedi pour Londres.

Le bruit ayant couru qu'on allait réduire le nombre des maîtres instrumentistes de la garde républicaine, nous sommes allés demander l'avis d'un des plus connus de ces messieurs justement réputés.

— Il n'y a rien de vrai dans cette assertion, nous a-t-il répondu.

« Nous étions 80 musiciens, récemment, et nous sommes 82 maintenant.

« On a sans doute confondu : c'est des musiques militaires de l'artillerie et du génie qu'il s'agit.

« Quant à nous, soyez tranquilles, nous jouerons au grand complet devant le roi d'Angleterre. Nous partons samedi prochain via Calais-Douvres et nous serons reçus à Victoria par la musique des horse-guards. »

— Les ovations, les succès ne vous seront pas épargnés ; l'étranger vous accueille toujours avec enthousiasme ; vous n'avez pas oublié votre voyage en Amérique, en août, septembre, octobre 1904.

— Oui, les recettes avaient atteint 18,000 francs à Montréal, 80,000 francs à New-York. Mais cela ne veut pas dire que le Nouveau-Monde sache goûter la grande musique. »

En effet, d'après notre interlocuteur, Souza, le tempétueux Souza, avec son orchestre colossal, a habitué les Yankee à une musique un peu bruyante et tourmentée.

Nul doute que les musiciens de la garde républicaine ne remportent en Angleterre le même succès qu'à Genève et qu'à Turin, il y a trois ans, où des femmes leur jetaient des bouquets et leur prodiguaient toute l'admiration affectueuse d'une nation sœur.

Salt Lake News. 2/11.06.

Copies of Georgia papers received in this city, give glowing accounts of Sousa's band concerts in that state, as do also the South Carolina papers. The Macon, Ga., Telegraph says the concert there was the musical event of the season, and that the work of the band was most remarkable. Nearly a column report of the event is given, in which the critic speaks of Mr. Sousa as "The man who has captured the musical fortress of feudal Europe, and whose compositions have become part of the rythm of the American people."

Copies of the Washington Post and Richmond Times-Dispatch received in this city give glowing accounts of the receptions accorded Sousa's band in those cities. Miss Roosevelt and her affianced, Congressman Longworth, being in attendance at the Washington performances. The Post says that the numbers on the program which received the most applause were "At the King's Court," "The Diplomat" and "The Man Behind the Gun." Also, "The audience was delighted with the performance, a large number going on the stage at the close to pay their respects to the composer." The Richmond paper refers to Sousa, as "The Uncrowned March King," and says he was given a great ovation. Also, "The excellent concert left nothing to be desired, and robbed critics of criticism." Mr. Sousa and his band will be journeying again this way before very long, and he will be asked to have the band and Prof. McClellan play together the D minor symphony by Guilmant. This great work was scored for orchestra and organ, but it is believed must have been arranged for concert wind instruments. As given by the Sousa band, the performance would attract wide attention.

Montgomery Advertiser.

ALABAMA.

FEBRUARY 10, 1906.

Sousa's Band Concert.

There may be so-called great musicians who scoff at John Phillip Sousa, but he is closer to the hearts of the American public than any other musician of this country and as a bandmaster he hasn't a peer on this continent.

Many are the reasons for the admiration in which Sousa is held by his compatriots. He works with his mind as well as with his heart, and he satisfies the populace while playing for the elect in music. He plays Rossini's music, Wagner's music for the exclusive, in masterly fashion. Then he deigns to improvise ragtime for hiopollol. Thus he caters to both classes and the people rise up and call him great. And so he is. Again, Sousa has written more good American music than any other living man, music whose swinging, bounding, soul-inspiring tones warms the American heart. Once more, Mr. Sousa is a man of intellect. He not only writes stirring music, but he has written two or three American novels that grasp the heart and appeal to the mentality of literary persons.

The person who started the story that Sousa is not an American slandered him. He was a baby in Pipetown, Washington, and Pipetown and the environs of the Nation's capital are dearer to him than any other spot beneath the gleaming skies.

So much for the patriotism of Mr. Sousa and the esteem in which he is held by his countrymen. Yesterday afternoon the band under the direction of the famous composer-director gave a concert at the Bijou Theatre that was the most successful in every respect that a Montgomery audience has ever enjoyed. It was artistic; it was musicianly and it was popular. Mr. Sousa was in his best form, which means that he was amiable and accommodating to a fault. There were nine numbers on the program, but the large and appreciative audience was so insistent in its enthusiasm that the musicians played twenty-one numbers, exactly twelve encores.

The program opened with the overture to "William Tell," and closed with

Wagner's "Ride of the Valkyries." Creator's band played this music here, but it was not played as it was played yesterday. There must be sixty musicians in Sousa's band and the reed and the brass is balanced to a nicety, so fine, in fact, that the great leader is able to deliver all of the harmony required and in the Wagnerian music the sonorous effects were sublime.

"Looking Upward," an allegorical number by Sousa himself, which ran the entire gamut of musical tempo, was one of the most enjoyed numbers, and the "Songs of Grace and Glory," also by Sousa, gave the band an opportunity to show off the leader's skillful weaving together in artistic style of familiar hymns. The faint chimes in the background added greatly to the charms of this number.

In Zichrer's light and airy waltz "Vienna Darlings" the reed instruments were given full play and Canne's "The Gypsy" was a fine exhibition.

The audience was entranced with the Sousa marches. The program embraced but one, the new one, "The Diplomat," but it was received with such frenzied favor that the "march king" responded by playing "King Cotton," "Manhattan Beach" and "The Stars and Stripes Forever."

Those who heard Sousa's orchestral combination of "Everybody Works But Father," and "I Don't Know Where I'm Going but I'm on My Way," will not forget them in many a day. They were so funny and at the same time so harmonious that they compelled laughter even while the ear was entranced.

The soloists accompanying the band are as perfect as one would expect of musicians accompanying Sousa. Mr. Clarke's cornet solo, "Bride of the Waves," his own composition, was difficult but he played it with ease and poise.

Miss Schiller's soprano solo, "The Card Song," from Sousa's "The Bride Elect," showed a voice of rare quality and surpassing sweetness. As an encore she sang "Lovelight of My Heart," a simple song but beautiful in its conception.

Miss Powers, the violin soloist, played Geloso's "Caprice Slave" and as an encore Schubert's Serenade. She gave a remarkable exhibition of mere technical skill, but the tone qualities were not altogether pleasing. The Serenade was much the best number of the two and although it sounded cold and at moments lacked spirit there were many who thought the piece had never been played here so perfectly.

The band went to Selma immediately after the matinee performance and played in the Central City last night.

**JOHN PHILIP SOUSA
AND HIS GREAT BAND**

**Grand Concert at the Columbia Theatre
Last Night—House Filled—Curtain
Delayed an Hour.**

The great "March King" was here last night with his "band," John Philip Sousa has demonstrated that the direction of a superb musical organization can be handled with as much success by an American as by a German or an Italian. For a score of years his name has been familiar to all music loving Americans, and now he has just returned from a triumphal jaunt through Europe. At first the artistic people on the continent were disposed to smile broadly at the suggestion of anything really meritorious from America, but Sousa set them all atune to his marches and made his fame international.

It was the same organization of the Eupropean tour which was presented here last night. The house was sold out. There were ladies standing in all parts of the house, and the highest gallery was half filled with them. And so great was the desire to hear the Sousaesque music that the big audience remained seated uncomplainingly for more than an hour. For Mr. Sousa, like Mr. Chauncey Olcott, had been having an experience with railroads in the South. The night before Manager Brown had to pay out something like \$1,200 to people who had bought seats for Mr. Olcott's show and he was afraid last night there would be a repetition with the Sousa concert. But the big company arrived at last and the curtain went up.

Mr. Sousa had given a concert in Atlanta Friday night; had jumped to Augusta for a matinee and had come to Columbia on a special train. He will play a matinee in St. Augustine, Fla., this afternoon, and will give a concert in Jacksonville tonight. The trip from Augusta would have been made in good time but for the fact that there was a coal car derailed, somewhere on the line, delaying the train over an hour. Mr. Sousa said last night that the last 42 miles of the trip from Augusta had been made in 42 minutes. Manager Brown had special street cars waiting for the company and the band was brought immediately to the theatre. In the lobby around the dressing rooms under the stage Mr. Brown had spread a lunch consisting of several kinds of sandwiches and beer and light wines. The manager of the theatre is a musician himself and he knew that the members of the company would be tired after the matinee and the trip from Augusta.

The curtain was sent up at 9.30 o'clock and the concert closed just a little before midnight. Every number was encored and every time the band responded very cheefully. Some numbers were encored more than once. The regular programme was as follows:

1. Overture, "Oberon" (Weber).
2. Cornet solo, "Bride of the Waves" (Clarke)—Mr. Herbert L. Clarke.
3. Suite, "Looking Upward" (Sousa).
4. Soprano solo, "Card Song" from

"The Bride-Elect" (Sousa)—Miss Elizabeth Schiller.

5. "Welsh Rhapsody," new—Edward German.

Intermission.

6. Valse, "Vienna Darlings" (Viehrer).

7. (a) Air de Ballet, "The Gipsy," new, (Ganne); (b) march, "The Diplomat," new (Sousa).

8. Violin solo, "Two Movements From Concerto" (Mendelssohn)—Miss Jeannette Powers.

9. "Ride of the Valkyries," from "Die Walkuere" (Wagner).

Mr. Sousa last night spoke in a very pleasant manner of a number of delays which he had suffered on his many pilgrimages. Once he was trying to get to Butte, Montana. There had come a sudden melting of the snow which had caused two bridges to be washed away. His train crossed one of the bridges which had been restored temporarily, and at the other they transferred. They arrived in Butte very late and the curtain went up at 10 p. m. In Wales last summer he was held up on a boat which was unable to make a landing although in sight of the music hall where 5,000 people were waiting for a matinee concert. Finally they got to shore and gave the concert.

Mr. Sousa last night spoke of the universal popularity of "Dixie." He had played a skit, "Dixie Land," a melange or medley of Southern airs, winding up with the real article, and the house had cheered and applauded in regulation manner. "They do not give 'Dixie' the rebel yell in foreign countries," he said, "for they do not know all of the sentiment of the piece, but I have seen vast audiences even in Russia affected by the very rythm and soulfulness of that piece. My theory of music is that if the composer's thoughts are lubricated with the oil of inspiration and he can touch a theme and a swing that is human and full of heart interest, he will catch the people whose natures are vibrant to just that kind of music." Mr. Sousa was conductor of the Marine band at Washington under Garfield, Harrison, Arthur and Cleveland, and played at their inaugurations. He has seen "Dixie" tried on all kinds of people, and he knows that it is real music. The most enthusiastic reception he had ever seen accorded to the old Dan Emmett song was in New York and he had seen audiences in even staid old Philadelphia worked up to a pitch of enthusiasm over it. "Dixie will never die, nor will 'Suwannee River,'" he said last night.

The concert was over at such a late hour that a detailed account of it would be imperfect at this time. But from the overture until the superb and yet ponderous rythm of the "Valkyrie" selection at the finale, every moment of the concert was enjoyed. Sousa is a man of whom all Americans are proud, and his concert last night was given a most apperceptive attention. Perhaps the most signal hit of the entire performance was Schubert's "Serenade" played as an encore by Miss Jeannette Powers, the little woman who wields the violin bow with such a wonderful touch and with such sensitive and artistic understanding. She received quite an ovation. Another sensational hit was the brass sextette the familiar selection from

HOUSTON CHRONICLE

TEXAS.

FEBRUARY 18, 1906.

AMUSEMENTS

John Philip Sousa, essentially American, captured a large American audience at the Houston theatre last night and yesterday matinee. He was assisted in leading his musicians to victory by Miss Jeanette Powers, violiniste; Miss Elizabeth Schiller, soprano, and Herbert Clarke, cornetist.

The great Sousa was down on the program merely as a conductor. But he took his passengers for a quick and delightful ride, and no one would have objected if he had taken all the fares for himself. He was not once given a bell to stop. On the contrary, the passengers acted as if they wanted him to keep going all night.

It was good to see old Sousa lead his band again. His military figure is as erect as ever, and he just naturally can not help the double-arm, swinging movement when his brilliant marches pour from the horns and the flutes and spring from the drums and the fifes. In the milder music he, as usual, balances himself on one leg, and gently admonishes the instruments to be good and play right.

Sousa is a fine band leader in any kind of music, classical or popular, but he is at his greatest in American popular music. His marches, of course, are peculiarly his own—original and vivid—yet it is in putting together simple American melodies that he touches the very souls of the American people. He played a medley of these airs

last night, and they were as if they were something new—with the rhythm that almost raised the people out of their seats.

He is the first leader who has been able to embody American humor in music without words. He makes his points as if a funny man were talking. This was particularly noticeable in the way in which he has arranged, "Everybody Works but Father." The horns, the flutes and the drums take turns at being funny. The audience can not help but laugh heartily. Sousa must have astonished the European people when he played this kind of music to them.

These, however, were the light parts of the program and were given as encores. He did not render the wonderful orchestration of Wagner's "Ride of the Valkyries" as greatly as it has been done by leaders who give their souls to classical music only, but he brought out much of its wild dash and mighty mysticism, and in other selections he showed that his understanding is not merely restricted to the popular.

Miss Jeanette Powers plays the violin beautifully. She rendered Schubert's Serenade as an encore, and touched the hearts of everybody by the way in which she made this melody sing out its meaning.

Miss Elizabeth Schiller has an exceptionally fine soprano, and materially contributed to the evening's entertainment.

Herbert L. Clarke came in for his share of applause by rendering solos on the cornet.

The evening was packed tight with good music.

HOUSTON POST.

TEXAS.

FEBRUARY 18, 1906.

SOUSA CONCERTS.

Critic's Impression of the Famous Band.

In these days when one of the musical fads is the trying to find out and establish a typical American school of composition, and when every instance of the recognition by European orchestral leaders of sufficient worth in any example of an American's writing to put it on his program is hailed and heralded on this side of the Atlantic, one feels strongly urged to ask: "What is the matter with Sousa?"

Gonne of France, a prominent orchestral leader and very popular composer, is

called with pride by his own people "The French Sousa." And, by the way, that air de ballet on the night's program was taken from "The Gypsy," a late composition of this same Gonne. And thoroughly well and understandingly was it played, too.

It was abundantly shown, especially in the evening concert, that the particularly high reputation enjoyed by the brass section of Sousa's band is well merited. One small point in evidence supporting this was that quick, clean and clear double chromatic run in a harmony of thirds made by the six trumpets at a certain point in the development of that exquisitely descriptive, suite of Sousa's, "At the King's Court." Really the flexibility in the flow of tone from those cornets and trumpets readily suggested a comparison with the voice of a coloratura soprano.

The a and b of the Sousa suite, "Looking Upward," which was played at the matinee, brought out beautifully contrasted the exact rhythm and cold clearness of the North with the characteristic suavity of movement and richness of Oriental tone-coloring.

The Nevin tone-picturing of "A Washington Night in June" was exquisitely lovely.

For the opportunity to hear two of the compositions played yesterday lovers of real music owe Mr. Sousa a special debt of gratitude. These were that Irish rhapsody by Charles Villiers Stanford, the brilliant contributor to musical literature, who rehabilitates the grand archaic airs of his mother country, and also writes much of this beautiful new music of the distinctively characteristic Irish type. One exquisite passage of the rhapsody heard yesterday was that where the oboe, with its characteristic tenderness of tone, carries a touchingly sweet melody to the harp accompaniment, then the sweet melancholy of this strain is succeeded by the most spirited harmony set out into the lively rhythm of the old Irish planty dance.

And the other character-music compo-

sition for which we owe special thanks was Edward German's Welsh rhapsody.

Those Viennese waltzes, too, afforded a pure delight long to be remembered.

Concerning the soloists, if Richard Wagner compared the intervals occurring in the Cujus Animann from Rossini's Stabat Mater to kangaroo leaps, what would he have said of those nerve-stretching reaches back and forth made by Mr. Zimmerman, the trombonist, in his variations on the air Leona? Mr. Zimmerman is certainly an artist, however.

The cornetist, Mr. Clarke, received a well-earned ovation of applause.

The soprano, Miss Elisabeth Schiller, showed in the first song she sang wonderful compass and control of voice. The tones came in a strong stream, clear and gleamingly cold like white light—and later, in La Serenata, the depth and richness of the color she brought forth to warm the hearts of her hearers proved that the powerful organ as it first displayed itself held all the prismatic possibilities of white light.

The violinist, Miss Powers, was enthusiastically recalled twice after her first performance on both of the concert programs.

One of the encores she gave, Schubert's musical bonbon, the Serenade, was very effectively and uniquely arranged. To this she had just the lovely harp accompaniment. It was divinely sweet.

Wille Hutcheson.

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Sousa's concerts furnished the motif of a number of box and theater parties yesterday afternoon and evening, the Houston theater upon both occasions presenting a gala appearance.

San Antonio Daily Light

TEXAS,

FEBRUARY 19, 1906.

Sousa and His Band.

Great exception was taken (in some quarters) to my suggestion in these columns that a certain local orchestral society in addition to their program of classical music include the works of some of the more popular composers. This was my heinous offense. And now, along comes Sousa and his excellent band with a program identically arranged as I was bold enough to suggest.

Here we had Wagner, Rossini, Schubert, Sousa, Ganne, etc., and would you believe it? rag-time, o horrors! and more, the vast audience that frantically applauded Sousa's incomparable marches, novelettes, and rag-time, went into an ecstasy of delight over Wagner's "Ride of the Valkyries," from "Die Walkure," and sat enthralled by the sublime melody of Schubert's "Serenade." What is the reason of this enthusiasm? Simply this: They are straight forward honest Americans, whose tastes are cosmopolitan. They do not deplore Sousa—for instance—because Wagner is sublime. Isn't this the fabric of our noble institution, and the keynote of America's greatness? It would be impossible to describe the enthusiasm that greeted each selection whether it was a classic or a popular selection. Listen to the majesty of one of Sousa's marches, it is more than a mere jingle, it is stamped with the individuality of a man, and that man a typical American; it has the ring of truth about it, let the ultra-refined critic scoff, he will hurt nobody.

Was it to the tune of the "Tannhauser" march that President Roosevelt and his brave comrades scaled the San Juan hill? No, it was a rag-time melody, "There'll be a Hot Time in the Old Town Tonight." Isn't "Dixie" good enough to be called a classic? Was it to a so-called classic that the hordes marched to and voiced during the French revolution? Did the German go into battle to the "Lohengrin" prelude, or was it to "The Watch on the Rhine?" Did the British scale Daragi Heights after repeated defeats to a classical air? No, a wounded Highland piper turned defeat into victory playing no classic—as some

would have us understand the term. Did the Scotch lassie at Lucknow listen for a classical air that was to give hope to those poor besieged beings? No, her "Dinna ye hear it?" meant that her acute ear had caught the simple strains of "The Campbells Are Comin'." And yet the "cult" would scorn the suggestion that we ask for a "mixed" program. This is not pandering to "Vox populi" although we can go further and say vox populi, vox Dei! (The voice of the people is the voice of God). I am happy to say, that in common with hundreds of others, I applauded Sousa, and rag-

time with as much enthusiasm as I did those splendidly played selections from Wagner and Schubert. Bad taste, eh? Well, so be it. I have enjoyed Weingarten and Strauss, Nikisch, Mott in Germany and New York; Wood and others in London; Thomas in Chicago; the Chinese Imperial band (?) in Peking; the Sultan's band in Turkey; the Sanscrit music in India, and the abortive orchestras (?) in the South seas; from all I got some enjoyment, and now in San Antonio I am thrilled by Sousa. With this experience I have come to the conclusion that it is hard to actually define what is really the classical in music. I am willing to be enlightened. My suggestion to the local orchestral society was well meant, since the society in question seek to educate their less enlightened brethren. Their praiseworthy object I applauded with all the ardor at the command of a humble critic and one of music's most humble devotees. My criticism of the society's work on that evening was without the rancor my contemporary would have his readers believe. But to Sousa's program, which is far more interesting.

It is to "paint the lily" to praise Sousa and his fine band. It is a perfect organization, beautifully balanced and under the magnetic baton of their leader, their playing is a revelation and a delight.

Sousa's reputation to many consists of his ability as a writer of sterling march themes, but here we have Sousa as a true poet. The suite contains many excellent items, its scoring is

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SAN ANTONIO, TEXAS,
Express.
FEBRUARY 19, 1906.

marvelous as an example what effects a military band can produce when the hand that pens the score and wields the baton is that of a consummate master.

Among the other enjoyable items on the long program one must not fail to remember that excellent performance of the Ride of the Valkyrie." It was a remarkable demonstration of the present day perfection of the military band.

Mr. Herbert Clarke played his own cornet solo, "Bride of the Waves." His lips were not in the very best of condition for the enormous demands of this showy solo. But this can be overlooked, for it was a wonderful and musicianly performance. His tone so rich and pure and his execution so perfect, Mr. Clarke received a rousing recall.

Miss Elizabeth Schiller sang Sousa's "Card Song" from his own opera, "The Bride Elect," and in response to a flattering recall sang a pretty valse song.

It will be a long time ere Miss Jeanette Powers will forget the reception the huge audience accorded her for her violin soli, and the sensation her rendition of Schubert's serenade made. It is to be hoped there were many violin pupils in the audience, and that they learned the worth of true intonation—the besetting fault of so many violinists, old and young.

One must not forget the really humorous travesty on "Everybody Works but Father." The well known theme played in a slow tempo had a wealth of melody one hardly supposed it contained when hearing it on phonographs and street pianos. The treatment of the theme displayed a real humorist. Played in a mock manner first by the oboe, then the cornets, trombones, the bells, the bassoon (the clown of the orchestra) and then used in contrapuntal form, was absurd as it was delicious. It was heartily enjoyed.

It is not often we have the opportunity of hearing Sousa and his band but the enormous audience that greeted the favorite organization was eloquent testimony that the folk of San Antonio know how to discriminate in musical matters.

At the Grand.

John Philip Sousa and his band came yesterday, but with them came Jeanette Powers and her violin, and it is a question whether the majority of those who attended the concert in the afternoon did not carry away more vivid recollections of the liquid sweetness of her double stop tones in Schubert's "Serenade" than of the enlivening measures of Sousa's marches.

Sousa is and always will be brassy. His band is essentially a band of horns and the brass side of it comes out over the reeds in everything. The propriety of this is a matter of taste. It is essentially American and Sousa is its recognized representative. The work of the band proper was best in the marches, for in them the leader and at the same time the composer put his real nature. The new one, "The Diplomat," did not compare with its predecessor—which followed it as an encore—"The Stars and Stripes Forever."

There is about them all however—and Sousa generously gave a liberal sprinkling—a definiteness of initial purpose which gets somewhat obscured in the middle of the piece. Often the trio trails off into something approaching inanity. The touch of life, however, was present in "The Stars and Stripes," which was the best of the band numbers.

The Strauss-like conception, "Vienna Darlings," was done delicately, indeed, if preponderating brass can be said to be delicate. One longed, however, for the tender interpretation and thorough sympathy which Germans can give to Strauss.

Rossini's "Tell" was very well done. The "Ride of the Valkyres" is too eerie and unearthly a composition for mere brass and reeds. The shriek of the strings was necessary to bring out Wagner's real ideas. Sousa, although putting his sincerest efforts into it, got at best an intermittently harmonious result.

The solo numbers were all good. Miss Powers was a distinct surprise and revelation. In her concert numbers she was technically correct and played with much bravura. However it was in an encore that she scored her success. Schubert's "Serenade" is capable of a variety of interpretations. Miss Powers produced one that was in thorough keeping with the soft, wailing character of the melody. She used double stops—that nightmare of average violinists—not only effectively, but masterfully. There was not the varying of a demiquaver. Her double stops were only thirds, but were varied, the lower melody often taking strange and uncanny trips away from the tonal soprano. Miss Powers twisted and caressed the haunting, hopeless motif of the serenade into a thousand expressions of love. It was magnificent.

Many persons saw Sousa. He pleases with the public always. He is clean and clear in his simple numbers and honest in his efforts at ambitious concert pieces. The house was filled to standing room, and the Sunday afternoon promenaders caught by the shower took refuge under the temporary shelter of the awning and the charm of the "march."

San Antonio Gazette

FEBRUARY 19, 1906.

LAST WEEK'S BUSINESS AT GRAND BROKE ALL RECORDS

Last week at the Grand was a record-breaker from point of attendance. With yesterday's matinee concert of Sousa's band, the theater patrons of San Antonio filled the show house to the doors for the seventh performance in five days. "Mrs. Wiggs" drew three enormous houses, as did Chauncey Olcott—and the patrons were well-satisfied in each instance.

When "the march king" and his great organization of musicians played in San Antonio four years ago they were given a very indifferent reception in point of attendance, and as a result when the tour was made up for this season the local plahouse was apportioned but one performance. It was a mistake, as the manager admitted, for the standing-room-only sign was out early, and the band could have filled the house again at night.

The great American band-master was in a happy mood yesterday. The audience was as enthusiastic as it was large, and Sousa was prodigal of his encores. All that was required was the asking, and the response was both liberal and immediate.

The program was a potpourri of classics and popular numbers, not to mention a beautiful selection, of Sousa's own arrangement, "Songs of Grace and Songs of Glory," a collection of old church hymns, played by the band as though on a monster pipe organ by a master hand. The countless encores were probably more enjoyed than the regular numbers by the majority of those present, being mostly Sousa's own marches. One of the most elaborate of the encores was the sextette from "Lucia di Lammermoor," rendered in a faultless manner and with much power and expression. "The Vienna Darling" waltzes were given an enthusiastic encore, which was responded to with a unique arrangement "Everybody Works But Father." When a

second encore was called for with a vehemence that was not to be denied, the great leader signalled for a ragtime. "I Don't Know Where I'm Going, But I'm on the Way" was the answer, and it was rendered in the raggedest kind of raggy time. Just to show its versatility, the band closed its concert with a magnificent rendition of "The Ride of the Valkyries," from Wagner's "Die Valkyrie."

The soloists were fully up to the high standard of excellence of the artists carried by Souza. The cornet solo by Mr. Herbert Clarke was rendered with a faultless technique and a wonderful expression. Miss Elizabeth Schiller, a soprano new to San Antonio, displayed a magnitude of range that was a revelation, albeit there have been many great artists heard here this season. Her numbers were rendered to a faultless accompaniment by the full band, a form of accompaniment which is very difficult to sing to, but Miss Schilling was fully equal to the demand upon her vocal organs, and was given an enthusiastic reception. Miss Jeannette Powers, the violinist, is better known to the well-read critics, as she has an enviable reputation in the musical world as a master of technique. But it was not in the more difficult numbers that she scored her greatest triumph yesterday, but in her soulful rendition of Schubert's Serenade. By many well-read scholars of music, this was accorded the greatest praise of any of the magnificent viands offered San Antonians at the elaborate banquet tendered them yesterday by John Phillip Sousa.

The band played a concert last night in Austin. Sousa and his manager were happy over the reception given them here yesterday, and San Antonio will probably hereafter be accorded at least two concerts when Sousa's tours are routed.

SOUSA'S DEEP REGRET.

A young reporter who is a piccolo dilettante and knows Sousa personally was given the assignment to interview the great "March King" and managed to make connection at the window of the private car as the train was about to leave the station. After exchange of greetings and mutual congratulations,

"John," asked the reporter, "did you compose the 'March that comes in like a lion and'?"—

"I say now, d've know," interrupted the chum of King Edward, "your feeble effort recalls what I said to His Imperial Majesty at Buck'num Carstle larst time I was over. 'Ned,' I arsked—but say (dropping out of his adopted English and into his native American) this durned train is beginning to move. Trot alongside a few hundred yards while I give you my impressions of San Antonio, and I especially desire to express my sincere regret that time pressure would not permit of my dining at your celebrated Bon Ton Restaurant, 318 East Houston street."

And the whistle shrieked for the first crossing.

TEMPLE, TEXAS.

Tribune

FEBRUARY 20, 1906

Belton has helped greatly in furnishing patronage for the opera house attractions this year the traction service giving an additional pleasure to the merry crowds who enjoy the ride over and back. At the Sousa concert yesterday the attendance from Belton was in itself a fair patronage and the large number of "citizens" who enjoyed the performance was augmented by the Baylor students, who came about 150 strong, in special cars.

WACO TEXAS HERALD

FEBRUARY 20, 1906

Small Band.

John Phillip Sousa understands thoroughly how to please a popular audience. His efforts in that direction last night were most successful, and the reception given Mr. Sousa and his band amounted to an ovation.

Sousa's band is perhaps the best known in the country, and is one of the oldest. Its first appearance in Waco dates back many years, and the popularity of the aggregation of musicians drew a packed house at this hallitorium. The people came expecting much and they were not disappointed. Some of the musical talent present might have preferred more classical music, but the large portion of the audience wanted something they could understand and they were highly pleased. The band rendered some classical music and the rendition was highly satisfactory, but all encores, and they were numerous, were in response to popular music, and some of the numbers on the program were popular also.

The band seemed to enjoy the attention it was giving the audience and every encore was responded to with seeming pleasure.

From the first note until the curtain went down, every selection was given close attention, and people simply drank in the sweet strains that came from the great body of musicians.

Most of the numbers on the program are Sousa's own compositions, and the fulness of the volume and the suggestions given seemed to give entire satisfaction to the great composer and leader, as well as to the delighted audience.

The first number on the program was an overture by Weber, and in response to the encore Ed Caplan, a composition of Mr. Sousa's that has been played almost the world over.

One of the features of the program was the next number, in which Herbert Clarke played the cornet solo in the "Bride of the Waves." It was rendered beautifully, and people listened to every note with the greatest attention.

Following this was a number of selections of Mr. Sousa's own composition, including some of his best efforts. The one that created perhaps the greatest enthusiasm was "Harr and Varrs." These all called for repeated encores, which were responded to in a most graceful manner.

After this number was a variation, it being a solo entitled "The Bride-Elect," by Miss Elizabeth Schiller. The young lady has a most beautiful soprano voice, and her number was given with so much feeling and such sweetness of expression that she was compelled to respond to an encore, which she did to the great delight of the audience.

Another feature of the evening was the violin solo by Miss Frown. Her interpretations of Mendelssohn's selections were perfect and thoroughly enjoyed. The entire response was Schiller's assistance and this was given with the most expressive and perfect as to bring forth the greatest possible applause.

All of the numbers were greatly enjoyed, and equally well received were the encores.

The entire evening was a most enjoyable one, and the large audience was simply delighted.

W. W. Francis.

Cleburne Review

FEBRUARY 21, 1906

THE GREAT AND ONLY SOUSA AND HIS BAND.

Brown's Opera House Packed With People on Tuesday Afternoon to Hear Greatest Band.

The people of Cleburne were honored by a visit from John Philip Sousa and his matchless band on Tuesday afternoon. The opera house came near being too small to accommodate all who turned out to hear the great concert. At no time since the opera house has been the recipient of theatrical companies and musical combinations, has there been more musicians grouped on the stage than during this visit of the March King. Many people had heard Sousa at the Chicago World's Fair, and later at the Dallas Fair, but at no time was he in better musical trim than on this engagement on Tuesday afternoon. The program consisted of nine or ten regular numbers but the audience was so profuse in applause that an encore followed each number, and some times succeeding encores followed the first one.

Sousa has traveled the world over. He has played for crowned heads, but he says himself that he would rather play for a general collection of appreciative people, than for any particular school of critics. His aim is to touch the hearts of the people, and his ambition in this line has been amply fulfilled.

In the audience on Tuesday afternoon were school children, trained musicians, and lay men, the latter responding freely to rag time. Sousa caught them all. He played marches, descriptive numbers, rag time and classics. For Prof. Fox he played Schubert's serenade, and almost brought tears to eyes of this Cleburne musician as Miss Jeanette Powers

made the violin vibrate the sweet serenade. This piece went straight to the hearts of those trained in music. Miss Elizabeth Schiller as a sopranoist was superb, and she was not allowed to go without an encore; and Herbert L. Clarke's solo on a gold cornet, was worth the full price of admission, not to say anything of the great number of pieces rendered by the great band. The snare drummer's imitation of a chariot race was also the finest ever heard here. The chariot could be heard in the far distance, and the roll of the wheels grew louder until it almost seemed that it would dash out upon the audience. A number of the composer's marches were rendered, and received outbursts of applause. Not a single attendant on this concert but that had words of praise for the great leader and the band.

Something of Sousa's yearly income can be learned when it is figured that his income on Tuesday was about \$1500, and it is nearly that every day. He played here and left for Fort Worth on a special train, where he played on Tuesday night. According to this his yearly income would be about a quarter of a million dollars, and his expenses half the amount. If this income were a half million he is worth it, for he is the greatest living today in his line.

FORTWORTH RECORD

TEXAS,

FEBRUARY 21, 1906.

John Phillip Sousa.

Greenwall's Opera house was packed last night by an audience eager to hear the world-famous Sousa and his incomparable band. But, strange to say, as much as his hearers apparently enjoyed the concert, they almost spoiled the final number, the grandest selection of all, Wagner's "Ride of the Valkyries," by getting up and filing out of the house by hundreds, with the attendant slamming of seats. It was exceedingly disagreeable to those wishing to hear this number.

The concert last night was pre-eminently a Sousa concert. Some classical numbers were scattered throughout the program for the delectation of those who especially care for the best in music, but the most of it was composed of Sousa's compositions—and that was just what the people wanted to hear. The great director seemed in a very genial humor and was exceedingly gracious and generous with his encores. He gave them just as long as the people insisted—sometimes three and four to a number. And how stirring were his marches! There is a lilt and swing to Sousa music that no other composer can accomplish—a spark ever present that fires the blood and sets the foot to tapping. Conscript soldiers would charge the foe like the Light Brigade of old if Sousa and his band were furnishing the music, and a regiment with a drummer like Sousa's would be invincible. The drumming in "Mars and Venue," the last of Sousa's suite "Looking Upward," was superb.

The overture from Weber's "Oeberon" was the opening number. This masterpiece was rendered with all the subtle

beauty and fairy-like suggestion dreamed of by the composer. Then came the Sousa suite. The next band number was a Welsh Rhapsody by Edward German. The wild, weird music peculiar to this land was admirably interpreted.

After the intermission, a Vienna waltz with a beautiful whistling strain running through it was given. Then a gypsy number and lastly Sousa's new march, "The Diplomat." It's a Sousa march all right. That inexpressible rhythm is as conspicuous in it as in all Sousa's efforts—but—it can never equal "Stars and Stripes Forever," or "Manhattan Beach." It's a pity Sousa gave these for encore, the comparison between the new and the old was so disadvantageous to this new.

The final number was from "Die Walkure," and was magnificently rendered, the thrilling Valkyrie call sounding almost supernatural.

For encores, Sousa gave the popular numbers of the day, many of them being his own. The instruments almost spoke the words of the song number, so perfectly were they rendered. There was "El Capitan," "Gleaming Star," "Dixie Land," "King Cotton," "Everybody Works But Father," "Don't Know Where I'm Going But I'm on My Way," "The Mouse and the Clock," and the others mentioned above.

The soloists of this company are all artists. Herbert L. Clark gave a fine cornet solo, "Bride of the Waves," and for encore the sextette from "Lucia," with five other cornet and trombone players. The soprano, Miss Elizabeth Schiller, possesses an excellent voice, highly cultivated and very true. Her numbers, the "Card Song," from Sousa's "Bride-Elect," was heartily encored; then she rendered "Love Light of My Heart."

But especially wonderful in her manipulation of the bow is Miss Jeanette Powers. Her violin number was Mendelssohn's "Concerto," the andante, allegretto and allegro movements. Her dexterity, her deep musical spirit and her artistic execution afforded a treat not often experienced in this city.

It was grand, this concert afforded last night, and appealed to every class and every kind of theater-goer, and it is to be hoped that Sousa will be so pleased with the great enthusiasm expressed by his audience that he will call again very soon on Fort Worth. Tonight, Chauncey Olcott.

FORT WORTH TELEGRAM

FEBRUARY 21, 1906

John Philip Sousa and his band gave a concert at Greenwall's opera house Tuesday night to an audience which filled the house almost to overflowing. Before the curtain went up "Standing room only" was the answer received at the box office.

The performance given by the band under the leadership of Mr. Sousa pleased the entire audience and continued applause followed every piece that was rendered.

The music rendered this year was more classical perhaps than any other that Sousa has ever given here. The new march composed by Sousa, "The Diplomat," which was given for the first time in this city, was especially well rendered and was greatly applauded by all present. This march proves to one interested in the marches of Sousa that he is still capable of composing music that will be whistled and played from one end of the country to the other. The new march departs somewhat from the run of Sousa marches, but as it burst into the full swing of the middle part with all the instruments playing, there was no mistaking that it was a Sousa march of the finest type.

"The Diplomat" was the only Sousa march on the program, but several more were rendered by the band when called upon for encores, including "The Stars and Stripes Forever," "King Cotton," "Manhattan Beach" and "El Capitan."

The band was assisted by Elizabeth Schiller, who possesses a beautiful soprano voice and rendered "The Card Song" from Sousa's "Bride-Elect" and as an encore "Love Light of My Heart," and by Jeannette Powers, a violinist of rare ability. She played a concerto by Mendelssohn and as an encore gave Schubert's "Serenade," with the accompaniment of the harp in a manner that pleased every one present in the highest degree. Herbert L. Clarke rendered a cornet solo, "Bride of the Waves," well.

The program given Tuesday night was a most varied one, ranging from the sextet from Lucia, rendered as an encore to Mr. Clarke's solo by six of the players of the band, to "Everybody Works But Father," the last being rendered in a most amusing fashion, the deepest base horn coming in with the air every few bars.

The band consisted of some fifty pieces, all wind instruments excepting the harp and the drums. The pieces were about equally divided between brass and reed instruments.

FINED FOR SOUSA

SUNDAY CONCERT

Austin Theater Manager Pays
\$37.70 to Courts

AUSTIN, Texas, Feb. 20.—George H. Walker, manager of the Hancock opera house, was fined \$20 and costs aggregating \$37.70 for permitting the Sousa band to play at the opera house Sunday. The performance was advertised as a sacred concert and the house was packed last evening.

This was the first time that an attempt was ever made at Austin to have performances at the opera house on Sundays. Walker pleaded guilty to the charge.

GAINESVILLE, TEXAS

FEBRUARY 21, 1906.

Register.

CLEBURNE, TEXAS

February 21, 1906

A packed house greeted Sousa and his famous band at the matinee given at the opera house this afternoon. This band is composed of only the very finest musicians, and to say that the entertainment this afternoon was first-class in every respect would be putting it mildly. There is no finer band in the world today than Sousa's, and Gainesville music lovers have been very fortunate in having the pleasure of hearing this great band in this city. After the matinee the band left on a special train for Sherman where a performance will be given tonight.

Enterprise

A Musical Treat.

A great treat was afforded yesterday to Cleburne lovers of good music by the engagement of Sousa's Band. The audience which greeted this great composer and director was one of which any attraction offered might feel justly proud, for it represented the best citizenship of Cleburne, both professional musicians, amateurs and connoisseurs in the musical art, together with patrons of the best in theatrical performance. Sousa's music has the advantage of appealing to the modern mind. It is compared to the old masters as English to French or Italian in grand opera. The hearers can understand it and all appreciate and enjoy it. The visit of Sousa and his band to Cleburne marks an epoch among the music loving people, and that means all the people, for everybody finds pleasure in such music as Sousa writes and plays.

Aside from the band and orchestral numbers proper, presented yesterday afternoon, the vocal and the violin numbers were highly enjoyed. All the performers are pronounced artists, and all being directed by a master mind and master hand, the whole becomes a musical entertainment unsurpassed in the annals of modern public performance.

SHERMAN REGISTER

TEXAS,

FEBRUARY 22, 1906.

AMUSEMENTS.

Sousa's Band Drew a Packed House Last Night.

Sousa's Band is always sure of a large audience no matter where it may appear, and last night's audience at the Sherman opera house surely left nothing to be desired on the part of this master musician and his company who have built up a reputation for excellence in band music, that is as favorably known in European countries as in America. People came from great distances last night to hear the famous band, and Sherman people turned out to hear this the first high class musical event of the season.

From the opening overture from Oberon, to the finale from "Die Walkure," there was the most rapt attention, and an expressed appreciation of the great charm of magnificent music.

The second number on the program, a cornet solo, "The Bride of the Waves," by Herbert L. Clarke, rendered by Mr. Clarke himself, was one of the best of the many excellent numbers.

The solo, "card song," by Miss Elizabeth Schiller, was beautifully done and was received with a magnificent encore, to which Miss Schiller graciously responded.

The climax of enjoyment came when the sixth number was reached. This was a violin solo, a concerto from Mendelssohn, by Miss Jeannette Powers. The technique of Miss Powers was of the highest order, her fingering was superb, and the audience broke into raptures of delight when she had finished. Miss Powers played in response to the encore, Schubert's Serenade—so splendidly suited to the violin, and a favorite of every music-lover. Into this she put the soul of the musician, and the violin responded with the voices of angels in such sweet symphonies that every head in the audience was compelled to clap in approval.

Every number on the program was such a number as an audience might expect from Sousa. It was superb, and only regrets were heard when the last strain of "The Ride of the Valkyries" died to a faint breath of symphony, and an evening's pleasure came to a close.

Sousa's Band never grows old, and it never grows stale. "The March King" is as keenly alert to sustaining and adding, if possible, to his great reputation as a musician, as he was in the first year of his splendid career, and Sousa's Band will always be greeted with a large audience and the splendid appreciation which it always merits.

DALLAS, TEXAS,

TIMES HERALD

FEBRUARY 23, 1906.

Dallas Opera House.

John Philip Sousa was the attraction last night. Sousa's band was a side issue. Lovers of band music and admirers of the John Philip pose and strut were out in great numbers. John Philip gave them more than their money's worth. He always does. He has a great band this year and his soloists are worth the while.

SHERMAN DEMOCRAT

TEXAS

FEBRUARY 22, 1906.

The enthusiastic critics, who in the invention of titles for John Philip Sousa, whose most excellent band and special musicians packed the opera house last night, did not go into the realms of imagination when they called him a "master of the heart." The hundreds who sat entranced last night need only to ask their own hearts if this be true.

The program selections by the band in full and the encores most graciously responded to were rendered as only Sousa knows how to direct.

Miss Elizabeth Schiller, with her magnificent coltured voice, Mr. Herbert Clark, than whom the musical world holds no greater concert soloist, and Miss Jeannette Powers, violinist, furnished the special features of a program splendidly balanced to give satisfaction and enjoyment to all music lovers.

A happy incident of the visit of Sousa to Sherman is that Miss Powers found here an old schoolmate, Miss Olive Green, whose guest she was after the close of the evening's program.

Miss Powers and Miss Green were schoolmates at Miss Mason's school, The Castle, at Tarrytown, N. Y. Since then Miss Powers has spent some time in the conservatories of Berlin and Paris.

Miss Powers last night favored her audience with three selections, her answer in first encore being that set or old ever suggestive of all Schubert's Serenades, the one superb high grade composition that never bewitches or tinges even an untaught heart. It was not written alone for the technical ear, which it does and will ever please, but for the human heart as well. The great composer could not have added a truer interpretation than that given by Miss Powers last evening.

McKINNEY, TEXAS

Gazette

FEBRUARY 24, 1906

SOUSA'S BAND.

McKinney People Treated to a Delightful Matinee.

The opera house was filled almost to its full seating capacity yesterday afternoon on the occasion of Sousa's matinee. It is seldom that McKinney people are granted an opportunity to witness at home such attractions as this, and they cannot fail in appreciation of Manager Warden's enterprise.

John Phillip Sousa, whose name stands for all that is best in band music, never fails to attract attention. He was here with his full band, consisting of some fifty members, and rendered the same complete program that is given in all the larger cities of the world. His audience yesterday was an appreciative one, as was attested by the numerous encores; in fact every number on the program was encored. The special features were: Elizabeth Schiller, Soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Each is a finished artist in his or her line and serve to add coloring to the artistic whole. In every calling or vocation there is a fixed standard of perfection, and Sousa has reached this standard in band music. There are many music critics in McKinney. They heard Sousa yesterday, and their criticisms are all in one direction—the best symphony music ever heard in this city.

Sousa may play to audiences many times larger than the one that greeted him in the McKinney opera house, but he will travel a long time before he meets with more appreciation.

McKinney

TEXAS,

Courier

FEBRUARY 24, 1906.

SOUSAS MATINEE CONCERT

A LARGE CROWD HEARD THIS
WONDERFUL BAND.

BAND-MASTERS REPUTATION

Fully Sustained and No Word of
Disappointment Ex-
pressed.

The matinee given at the opera house yesterday afternoon by Sousa and his unexcelled band of fifty or more members was an attraction, which did not disappoint the audience, but was far better than many had anticipated and the citizens of McKinney appreciate the enterprise of Manager Henry Warden, in securing such an attraction, showing their appreciation by filling the opera house to its full seating capacity.

The program carried out was the same as given in larger cities, each piece, bearing the stamp of perfection which has been attained by this wonderful band master.

The reputation of John Phillip Sousa and his famous band is so well known throughout the world, that a word of comment is not necessary. So famous has he become that even the name "Sousa" stands for perfection from the standpoint of a musician. Suffice it to say that the audience that greeted him in this city, was fully convinced that he deserved all honor and praise that has ever been bestowed upon him.

Assisting Mr. Sousa as specialists were Miss Jeanette Powers, a gifted young violinist, who was a student under such noted teachers as Joachim and Markee's in Berlin, Geloso of Paris, and Leopold Litchenburg at the National Conservatory in New York.

Miss Elizabeth Schiller, colorature soprano, who has one of those brilliant voices that are superb in their penetrating, yet sympathetic quality, and lend themselves easily to those songs that demand dazzle of execution with particular emphasis upon high notes.

Mr. Herbert, cornetist, who has played with every prominent musical organization in this country, and has been a star at every Exposition the world over for many years and today brings eclat to the fine work of the world famed Sousa organization.

Greenville

Herald

TEXAS

FEBRUARY 24, 1906.

At the Play House.

The attraction at the King last night was Sousa and his band. The music of this great organization is incomparable, since there is no other leader to contest supremacy in band music with Sousa. He always gives his auditors more than their money's worth—the rainstorm effect last night was more than grand, it is a conception almost beyond belief. Then the playing of Schubert's Serendae by Miss Powers—so soft and dreamy and almost lulling the enraptured listener into sweetest sleep. Sousa has a great band and his soloists are all that the advance notices claim for them.

Pine Bluff Graphic

ARKANSAS.

FEBRUARY 27, 1906.

Sousa Deserves His Fame.

Sousa has come and gone, and with his coming and going has afforded the musical treat of the season. His appearance at the Elks theater last afternoon, matinee only, was the occasion of the assembling of a great audience of music-lovers of this city and surrounding country; but the number present was not as large as the performance merited. Strange to say, there were several rows of empty seats in the dress circle. But the house was comfortably filled, after all; and those who were present made up in enthusiasm for all the audience lacked in numbers.

It is not saying too much to declare that Sousa deserves all the fame and renown that are his. The writer is not inclined to believe it too much to say that he is the greatest band conductor living.

The program opened with the overture, "Oberon," by Weber, and the hearty encore following it called forth Sousa's own "El Capitan," which occasioned a perfect storm of applause. The work of Mr. Herbert L. Clarke, cornetist, in the solo, "Bride of the Waves," was most generously received, and for an encore the audience was entertained with the sextet from Lucia. In Sousa's suite, "At the King's Court," which followed, he gave his impressions, musically, of certain members of the English nobility, "Her Ladyship, the Countess, "Her Grace, the Duchess," "Her Majesty, the Queen," and in the latter the musical effects produced were most striking. The usual encore brought forth "Dixie Land," which called for another very enthusiastic outburst of applause. Miss Elizabeth Schiller, soprano, in the "Card Song," from "The Bride-Elect," made her

reputation with local music-lovers. She has a remarkably sweet and well-trained voice. For encore she responded with "Love, Light of My Heart," which called for even greater applause than her first effort. All efforts to call her back to the stage proved fruitless, and Sousa quelled the disturbance with Edward German's new composition, "Welsh Rhapsody." It was here that the encore called for "King Cotton," so often heard by local musicians already. As soon as the band struck up the

already familiar notes, the audience went wild, and deafening applause drowned for a few seconds the music. "Vienna Darlings" was followed by "I Don't Know Where I'm Going, But I'm On My Way," for encore, and this in turn was followed by an air de ballet, "The Gipsy," and Sousa's new march, "The Diplomat." For encore he responded with his famous "Stars and Stripes Forever," and the audience declined to permit him to bow himself off the stage. Again and again he was called, and responded with "Manhattan Beach." It was here that the talented violiniste, Miss Jeannette Powers, rendered the intricate violin solo, "Caprice Slave," through whose delicate mazes she went with the skill of a genius. The audience refused to let her off with this, and after repeated calls she was compelled to respond with the sweet and beautiful notes of the familiar "Schubert's Serenade." Her rendition of this lovely composition was perhaps the best ever heard in Pine Bluff. The program closed with the "Ride of the Valkyries," from "Die Walkure," Wagner. Not until the very last notes of the weird composition died on the stage and the members of the band had left their places did the audience cease to shower its

applause, but Sousa gracefully bowed himself off the stage, declining to respond further to the too-frequent echoes of his appreciative audience.

Thus ended Sousa's engagement, but he left behind him one of the most pleasant memories of the local theatrical season.

COURIER

SOUSA, GREAT BAND MASTER.

A Magnificent Musical Event at the Elks Theater Last Afternoon.

Sousa and his great band drew a large audience to the Elks Theater last afternoon.

Words are futile to express the sensations of delight inspired by this great organization of musicians, who, under the leadership of John Philip Sousa, have reached the acme of perfection. It was a treat of a life-time to hear the sweet melody of the band, comprising as it did, sixty of the finest musicians of the country, trained to unity by a master musician and world's famous bandmaster.

It was a dull soul indeed who was present at the concert, and who was not inspired and made better by the concert of sweet sounds.

LITTLE ROCK,

FEBRUARY 28, 1906.

THE DAILY ARKANSAS

Sousa's Band.

Sousa and his band, one of the sterling musical combinations of the world, delighted a large audience at the Capital last night with a most excellent program. The March King is a great favorite here, as elsewhere.

LITTLE ROCK.

FEBRUARY 27, 1906.

Gazette

FEBRUARY 28, 1906.

Amusements

Sousa's band delighted a good audience at the Capital theater last night. The popular conductor received an ovation when he appeared and every number on a very well selected program was liberally applauded, most of them being encored and some receiving two and even three encores. In almost every instance he responded with some of his own well-known marches.

The program opened with the beautiful overture to Weber's fairy opera, "Oberon," and for encore "Liberty Bells" was given. Herbert L. Clark, the cornet soloist, then gave one of his own compositions, "Bride of the Waves." It was most artistically executed and in response to an encore he gave the grand sextette from "Lucia de Lammermoor," with five trombones. Sousa's suite, "Looking Upward," was the next number, and "Dixie" was the encore number, which stirred the audience to renew enthusiastic applause.

Miss Elizabeth Schiller, the soprano soloist, followed with the card song from "The Bride-Elect," by Sousa. She has a well-trained voice of excellent quality, and responded to a well-deserved encore. The Welsh Rhapsody of Edward German, arranged by Dan Godfrey Jr., concluded the first part.

The second part opened with the beautiful "Vienna Darlings" of Ziehrer, one of the best numbers on the program, which was followed by a double number, "The Gypsy," by Ganne, and Sousa's latest march, "The Diplomat," which was liked so well that the band had to respond, and "Manhattan Beach," being given, it called forth another encore, "Stars and Stripes" being the selection. Miss Jeanette Powers followed with a violin solo, concerto, from Mendelssohn. It is no detraction from the band or the soloists to say that Miss Powers made the most pronounced hit of the evening. In expression and execution her performance was well nigh faultless, and the Schubert's serenade, which she gave in response to an encore, was even better than the number which evoked it, and she had to respond to a second encore. "The Ride of the Valkyries," from Wagner's "Die Walkure," by the band, completed a most pleasing program.

MEMPHIS NEWS

Bands have been organized again and again, but after so long a time they pass out of existence and are forgotten. Such is not the case, however, with Sousa's band, which gave two concerts at the Lyceum Tuesday. The organization has been in existence for a number of years; it has toured the entire country and probably the popularity of its leader, John Phillip Sousa, "The March King," is now at its height.

Both programs were admirably arranged and calculated to please, as there was an intermingling of the classical and popular music. Sousa has lost none of his vim and energy, and the playing of the Oberon overture was given with the same accuracy of attack and good phrasing that has always characterized this excellent organization. Every number on the program was encored, and he was most generous in responding, playing some of his famous marches that have earned for him, and justly so, the title of "The March King."

The soloists that Sousa has with him this season are unusually excellent. Miss Elizabeth Schiller has a high soprano of a rather light but pleasing quality. As an encore she responded with a repetition of her afternoon number. Of Miss Jeannette Powers, the violinist, much praise may be written. In addition to a charming presence, the young lady has great talent. Her playing of the familiar Mendelssohn Concerto was excellent, particularly the last movement, "Allegro Vivace," in which she displayed a fluent technique and fine tone. In response to an enthusiastic recall, she gave Schubert's Serenade with much delicacy and expression and was again recalled and graciously responded.

Leo Zimmerman, trombone soloist, and Hubert Clarke, solo cornetist, proved themselves masters of their chosen instruments and were well received by the audience.

COMMERCIAL APPEAL

John Philip Sousa is still the director of a great band. The organization which was heard at the Lyceum Theater yesterday afternoon and last night demonstrated that fact. He is still in the zenith of his glory as the composer of marches, as was evidenced by the "Diplomat," which was rendered both at the afternoon and night concerts, and which is his latest creation. The march king is still a judge of what character of programmes please, as was shown in an unmistakable way by those given in this city at the matinee and night concert of yesterday.

But while Sousa is still the leader of a great band, while he still maintains a high rank as a composer, while he yet knows the character of a programme to give, he will not be longest remembered for these things this season, but his visit to Memphis will be recalled with the most pleasant of recollections because he brought with him soloists deserving of the best that can be said of them and one of these will hardly ever be forgotten by a musical loving public, which has grown heartsick of that which is trashy in music, because there was accompanying the organization an unassuming young woman, a violinist whose touch seems to awaken and bring forth from her instrument tones that were so human, so beautiful and so perfect that she impresses one as though she were handling something into which there had been breathed a spark of life and a soul.

Sousa is a wonder in a way. Almost a quarter of a century ago his name was carried around the world and in what was in some respects a singularly pathetic way. It figured in connection with the funeral of a president and was associated with a grand old hymn which has made beautiful the path of suffering of countless thousands for his fame was first sent across the sea as the director of the Marine Band, which preceded the corpse of the lamented President Garfield, as it was tearfully borne down Pennsylvania avenue in Washington on the way to the Ohio burial ground, where it sleeps today, and the number which the band rendered at that time, and which caught the ear of the world was "Nearer My God to Thee."

At a later day Sousa assumed command of an organization which took his name. It was a concert band which attracted attention and the band received the greatest honors when it rendered the selections composed by its director. His "Stars and Stripes Forever" was typical of that which is patriotic. His "King Cotton," his "Semper Fidelis" and his numerous other compositions commanded attention and caught the ear of the music loving public and as time rolled by his appearance and the appearance of his band was looked forward to as they deserved to be, as real treats.

But after saying this of Sousa, and after extending to him the greeting to which he was entitled upon his return after quite a lengthy absence, there again arises an irresistible desire to write of the soloists, and particularly of Jeanette Powers, the violinist. This desire comes because Miss Powers was the feature of the programmes yesterday afternoon and last night. Ysaye may coin more money, Kocian, and Kubelik may be better known, but neither of

the three are quite so loved in Memphis now as Miss Powers. Her rendition of the Schubert Serenade was of itself sufficient to make the members of the audience feel satisfied and repaid for having attended the concerts. In the afternoon she immediately sprang into favor when she gave the "Romance a la Zingara," from the second concerto, by Kleniawski. When she played the serenade there was nothing to it—she was the central attraction, and this is said with all deference to the others.

Last night Miss Powers started in with something from Mendelssohn, and anything by Mendelssohn is good; it couldn't be otherwise, because he did nothing badly. The two numbers called for more, and the serenade, which was given at the matinee, was repeated and the audience went into ecstasies.

But, getting away from Miss Powers with regret, as the audience left her yesterday and last night, there were other soloists worthy of every consideration. The first to be introduced was the trombone player, Leo Zimmerman, who gave one of his own compositions, "Leona," and that most pleasingly. Then came Elizabeth Schiller, a soprano, who sang the Sousa song, "Love, Light of My Heart," at the matinee, and so well that she was requested to sing it again last night along with another Sousa number, the "Card Song" from The Bride Elect. Herbert L. Clarke, the cornetist, gave one of his compositions, "The Bride of the Waves," at the night concert and was encored most enthusiastically.

The band numbers of note were the Wagner numbers, the fantasia, "Siegfried" and "The Ride of the Valkyries," the Weber overture, "Oberon," the Berlioz Rakoczy march, from Damnation of Faust, the "Vienna Darlings" waltz, the Edward German Welsh rhapsody, the latter being arranged for the Sousa band by Dan Godfrey, Jr. It is a brilliant latter-day composition by one of England's most brilliant writers. And it goes without saying that there were innumerable Sousa compositions thrown in the program.

HENDERSON GLENER

MARCH 4, 1906.

KY.

SOUSA'S BAND

AT PARK THEATER.

Sousa's Band played to a crowded house Saturday afternoon to a large and appreciative audience at the Park Theater. His most popular selections were rendered. Sousa is always given an ovation here, and the music lovers of this city highly appreciated his visit yesterday.

Yorkshire Post

LEEDS, FEBRUARY 21, 1906.

PIRATED MUSIC IN LEEDS.

IMPORTANT PROSECUTION BY THE PUBLISHERS' ASSOCIATION.

LEEDS A BIG CENTRE FOR THE ILLICIT TRADE.

A case of considerable interest was before the Stipendiary Magistrate (Mr. C. M. Atkinson), at the Leeds Police Court, to-day, when three well-known music sellers in the streets of Leeds were accused of conspiring to defraud by selling pirated music. The three men, who were in custody, were John Owen Smith, alias Major Smith (30), of High Street, Leeds; Thomas Sheridan (20), of Cross Wrigglesworth Street, The Bank; and John Watson, alias Walsh (22), of Bevan Street, East End. They were proceeded against under the provisions of the Copyright Acts of 1842 and 1852.

The prosecution was in the hands of the Music Publishers' Association, London, and was conducted on their behalf by Mr. R. D. Muir, of London. Mr. A. Willey appeared for the defendants Sheridan and Watson, and Mr. A. H. Masser represented Smith.

Mr. Muir, in opening the case, recalled that similar prosecutions at the Central Criminal Court, in London, had resulted in convictions being recorded against several persons affected. The case in Leeds was a simple one in point of fact. The prosecutors, namely,

Messrs. Chappel and Co. (Ltd.), were music publishers in London, but they had the support, moral and otherwise, of practically all the music publishers in London. They desired to enforce their rights of property with as little friction as possible, and with a minimum of hardship upon any individuals.

Leeds, Mr. Muir declared, had been a great centre for the distribution of pirated music for some time past, and there were a great many persons besides the three in the dock who had been engaged in the trade. The Music Publishers' Association, however, were not without hope that the prosecution of the three prisoners might have the effect of warning other persons against practising that unlawful trade. "If it does not," added Mr. Muir, "the persons who hear me—and I am told there are many in the court who are interested in what I say—will understand that the prosecution will not stop at these three men, but that every person engaged in this unlawful trade will be prosecuted with such result as the evidence may justify."

ADMITTANCE BY A CODE OF SIGNALS.

Mr. Muir proceeded to say that Smith carried on business at 52, High Street, which was a private house, with no indication at all outside as to the character of the trade carried on there. Moreover, in order to gain access to the house, persons had to resort to a code of signals before they were admitted. An aperture in the door, which had originally served for the purposes of a letter-box, enabled persons within to carefully scan persons outside before they were admitted.

On four days during the last week in January a witness in the employment of the prosecution watched the premises, and saw persons resorting there whom he recognized as being daily engaged in the hawking of pirated music in Briggate. There was no difficulty, added Mr. Muir parenthetically, in distinguishing pirated music from genuine copies, inasmuch as persons who published the former invariably left out all indication as to the person by whom it was published, whereas a genuine copy of a copyright song always bore the publisher's name, along with the publisher's advertisements.

Continuing his narrative, Mr. Muir said the persons who resorted to Smith's house included Sheridan and Watson, who were seen to enter the house empty-handed, and emerge with parcels of pirated music, which they afterwards exposed for sale. A man named Young was employed by the prosecution for the purpose of going to Smith's house to purchase copies of pirated music, and he obtained a considerable number of copies, specimens of which would be handed in. On February 2 an order was obtained from the Court authorising the police to seize copies of pirated music in the possession of Smith and of the two other prisoners. Seizures took place accordingly. Smith was found in the middle of his transactions, with a number of hawkers in his house.

POLICE SEIZE 1,300 COPIES.

Altogether the police took possession of some 1,300 copies of pirated music, there being no other class of music in the house. In addition to the pirated music, Smith had catalogues printed with his name upon them, containing a large number of names of copyright songs which he offered for sale. Whilst the police were collecting the songs, Smith threw a quantity of correspondence on the fire, but the inspector was able to get hold of the papers before they blazed, and found that they related entirely to pirated music. On the same day two officers went into Briggate, and accosted Watson and Sheridan, who had that morning been to Smith's house. They were asked to accompany the officers to the police station, where their music was found to be for the most part that which had been pirated.

£400 IN THE BANK.

Corroborative evidence was called, the first witness being Alexander Shert, a detective employed by the prosecution. He produced copies of some of the pirated songs which had been seized. They included, "I would not leave my little wooden hut for you," "Teasing," "Sing me to Sleep," "My Irish Molly," "Daddy," "My Dreams," "Stop your tickling Jock," &c.

Witness was one of the officers who requested Sheridan and Watson to produce the music they had offered for sale in Briggate. Sheridan observed to witness, "As soon as the flat racing season starts I shall give this job a miss. I hope that 'Major' Smith will get us out of our difficulties, because we have been the means of him having £400 in the bank."

Detective-Sergeant Ashley, of the Scotland Yard Criminal Investigation Department, said that at the arrest of Frederick Willetts, on November 1st, at an office in Paternoster Row, London, he found a number of orders for pirated music, among which was one signed, "J. O. Smith, 63, High Street, Leeds," asking for 1,100 copies, and enclosing £3 5s. for the same.

Prisoners were remanded until March 1st. Meanwhile they were released on bail.

IS THE CONDUCTOR'S BATON NECESSARY?

Wassily Safonoff, the Cossack conductor who appears for the first time in London this week, has dispensed with the baton for two years. Musical conductors, he says, can express themselves better, and with more individuality, by using their hands. "The baton," he says, "may still prove useful in conducting an opera, because the people on the stage, composing the chorus and the corps de ballet are too far distant from the conductor for him to guide them properly with his hands. But in concert or oratorio performances I hold that the baton is absolutely useless."

Paducah Sun

KENTUCKY.

MARCH. 2. 1906

Sousa's Band.

A large crowd greeted John Philip Sousa and his band at The Kentucky theater last night. It was the great leader's second appearance in Paducah, and he seemed to make as good an impression as before. He played some livelier and more popular music for encores, and the entire program was much enjoyed. Some of the more experienced musicians here did not appear to think the band is quite so good as when here before, but others did not agree. The numbers were all encored, and the soloists were great. Herbert Clark, the great cornetist, is with Sousa now, but Arthur Pryor, the trombone player here with him before, was conspicuously absent. Miss Elizabeth Schiller, the vocalist, and Miss Jeanette Powers, the violinist, are both artists, and the latter is said to be the finest female violinist ever heard in Paducah.

And twas "the real Sousa!" Of this there was no question in the minds of the large and delighted audience.

The program presented a list of exceptional brilliancy and everyone's especial tastes were gratified. The band is complete in its makeup and Sousa led with his usual finish and grace. If one were stone-deaf Sousa's

leading would yet give them pleasure and an insight to the music being rendered. Every number was fine but, perhaps, Sousa's own compositions were the popular favorites. His new march "The Diplomat," is one to catch the popular fancy and shows all his splendid vigor. For encores he gave those Sousa favorites that will never grow old "The Stars and Stripes Forever," "El Capitan," "Dixie Land." Other encores were "Everybody Works But Father," "I Don't Know Where I'm Going, But I'm On the Way," "The Mouse and the Clock."

Mr. Herbert Clarke in his cornet solo was followed by an encore of "Sextet from Lucia."

Miss Elizabeth Schiller's delightful voice won her several recalls, and she responded with "Love Light of My Heart." Her manner is gracious and charming.

Miss Jeanette Powers with her violin captured the hearts of the audience from the moment she made her appearance. Her encore of "Schubert's Serenade" was a perfection of pleasure. She has a most attractive personality.

PADUCAH, KENTUCKY.

MARCH 2, 1906.

NEWS DEMOCRAT

INIMITABLE SOUSA.

Graceful, statuesque, inimitable Sousa and his inimitable band delighted Paducahans last night. Grand opera overtures, standard and classical selections, rag-time and the sweet melodies of the Southland reverberated through the Kentucky theater, as the gracious bandmaster bowed in that characteristic manner so irresistible to the parodists of the vaudeville stage, and responded to encore after encore. Sousa's methods and music are both superior to his competitors, and bear the distinctively American brand.

His solosists divided the honors with the band. Schubert's serenade as played by Miss Jeanette Powers on the violin, penetrated the very soul of her auditors. Miss Elizabeth Schiller, soprano, has a magnificent voice, perfectly trained and under complete control. Her stage presence no less than her singing added charm to the performance.

Herbert Clarke is one of the most complete masters of the cornet ever heard in Paducah. The tones he secured were pure and delicate, and not a note jarred on the ear.

CLARKSVILLE, TENN.,

Chronicle

MARCH 2, 1906.

Sousa's Band at the Opera House

Sousa's Band arrived this afternoon at 2:30 o'clock in a special train over the Illinois Central to fill an engagement at Elder's opera house this afternoon. Sousa is known as one of the greatest band masters in the country and he was greeted here this afternoon by a large crowd. The members of the band will leave here soon after their engagement in this city for Hopkinsville, where they will give a concert at the tabernacle in that town this evening.

Clarksville Chronicle

MARCH 3, 1906.

Sousa's Band.

A large audience greeted John Philip Sousa and his band at the opera house yesterday afternoon. The concert did not begin until 4 o'clock on account of the delay in reaching here. The band travels on a special train and soon after the concert left for Hopkinsville, where a concert was given last night. Mr. Sousa is a great band master and fully sustained his reputation in this city, the concert being complimented by all who heard it. The program presented a list of selections that were not only of exceptional brilliance, but afforded all

classes of hearers genuine satisfaction and delight.

The "Oberon" overture was a most beautifully woven web of charming melody and instrumental combination that suggests most subtly that mysterious world, said to be peopled with elves, fays and mermaids.

The Welsh Rhapsody is a magnificent latter-day composition constructed of harmonies that leave unmistakably their impress of vigor and sturdiness, tinged only here and there with sadness and melancholy.

"The Diplomat" is the latest of Mr. Sousa's creations in the march form and most elegant proof that there is no sign of waning in his ability to invent good, healthy, original melody, grow vigorous harmonies and produce striking orchestral combinations, and send shooting through the whole structure that flood of rhythm and vibration that appeal so vividly to the heart and set it all aglow and a quiver.

"Hands Across the Sea," "The Stars and Stripes," "King Cotton," were among the popular marches the band played.

The concert was closed with "The Ride of the Valkyries," a splendid closing number.

MARCH 5, 1906.

INDIANA,

HERALD

SOUSA'S FAMOUS BAND IN CONCERT

ORGANIZATION THAT HAS MADE
WORLD-WIDE REPUTATION
AT OPERA HOUSE.

AUDIENCE IS DELIGHTED

Hears Band of Many Pieces That
Plays As If It Were One
Instrument.

John Philip Sousa, the "March King," and his famous band of sixty pieces, arrived in the city from Louisville on train 7 at 12:50 this afternoon for the concert at the Spink opera house, which began at 2 o'clock. A large audience greeted the famous bandmaster and the band bearing his name, and of course was pleased. In fact it was delighted. Sousa's band is welcome everywhere and the excellence of all other bands is measured by their nearness of approach to this organization, every one of whom is an artist.

It is true that no man before of since Sousa's band came into existence has established such a reputation or won such fame as that possessed by Sousa. His name as the leader of the list of famous composers and bandmasters has never been placed in jeopardy by any one. The band, under his leadership, appears to play as if it were one instrument. The vivacity and freshness with which it plays can hardly be described.

The program this afternoon was a varied one, beginning with the overture to Weber's "Oberon." It came to an end with the Ride of the Valkyries from "Die Walkuere." Light numbers were interspersed. Sousa's own marches were inspiring and added spice and spirit to the program. A feature of the concert was the rendition of Sousa's latest march, "The Diplomat."

The soloists are artists. Jeannette Powers, violiniste, is a gifted musician. Her tones are rich and pure and she has that power of giving feeling and sympathy and sweetness to her playing. Her music has a great charm.

Elizabeth Schiller, vocalist, has a soprano voice of a sweetness of quality hardly ever heard. Her singing delighted the audience.

Herbert L. Clarke, cornetist, and Leo Zimmerman, trombone soloist were highly pleasing. Their playing is wonderful and each gets a beautiful tone from the instrument.

The band came here in a coach attached to train 7. Immediately after the concert, a special left with the company for Evansville, where a concert is to be given this evening.

Many from neighboring places were here to hear the band. Among those from Petersburg were Mrs. E. P. Richardson, Mrs. Clark Whitman, the Misses Ada Snowden, Amelia Seiple, Miss Denny, Miss Colvin, R. B. Brazelton, Elmer Egan, Fred Van Ada, Edward Stonechipper, G. Baker, Frank Thomas, George Whitaker, Everett Hisgan, A. J. Adams, Leonce Ashley, C. Adams, George Kinman, Fred Brenton, C. F. Boonshot, William Barrett and Mrs. Scott Mitchell.

Hopkinsville, Ky.

March 3, 1906

New Era

Sousa and His Band

Brilliant concert at the Tabernacle last night was highly enjoyed by a great and enthusiastic audience.

John Philip Sousa, the marching king, Sousa, "heart conductor," and his incomparable band thrilled the splendid audience that assembled last night at the tabernacle to hear the most brilliant concert in the music annals of this region. Famous people are so often a disappointment when you see them. Sousa is not. His music, of course, has always been popular here,—there is something about it that tickles all tastes; and now Sousa himself, after he has been viewed carefully at close range, his work as a conductor critically observed, and his marvelous results enjoyed, is a greater personage than ever before in the estimation of the people who last night literally drank in the streams of music with which he flooded the tabernacle.

Although rain fell almost continuously during the afternoon and the early part of the evening had a most stormy aspect, people flocked to the tabernacle in large numbers. Not only were the Hopkinsville citizens quick to take advantage of the opportunity to see the March King and hear his band, but every town in the region had representatives here.

The celebrated leader was given a veritable ovation, and he was the embodiment of graciousness, and, as Elbert Hubbard would say, radiated joy at his every appearance. Plumpness and gracefulness are not usually concomitants, but Sousa has both, and his leading is almost as much a pleasure to eye as his music is to the ear.

His program was one to appeal to every sort and condition of music lovers. He swooped from the classics to ragtime and back again without any artistic loss.

The program was as follows:

1. Overture, "Oberon".....Weber
 2. Cornet solo, "Bride of the Waves".....Clark
Mr. Herbert Clark.
 3. Suite, "Looking Upward".....Sousa
(a) "By the light of the Polar Star,"
(b) "Under the Southern Cross."
(c) "Mars and Venus."
 4. Soprano solo, "Card Song"
from "Bride Elect".....Sousa
Miss Elizabeth Schiller.
 5. Welsh Rhapsody (new).....
.....Edward German
- INTERMISSION.
6. Valse, "Vienna Darlings". Ziehrer

7. Air de Ballet, "The Gypsy"
(new).....Ganne
(a) March, "The Diplomat"(new)
.....Sousa
8. Violin solo, Concerto.....
.....Mendelssohn
(a) Andante.
(b) Allegretto.....Allegro Vivace
Miss Jeanette Powers.

9 Ride of the Valkyries from
"Die Walkuere".....Wagner

Every number was heard with a most flattering responsiveness, and generally there were cheers as well as the more conservative form of applause. Mr. Sousa was generous with his encores, nearly all being of a popular kind, and the favorite numbers were his own compositions.

The following encores were given:

1. El Capitan March.
2. Sextette from Lucia, cornets and trombones.
3. Dixie Land, Old Black Joe.
4. Love Light of My Heart.
5. King Cotton March.
6. Everbody works but Father.

I don't know Where I'm going,
but I'm on My Way.

The Mouse and the Clock.

7. The Stars and Stripes Forever, piccolos, cornets and trombones.

Washington Post.

8. Schubert's Serenade; violin solo with harp accompaniment.

9. The Star Spangled Banner.

Sousa is a genius and his band is composed of accomplished musicians selected by him evidently with the greatest care and judgment. His great talent is reflected in the thoroughly finished playing of his band and the dash and life and the unity and precision that characterize its playing, and the charm of interpretation given each number. It was a revelation of what the finest band music can be.

Sousa's soloists are true artists. Miss Schiller's song was delightful and the cornet solo of Mr. Clark and the violin selection of Miss Powers were brilliant and beautiful. Sousa and his band went from here to Henderson where a matinee concert will be given, and tonight they will appear in Owensboro.

Owensboro

KY.,

Inquirer

MARCH 4, 1906.

BAND KING

Gave a Famous Concert
at the Grand Last
Night.

His Wonderful Conducting
Carried the Audience
Away.

The Most Captivating Number Was
the Violin Solo By Miss
Jeanette Powers.

SOUSA'S OWN PIECES FAVORITES

Owensboro greeted Sousa last night with one of the largest and most brilliant audiences ever assembled in the Grand. In the golden glow of enthusiasm aroused by the splendid music of his band it is hard to assume even a semi-critical attitude. Sousa is unique, despite his mannerisms amounting at times to the extreme. There is a magnetism about his directing that enables him to sway his audience at will. The personnel of his band is remarkably well selected, all capable musicians, or they would not be with Sousa, and the quality of tone evoked was of a beautiful character, whether in the soft sweet notes, as of stringed instruments or when the mighty diapason of the brasses sounded in a grand crescendo.

The program was of the high class Sousa knows so well how to select, the romantic and classical skillfully balanced by the more popular music of the day.

The "Oberon" overture from the early opera of Von Weber, and of course written for the orchestra, was given with feeling and skill, so that though abounding in passages for violins and cellos, the absence of these was not felt.

Some of the other numbers for the band were the "Welsh Rhapsody," by German, founded on the Welsh national air, "The March of the Men of Harlech," "Vienna Darlings," by Zichrer, and "Air de Ballet," by Ganne. These were all played with brilliancy and charm, and elicited much applause to which Sousa was very generous in replying with encores to each number. But it was in his own compositions that Sousa takes his own musical heart by storm, their melody, and marked rhythm being given with a swing and verve that arouses the utmost enthusiasm. The audience was not content until it had heard many of the well known Sousa marches, the most popular being the "Stars and Stripes Forever," "El Capitan," "King Cotton," and "Manhattan Beach," and also some very well played ragtime, which was, of course, very well received.

The soloists of the evening were in quality far beyond the usual standard, the three being artists in every particular.

The cornetist, Herbert L. Clarke, gave one of his own compositions, "Bride of the Waves," with the most perfect mastery of his difficult instrument. He was encored enthusiastically, and in return the favorite, "Sextette" from "Lucy Di Lammermoor," was given by the members of the band, with feeling and a beautiful climax.

Miss Schiller, who possesses a strong and brilliant soprano, sang the "Card Song" from Sousa's opera "The Bride Elect" with much sympathy and fine execution. Her number in

response to the encore was "Love Light of My Heart," and was more tender, and therefore more effective.

But the artistic and popular success of the evening was achieved by the young violinist, Miss Jeanette Powers, whose attractive personality, and unassuming manner favorably impressed her audience, while the first notes from her violin called forth the recognition that hers was the touch of a master. Not since Leonora Jackson appeared here has any violinist been heard in Owensboro, whose tone was so sweet and full, and whose rendition was so inspired by genius.

Her interpretation of the "Caprice Slave" by Geloso, was masterly, the latter part given with tremendous fire and energy, and created an enthusiasm in the audience which would not be satisfied until she responded with Schubert's "Serenade." This has been heard so often that it would not seem that it were possible to obtain anything new in its rendition, but Miss Powers played it with a tenderness and expression that appealed to the heart. Her diminuendo, and sustained low tones were the most exquisite that can be conceived. The effect on the audience was to arouse in them still greater enthusiasm to which she gave as a second encore, "Die Ziguereenen."

The concert concluded with "The Ride of the Valkyrie," from "Die Walkure," which left an impression of artistic completeness, which is not often attained anywhere.

OWENSBORO, KENTUCKY,

MARCH 4, 1906.

Messenger

"MARCH KING"

GIVEN CORDIAL WELCOME AT
THE GRAND.

Sousa and His Band Delight Cultured Audience With a Select Program.

There are bands which are peers of Sousa's but few, if any leaders in the county have attained the popularity of the "March King." It is delightful to hear Sousa's music, but at the same time it is a pleasure to watch the graceful movements of this noted leader. John Philip Sousa was given a cordial welcome by a cultured audience at the Grand last evening. The classical numbers on the program received as much applause as did the popular pieces.

The program opened with the "Oberon" overture by Weber. This is a beautifully woven web of charming melody and instrumental combination that suggests most subtly that mysterious world said to be peopled with elves, fays and mermaids. "The Diplomat" is the latest of Sousa's creations in the march form. The rendition last evening brought forth much applause. "The Ride of the Valkyrie" by Wagner, was a splendid closing number.

Miss Powers, violinist, and Miss Schiller, soprano, are with Sousa this season. Their selections were received with favor by the audience. Sousa and his band go to Louisville today.

LOUISVILLE Courier Journal

MARCH 5, 1906.

JOHAN PHILIP SOUSA and his band played two concerts at Macauley's yesterday afternoon and evening to two large audiences. Of course they were well-pleased audiences. It has long since grown to be an event of musical importance, where happy anticipations find fullest realization, when Sousa comes to Louisville. And this city is no exception, for this band bearing Sousa's name is welcome everywhere, and, in the estimation of the people at least, other bands measure their excellence by their nearness of approach to this organization of artists.

Long ago Sousa established a new standard of band concerts in the less serious and less classical, but not trivial, world of music. Other bands were in existence and won fame before Sousa came into prominence before the people of this and other countries, but it is a truthful statement that no man before or since, has established a reputation or won fame for himself and his musicians in this sphere, that ever placed Sousa's name as the leader of the list in jeopardy or ever threatened to dim the luster of his achievements. Under his leadership the band seems to win freshness and vitality with each succeeding season, to become more a single instrument of varied tones and colors and expressions, to play more intelligently and convincingly and to please the people more and more. Other bands may enjoy ephemeral and faddish popularity because of eccentricities, novelties and spectacular effects, but Sousa's band is a good deal like time—it seems to go on forever.

JOHN PHILIP SOUSA is probably more widely burlesqued, caricatured and imitated than any man now actively before the public. This speaks of the manner in which the people regard him, for those who imitate him or borrow his personality in exaggerated form would not do so if they did not know that it is one of the easiest and most effective ways to score a hit. It used to be said that Sousa was a man consumed by mannerisms. He certainly has ways and whims that are all his own as a director, but they have come in the passing years to seem more aptly described as characteristics than mannerisms, and certain it is, he gets the effects. There is a sort of fascination in the thought that it is Sousa. "The March King," whose band, which is always a good one, plays his own as well as the works of other composers. Sousa knows what he wants in the way of effects with his own compositions, and he goes thoroughly into the scores of the other composers, he grasps their intent and purpose, he imparts the knowledge to his men, and these artist musicians convey the messages of melody intelligently, convincingly and effectively. The instrumentation of the Sousa band is even and symmetrical, making possible the splendid ensemble effects which are achieved.

Each of yesterday's programmes was notable for its variety. In the afternoon it ranged from Wagner to Nevin, with Sousa's own fascinating, inspiring marches to add spice and spirit. At night the concert was opened with the overture to Weber's "Oberon," and ended with the Ride of the Valkyries from Wagner's "Die Walkuere," with lighter numbers interspersed. A feature of each concert was the playing of Sousa's latest march, "The Diplomat."

The soloists with the band are all artists, but Jeannette Powers, violiniste, is easily deserving of first mention. Miss Powers is a gifted violiniste, as well as an artiste of splendid technique. Her intonation is splendid, her tones are rich and pure, and she possesses that rare power of giving feeling and sweetness and sympathy to her playing. Her encore number at the evening performance was Schubert's "Serenade," and it was easily the individual feature and greatest charm of the two concerts. Elizabeth Schiller, vocalist, has a sweet soprano voice and appeared to advantage on each occasion, as did Herbert L. Clarke, cornetist, and Leo Zimmermann, trombone soloist. Mr. Clarke's technique is wonderful and he gets a beautiful tone from his instrument.

LOUISVILLE

HERALD

MARCH 5 1906

Macauley's—Sousa Concert.

A trifle balder, a bit more obese and consequently a little less active, but yet the same Sousa, who won our hearts years ago, played two magnificent programs to crowded houses yesterday afternoon and night at Macauley's.

As a bandmaster, John Phillip Sousa long ago established an unprecedented place in the ranks of famous bandmasters; as a composer he has presented to an admiring public stirring marches which shall be played to the end of time.

He has with him on his present trip perhaps the smallest band he has directed in his career as a bandmaster, but this does not detract from its quality. The shading is almost perfect and the tonal effects more than satisfactory.

In response to numerous encores, he played his old marches, "Manhattan Beach," "King Cotton," "El Capitan" and others, which were received enthusiastically by the audience.

He carries with him this season a trio of splendid artists: Miss Elizabeth Schiller, soprano; Miss Jeanette Powers, violiniste, and Leo Zimmerman, trombone.

Miss Schiller possesses a fine clear high soprano voice, not dramatic in its power, but true and sweet. Miss Powers charmed her audience into absolute silence by her power with her instrument. Technique and expression alike are hers, together with a pleasant personality. Mr. Zimmerman proved himself an artist with his instrument, exhibiting a control wonderful to those who understand the extreme difficulty of that particular instrument.

The programs at both performances were well chosen, and the encores were even better appreciated.

Anzeige

5. März 1906.

Sousa's Kapelle

Gab gestern hier zwei sehr erfolgreiche Konzerte.

John Phillip Sousa und seine treffliche Kapelle sind hier stets eines warmen Empfangs gewiß, und das ist kein Wunder, denn stets bietet diese Kapelle erstklassige Sachen, die namentlich bei unserem Durchschnittspublikum große Popularität genießen. Deshalb war es frohe Kunde, daß gestern Nachmittag und Abend John Phillip Sousa in Macauley's Theater auftreten werde. Bei dem Nachmittags- wie bei dem Abendkonzert war das Haus besser besetzt, als sonst bei Sonntags-Konzerten der Fall zu sein pflegt, auch von vielen Leuten, die — Sonntags die Theater geschlossen sehen möchten! Das beweist wieder sehr lehrreich die Scheinheiligkeit und Heuchelei gewisser Leute! Aber Niemand hatte es zu bereuen oder eine "Sabbathschändung" zu nennen, den Klängen der Sousa'schen Kapelle gelauscht zu haben. Es wurde Erstklassiges, Altes und Neues, Klassisches und Populäres in schönem Wechsel geboten, und es ist nur zu bedauern, daß Sousa nur diese zwei Konzerte gab. Nun, hoffentlich kommt er bald mal wieder!

EVANSVILLE COURIER

IND..

MARCH 6, 1906

MISS POWERS SHARES HONORS WITH SOUSA

Musical Entertainment at the
Grand Delights the Large
Audience Present

The musical event of the year was the Sousa concert Monday evening at the Grand. A large audience composed of the fashionable, the true music lover and the boy who whistles the "Stars and Stripes Forever," and who knows the "Manhattan Beach" and "King Cotton" by heart.

They were all there to see the "March King" in his kingdom, at the head of his band of artists with his magic baton in his hand and his body swaying rhythmically to the music it invoked.

Sousa is the majestic, the statuesque leader. There is none of the fire and passion, the nervous energy of Creator in his directing, nor is he as restrained as Damrosch. There is a fine dignity in his method and the lifting of his smallest finger brings forth a marvelous response from his orchestra.

The program was well selected though brief, but the numerous encores which Sousa so generously gave, lengthened it into a satisfying feast of sound.

The opening number was the overture of "Oberon and Titania" by von Weber. It was given with much spirit and being generously applauded Sousa responded, as is his custom, with one of his own popular marches, "El Capitán."

A cornet solo, George L. Clarke and band, gave the "Bride of the Waves." Mr. Clarke plays with wonderful skill, his instrument thrilling through the house, seemed to shower melody in waves. The response to a vociferous encore brought forth the cornetists and trombones in the exquisitely plaintive sextette from "Lucidi Lammermoor."

The third number was a suite of three, composed by the leader himself, entitled "Looking Upward." The first of the three being "By the Light of the Polar Star" and whether there is anything in a name or no, one seemed really to feel the cool crispness of frost in the staccato notes and the jingle of the sleigh bells. The second was "Under the Southern Cross," soft, sweet and somnolent. The last was a boisterous melody entitled "Mars and Venus." A truly heavenly trio. The audience liked these, showed it plainly and was rewarded with "Dixie Land."

The usual variety was given the evening by a vocal number. Sousa on this occasion having with him as songstress Miss Elizabeth Schiller, who sang very sweetly the "card song" from "The Bride Elect." In answer to the applause she sang a tuneful ballad "Love Light to My Heart."

A Welsh rhapsody by Edward German especially arranged for Sousa's band, came next. Interspersed were various musical tricks which pleased the fancy of the audience, particularly a snare drum solo with a crescendo and diminuendo movement which spoke much for the skill of the drummer's manipulations of his sticks.

The most popular was the succeeding number, "Vienna Darlings," in a valse tempo with an idyllic harp solo. The demonstration following this was tumultuous and Sousa seemingly very much pleased with himself, his music and his audience, proceeded to entertain a little "on the side" with "Everybody Works But Father," in which the gigantic tuba has most of the solo parts. Everybody being still pleased he livened up things with coon song, "I Don't Know Where I'm Going, But I'm On My Way," and a coon song by Sousa's band is something to remember, a symphony of sweet sounds, dulcet rag time. This roused the enthusiasm of the gallery and again to quell the storm the magic wand waved and "The Mouse and the Clock" ticked and tocked, a musical-comedy in one little measure.

Following this was an air de ballet, "The Cypsy," by Gamie, which brought out all the melody of the instruments. B of the same number was "The Diplomat," one of Sousa's latest and hav-

DECATUR REVIEW

ILLINOIS,

MARCH 7, 1906.

SOUSA'S BAND AND JEANNETTE POWERS

Equally Share Interest of
Huge Audience.

ARMSFUL OF FLOWERS.

Significant of Interest in
Young Violinist.

With an immense audience to hear her, Miss Jeannette Powers was presented to Decatur by John Phillip Sousa, the world's greatest bandmaster, as a concert violinist, at the Powers, Tuesday night. The people of this, her home town, have been waiting for this opportunity, and the ovation given the wonderful young violinist was tremendous.



Sousa.

Miss Powers came home for this brief stop, in the midst of a genuine, even sensational, tour of success. Wherever she has gone the people have recognized her with most flattering enthusiasm, and she has made the hit of the organization. Her success after two months only, is almost without parallel. But, whatever her career holds of honor for her, it is hard to believe that she will ever have a greater ovation than that given by Decatur.

INTEREST IN VIOLINIST.

That she was the "bright, particular star" of the concert does not say it all. Interest in her overshadowed everything else. She undoubtedly added to the crowded house—a house all the more remarkable, considering the rainy

night. The audience was perhaps the most brilliant that has ever been in the Powers theater this winter. It was composed of the most prominent society people of the city. All the boxes were filled. The ladies were beautifully gowned, and many of the gentlemen wore dress suits. The size of the audience was a tribute to Miss Powers, as much as the applause it gave her, and the flowers she received after her playing.

SOUSA'S PART.

Sousa conducted his excellent band as Sousa only can. The brass, reed and string instruments were wonderfully blended so as to be equally perfect for the lightest and most modern things, as well as for the heaviest, most classical compositions. Sousa has perfect control. If each instrument were a mechanical contrivance, and the conductor manipulated the band by that simple movement of his baton, the control could not be more perfect.

Sousa is graceful and easy. His poise of body is fine. He never works his audience up to the perspiring point by his gymnastics. He is always dignified in his movements. Seldom does he use both arms in getting his effect. More often he stands with his baton swinging like a pendulum at his side, and his other hand slightly outstretched, opening and closing and extending, to bring forth the desired quality and quantity of tone.

LIVELY.

The program went through quickly. There were no waits between numbers. When a selection was finished, Sousa stepped down from his red covered box and made his low, graceful bow to his audience. Every number being wildly applauded, he stepped quickly back to the platform after each, and immediately started his encore. After the encore there was no wait between that and the next number. In the intermission, the players scarcely had time to "whet their whistles" before they were filing back on the stage, ready to begin the second part.

NUMBERS THAT PLEASED.

After the Weber overture from "Oberon," the colored man in the orchestra stall, in front of the stage, held up a cardboard announcing as encore "El Capitan," and the number by Sousa himself was greeted with great applause. After the beautiful suite "At the King's Court" by Sousa, his "Diat-



Miss Powers.

ing the original Sousa time and tunefulness.

The artistic triumph of the evening was won by Miss Jeannette Powers, the violinist. Not in her first number, a Mendelssohn concerto in three movements, which was given with technique and expression, but in her encore. Accompanied by the harp, she played Schubert's "Serenade." Charmed her hearers into an intense silence, lulled into rest all thoughts, all sounds save those of beauty and tenderness. "Cooling Zephyrs Gently Sighing" sang the violin, "Waft My Song to Thee." Miss Powers is an artist of rare power as she proved by her conception of Schubert's exquisite love song.

The closing number was rather disappointing, being "The Ride of the Valkyries" from Wagner's Die Walkuere. The brass predominated unnecessarily and the dissonant clangor of Wagner's scales grated harshly. Wagner is a brass band by himself and his music needs much shading when given by wind instruments. The audience would have liked one more march, which was being rather unreasonable, as Sousa had surpassed himself by his many and courteous responses.

Following the concert at the Grand Monday evening Mr. John Philip Sousa was the guest of honor for a handsome after-the-theater supper for which Judge J. E. Williamson was the host at his home in South Second street.

The function was an elegant affair of fourteen covers, the Madame Chatney rose being the distinctive flower of the occasion in keeping with the table embellishment in pink an elaborate course menu being served.

Judge Williamson's guests with Mr. Sousa were: Miss Jeanette Powers of Decatur, Ill., the gifted violinist of the Sousa company; Mr. and Mrs. O. R. Luhring, Mr. and Mrs. Henry C. Murphy, Mrs. John K. Speed of Memphis, Tenn.; Mr. and Mrs. Edwin T. McNeely

and their guest, Miss Hindman of Vincennes, Ind.; Mr. and Mrs. John J. Chandler, Mr. P. P. Carroll.

Preceding the function the members of the party were the guests of Judge Williamson for a theater party attending the Sousa concert.

The function was happily planned as a pleasant social courtesy in compliment to the distinguished director, whose daughter, Miss Sousa, had been a classmate at Vassar college of the younger daughter of the host, Mrs. Ernest K. Eastham of Cattlettsburg, Ky., formerly Miss Kate Williamson.

... was played, and the audience not then satisfied. "The Man Behind the Gun" in fact most of the encores were Sousa numbers.

Edward German's new "Welsh Rhapsody" was finely rendered. It is a characteristic composition of the highest order, and it pleased. "King Cotton" was the encore number, spiritedly rendered. This ended the second part. Before the Welsh Rhapsody Miss Elizabeth Schiller sang, first the different "Card Song" from Sousa's "Bride Elect" and for an encore "Lovelight of My Heart." She has a coloratura soprano

voice of great sweetness and intensity. Her high notes were exquisitely sung.

In the first part, Herbert L. Clarke, the cornetist, played a solo. This was one of the distinctly good things of the program. As an encore the sextet from "Lucia di Lammermoor" was played by the French horns and cornets. This number is always popular, and it was beautifully done at this time.

MISS POWERS' PART.

Then came the second part, and Jeannette Powers. After "Vienna Darlings," the band executed that delicious farcical skit "Everybody Works but Father," and the audience yelled. Then came "I Don't Know Where I'm Goin', but I'm On My Way," and this in turn by "The Mouse and the Clock."

After the Gonne "Air de Ballet," and Sousa's "Diplomat," came "Stars and Stripes, Forever," and "Manhattan Beach," both encores.

Then came Jeannette Powers, led in by Sousa.

She was greeted with such an ovation as would joy the heart of the greatest and most widely acknowledged of musicians.

Her number was the Mendelssohn concerto. This number was calculated to show the immense technique and musicianship of the player. Miss Powers played it surpassingly well. The allegro vivace movement was specially good.

APPLAUSE AND BOUQUETS.

Then she bowed and left the platform. The applause was thunderous. No Kubelik, no Ysaye could have inspired such enthusiasm here. She was Decatur's own, come back with an assured success, past, present and future, and as such, the audience greeted her.

Roses, violets, carnations—huge bunches of them—were carried down the aisle by an usher, and handed over the footlights, to be received by Miss Powers and massed around the conductor's stand, where Mr. Sousa had placed his bunch of American beauties which had been given earlier in the program.

PLAYED AGAIN.

She played again. In the first number she reached the minds of her audience. In Schubert's time-worn Serenade with harp accompaniment she touched the hearts. The appealing composition was exquisitely rendered. It was, in fact, the most appreciated number of the program. Nothing could have been more beautiful. The rendition had soul. She left the stage, her arms full of flowers.

Miss Powers came back and bowed. But the applause continued, and the slight movement of Sousa's head brought her back to play again. This time it was "Zeugerweisen" that charmed the people. After it, Miss Powers gathered up the remaining flowers, and left the stage.

She might have gone on playing till dawn, so enthused was her audience, but Sousa stepped on his platform, and began the Wagner "Ride of the Valkyries" from "Die Walkuere." This was a great number, thoroughly appreciated by the audience. Throughout the evening the kettle drum playing had been remarkable. It was art in the Wagner.

WE LIKE IT ALL.

Some people object to this conglomeration of Wagner, Schubert, Mendelssohn, Ziehrer, Weber, Gonne and Sousa. What is it that makes the audience applaud with as much enthusiasm Sousa and ragtime as Wagner? Because, the people are Americans, straight-forward and honest, with cosmopolitan tastes. They do not deplore Sousa, merely because Wagner is sublime.

Jeannette Powers goes away to end her season with Sousa's big aggregation, playing all over the United States. What is before her is uncertain, but continued success is sure. The highest, perhaps, awaits her. Who knows but that hers may be the name to make Decatur famous?

Jeannette Powers went from here early in the year, a young girl with a scarcely appreciated talent. She came back a virtuoso with a season of phenomenal successes back of her. Great people may go out of Decatur, but of none will the people have cause to be prouder, than of Jeannette Powers.

IN THE BOXES.

All the boxes at the Powers were occupied, an unusual thing for Decatur, and indicative of the occasion.

In one box sat Mrs. Herbert G. Truman of Kansas City, Mr. and Mrs. Edward Powers, Mr. and Mrs. Harry Crea, Mrs. Barnes, wife of the manager, and during the last half of the program, Mrs. George W. Powers and Miss Schiller.

Across the theater sat Mr. Powers and a party consisting of his mother, Mrs. Caroline Powers, Miss Carrie Powers, Sam Powers and little Miss Powers, the youngest sister of the violinist.

MISS SCHILLER.

Miss Elizabeth Schiller, the soprano soloist, is also young to concert work. She began singing professionally last September. She is a Chicago girl, and has had the best of instruction.

At the close of the season Miss Schiller goes to Europe, where she will pur-

sue her voice cultivation under the greatest masters. With the development of more strength, Miss Schiller should make a mark for herself as a soloist.

Her voice is now a remarkably sweet lyric soprano. She has excellent control and perception. Through the tour she has made a success, and been given good notices in the papers.

SOUSA'S WORDS.

Express Absolute Satisfaction With Miss Powers.

Absolute satisfaction in the work of Jeannette Powers was expressed by John Phillip Sousa to friends and relatives of the young violinist Tuesday night.

Mr. Sousa was entertained at 6 o'clock dinner by Mrs. George W. Powers, before the concert. From out of town were Miss Powers, Mrs. Herbert Gregory Tureman, her sister from Kansas City, Miss Elizabeth Schiller, soprano soloist, Mr. and Mrs. James R. Barnes, the manager of the tour and his wife, and Mr. Sousa.

After the concert a few of the most intimate friends and relatives of Miss Powers were entertained at the Powers home. The reception was quite informal, but delightful. Mr. Sousa repeated his satisfaction over the work of Miss Powers, saying "I am very, very much pleased with her playing."

The band stayed in town over night. Miss Powers was, of course, at her home. The organization left on a special for Jacksonville at 10:20 o'clock. There a matinee will be played. Then a concert is to be given in Springfield at night. A number of the intimate friends of Miss Powers will go over for this. Mrs. Powers accompanied the band to Jacksonville to be with her daughter.

HERALD

MARCH 7, 1906.

DECATUR'S OVATION TO MISS POWERS

Her Performance Was Fully
Up to Expectation of
Her Friends.

OPERA HOUSE PACKED

And Young Artist Was Re-
called Twice—Band
Good as Ever.

Jeannette Avery Jowers has made her first appearance in Decatur with America's greatest bandmaster, John Phillip Sousa. Before one of the largest audiences that ever gathered at the Grand she played with a depth of feeling and a display of artistic generalship over her favorite instrument, the violin, that in every way evidenced the fact that she was a first-class violinist. Her performance was so perfect that newspaper notices she

has been receiving over the country were well deserved.

With all deference to Sousa and his band of performers and with no thought of detracting from the other soloists, Sousa was of secondary importance in Decatur last night. The people of this city are justly proud of Miss Powers. There was this feeling for her long before the band reached Decatur, and since last night it has intensified two-fold.

Miss Powers' appearance was the culmination of a long cherished desire on the part of her immediate relatives. When studying the violin in Berlin a few years ago, she and her mother went to hear Sousa's band, which was at that time touring the old country and was playing an engagement in that city. Mr. Sousa, upon learning that Miss Jeannette was taking a course of violin under such noted men as Joachim, Markees and Geloso, made the remark that he hoped to see her attain such proficiency that he could take her as violinist in his tours over the country. If possible, she worked harder after that and took advantage of every opportunity to better herself on her favorite instrument, with the coveted end in view. Last night the people of Decatur saw her ambitions fully realized.

Coming as she did almost at the last of the program the audience waited impatiently during the other numbers, although not without hearty appreciation for those that preceded her. The large crowd grew anxious, however, and when the great bandmaster started to conduct her to the stage the reception she received was in accordance with all she could have hoped for.

To say that there was no trace of nervousness as she struck the first note of the andante in her first number from Mendelssohn would hardly coincide with the opinions of those who were present. There was just a slight flush perceptible in her cheeks and for the first minute or so she did not care to trust her gaze to the audience, but as she got deeper into her work and her soul enacted the part her fingers seemed inclined to rebel against, confidence took the place of any timidity that marked her entrance and almost before the last notes of the allegro vivace died away, the audience manifested its heartiest approval in a way that told her only too plainly that every hearer in the house was convinced of the success of her great accomplishment.

In response to the rousing encore accorded her she played the beautiful serenade from Schubert. Even the magnificent bouquets that were handed her after the first number failed to bring back the feeling she felt at first and during the rendition of the serenade, the audience was swayed to the point where one could hear the proverbial dropping of a pin. No more befitting description can be given than implied in the word excellent. And if she thought to escape from the stage before the crowd could arouse in a sufficient degree to give her a second encore, she was mistaken. For the third number she played Zeugerweisen, which by no means detracted from her

...has been called
back for even a fourth number had the
hour not been getting late and Mr.
Sousa put a stop to the call by step-
ping upon his platform and starting
the band on its last number.

As for Mr. Sousa himself, he was re-
ceived with the same popular feeling
as marks his appearance in every city.
It is the same graceful, wavy motion
in directing his band of artists that the
people of Decatur have become accus-
tomed to. His marches, too, met with
the same display of favor as on his
former visits here. It has come to a
point where, without the "Stars and
Stripes Forever" march, one would
hardly realize that it is Sousa's band.
He has played it on the occasion of
every visit in Decatur since it was
written, but it never deteriorates in
popularity.

As for the other soloists, Miss Schill-
er, soprano, and Mr. Herbert Clarke,
cornetist, their work was of the same
pleasing order that denotes the success
of Miss Powers on her violin, and the
reception they received was well merit-
ed.

Dinner and Reception.

Mr. and Mrs. George W. Powers, par-
ents of Miss Jeannette Powers, had
arranged for a 6 o'clock dinner to Mr.
Sousa and a select few at their home,
357 North Edward street. The band
arrived over the Illinois Central on a
special train at 5:45 o'clock, which
had been in readiness for them as soon
as their concert was finished at Pana.

The party to take dinner at the
Powers residence was met at the depot
by Edward Keller in his large automo-
bile and driven at once to the place.
Those in the party were Mr. Sousa,
Miss Schiller and Miss Powers, his so-
loists, and Mr. and Mrs. Barnes, his
manager and wife. Owing to the limit
of time, the dinner was an informal af-
fair, but daintily prepared and heartily
enjoyed by the guests. Mrs. Herbert G.
Tureman, another daughter of Mr. and
Mrs. Powers was also present from
Kansas City.

After the concert an informal recep-
tion was held at the Powers home in
order to give a few of the most inti-

mate friends of Miss Powers an oppor-
tunity to meet her and Mr. Sousa and
the remainder of these present at din-
ner. It was a pleasant occasion and a
happy meeting between Miss Powers
and her friends. Luncheon was served
at 12 o'clock.

The band leaves this morning at 7:20
over the Wabash for Jacksonville, re-
turning from there to Springfield,
thence to Bloomington. On Saturday Mr.
and Mrs. Powers and Mrs. Tureman will
go to Chicago to hear Miss Powers
make her initial appearance in that
city.

Jacksonville Journal

8, 1906.

ILLINOIS,

SOUSA'S BAND

**MATINEE PERFORMANCE
GIVEN AT GRAND OPERA
HOUSE.**

**Enthusiasm of Large Audience
Marked — Soloists Received
With Favor—Interview With
Famous Conductor.**

John Philip Sousa and his great band were here Wednesday afternoon and gave a matinee performance at the Grand. Baring the first three rows of the parquet the house was sold out and there were many women and children in the gallery. It was a typical Sousa program that was presented and the premier conductor was liberal in the matter of encores. The numbers were given with that esprit de corps for which this great bandmaster is famous. Hearty applause rang out from pit to dome at the conclusion of each selection and after a gracious acknowledgement the baton would wave and an old time favorite would be given.

Sousa's style of conducting is unique in that it is never boisterous and his graceful presence gives to his direction a charm that is magical and captivating. During the playing of "The Diplomat" there was the pendulum motion to his arms that was witnessed for the first time in the program and this particular swing of the arms of this great conductor has been termed by critics the Sousa trademark. To an auditor it might appear that this was simply an abandon motion on the part of the leader and that his musicians were given carte blanche, but such a supposition

is entirely erroneous as Sousa declared to the interviewer after the concert that he was doing the most conducting when the "Sousa trademark" method of directing was being employed. "The Stars and Stripes Forever" played as an encore to the seventh number received the ovation the selection deserved.

The score written for the snare drums in the Sousa suite number is a most remarkable piece of musical composition and made a decidedly favorable impression on the audience. It was a great number throughout.

Two accomplished soloists accompany the band. They are Miss Jeanette Powers, of Decatur, the daughter of George Powers, formerly of this city, whose interpretation of the violin marks her as an artist of first rank. Her tone is excellent and she has skillful execution combined with rare temperamental power. Miss Powers was born in Jacksonville in the house on West State street, now occupied by Dr. Norbury as a residence.

Miss Elizabeth Schiller is the vocalist that accompanies the band on its present tour and it was a delight to many to hear again her pure "white" voice which pleased so many last spring when she appeared at Westminster church under Conservatory auspices. Her singing was received with marked favor.

Both soloists responded to the insistent demands for encores.

Sousa and his band are enroute of America for the 28th time. The organization is fourteen years old and previous to his organization of the band Sousa was for twelve years leader of the Marine band at Washington, D. C., his native city. His musical education was received under the tutelage of John Esputa and George Felix Benhart, both of whom are deceased. He spoke feelingly of his debt to the personal interest of these musicians and it is understood

that he never refers to them except to sound their praises. He has taken his band in fifteen different countries and is planning a trip to Australia for next year, which, if carried to execution, will also mean a tour of some portion of the Orient. It is also likely that he will visit Japan and the Philippines. His band numbers sixty picked musicians. There are three members that have played under his direction for twenty years and ten men are with him who were members of the original band organized fourteen years ago.

Among the famous cornetists that have been with Sousa may be mentioned Libernati, Arthur Smith, George Petty, Walter Rogers, Kenneke, Herman Belsted and our own Frank Martin, of Juvenile band fame (now of New York), was with him as solo cornetist for one season, sharing the solo work with another player of equal ability. Clarke, the present cornet soloist, is regarded as one of the greatest players on that instrument now living and his work Wednesday afternoon was certainly marvelous and received hearty commendation.

Sousa has written 100 marches and 300 musical compositions all told. He has written nine operas and a new opera, "King for a Day," libretto by Henry A. Smith, will be presented for the initial time March 26 in Springfield, Mass. Later the opera will be taken to Philadelphia and New York.

The band went from here to Springfield in a special train, which departed at 5 o'clock.

Regarding the nationality of Sousa speculation has been rife, but the following answer to a query submitted to the Ladies' Home Journal and by that publication submitted to Sousa himself would seem to set at

rest all further discussion of the subject:

"I was born a Sousa; I have lived a Sousa, and I will die a Sousa. I am the son of Antonio and Elizabeth Sousa and first saw the light on G Street, Southeast, Washington District of Columbia, sixth of November, 1854. My father's family is one of the most illustrious in Portuguese history; and I have every reason to believe that the name Sousa was known in America shortly after 1500. There have been various ingenious stories woven around my name, but they have been barren in truth.

"John Philip Sousa."

The program was as follows:

- Overture—"William Tell" Rossini
- Encore—"El Capitan"
- Cornet solo—"Bride of the Waves"..... Clarke
..... Herbert L. Clarke
- Encore—"Sextette from Lucia"
- Suite—"Looking Upward" Sousa
- Encore—"Dixie"
- Soprano solo—"Card Song," from "The
Bride Elect" Sousa
Miss Elizabeth Schiller.
- Encore—"Love Light of My Heart"
- "Songs of Grace and Songs of Glory"..... Sousa
- Encore—"Hands Across the Sea"
- Valse—"Vienna Darlings" Zehrer
- Encores—"Everybody Works but Father"
and "I Don't Know Where I'm
Going, but I'm on My Way"
- (a) Air de Ballet, "The Gypsy" (new)
..... Gaune
- (b) Marche—"The Diplomat" (new)..... Sousa
- Encores—"Stars and Stripes Forever"
and "Manhattan Beach"
- Violin solo—"Caprice Slave" Geloso
Miss Jeanette Powers.
- Encore—"Serenade" Schubert
- "Ride of the Valkyries," from "Die
Walkuere" Wagner

COURIER

LARGE AUDIENCE HEARS SOUSA'S BAND CONCERT

Grand Opera House Filled at
the Matinee Wednesday.

Sousa's band appeared at the Grand in a matinee concert Wednesday afternoon. The band was greeted by perhaps the largest matinee audience in the history of the Grand. When we say this we mean a matinee where any considerable price was charged. The audience contained many people from adjoining counties, fifty or more coming from Virginia.

Sousa's band is the representative band of this country. In the old days Gilmore occupied first place, but he never attained the popularity that has come to Sousa. Sousa is not only a great band leader, but he has written marches that have been played all over the world. Mr. Sousa plays for encores, for the most part his own selections. These never fail to draw forth great applause, and we sometimes believe that the rendition of Sousa's marches by Sousa's band is more appreciated by the average auditor than are his interpretations of grand operas and kindred things classical. This is the twenty-eighth tour of Sousa's band in this country and each time it seems people like it better. We believe that the band could come to Jacksonville every year for the next fifty years and always draw a large audience.

The soloists with the band this year are Miss Elizabeth Schiller, soprano; Miss Jeanette Powers, violiniste, and Herbert L. Clarke, cornetist. Miss Schiller was heard here in concert last spring and the favorable impression she created at that time was the cause of her receiving a warm greeting Wednesday afternoon.

Miss Jeanette Powers is a Decatur girl, but was born in this city. She has just returned from study abroad and her work yesterday stamps her as one of the most finished violinists in the world at the present day. Mr. Clarke, the solo cornetist, also was received with favor, and so insistent were the demands that each one responded with an encore.

One feature of the band portion of the program was missing this time and that was the trombone solo by Arthur Pryor. For many years Pryor was Sousa's main attraction and many people, especially band musicians, went to the concert just to hear Pryor. Pryor developed and after leading Sousa's own organization a number of times when the leader was unable to appear he blossomed forth with a band of his own and from all reports is meeting with great success. The program yesterday was as follows:

Overture—"William Tell".....Rossini
Encore—"El Capitan".....
Cornet solo—"Bride of the Waves"

.....Clarke
Herbert L. Clarke.

Encore—"Sextette from Lucia".....
Suite—"Looking Forward".....Sousa

Encore—"Dixie".....
Soprano solo—"Card Song," from

"The Bride Elect".....Sousa
Miss Elizabeth Schiller.

Encore—"Love Light of My Heart"....
"Songs of Grace and Songs of
Glory".....Sousa

Encore—"Hands Across the Sea".....
Valse—"Vienna Darlings"....Ziehrer

Encores—"Everybody Works but
Father" and "I Don't Know
Where I'm Going, but I'm on
My Way".....

(a) Air de Ballet, "The Gypsy"
(new).....Ganne
(b) March—"The Diplomat" (new)

.....Sousa
Encores—"Stars and Stripes For-
ever" and "Manhattan Beach".....

Violin solo—"Caprice Slave"....Geloso
Miss Jeanette Powers.

Encore—"Serenade".....Schubert
"Ride of the Valkyries," from
"Die Walkuere".....Wagner

JOURNAL

HEAR THE MASTER PLAY HIS MUSIC

SPRINGFIELD PEOPLE ENJOY
SOUSA'S MARCHES.

While Audience is Only of Fair Size it
Makes Up for What It Lacks in
Numbers in Enthusiasm—Solo Selec-
tions Are a Feature of the Program—
Miss Jeanette Powers of Decatur Re-
ceives Floral Favors.

John Philip Sousa, king of march music and band director of international reputation, together with his magnificent aggregation of musicians, enthused a fair-sized audience last evening at Chatterton's.

The program presented by Mr. Sousa was worthy of an audience that would have packed the opera house from gallery to dress circle, but what last night's gathering lacked in numbers it fully atoned for in enthusiasm.

If anything, Mr. Sousa has increased in graceful energy since his last visit to this city, and the thorough control which he exercises over the inimitable band is in itself one of the pleasures of his appearance.

Solo numbers were a feature of the program. Herbert L. Clarke in a cornet solo, "The Bride of the Waves," his own composition, took the audience by storm and he was forced to respond to an encore of deafening applause.

Another entrancing number was a vocal solo, "The Card Song," from Sousa's "Bride Elect," sung by Miss Elizabeth Schiller. Miss Schiller has a clear soprano voice of great range and depth, which was outlined distinctly and with rare sweetness on the toneful background furnished by the band accompaniment. She responded to an enthusiastic encore with a pretty song, "Lovelight."

Well Known in Springfield.

A violin solo by Miss Jeanette Powers was another appreciated number. Miss Powers is a virtuoso of the highest rank and her rendition of a Mendelssohn concerto with the band accompanying, was magnificent. She is a Decatur girl and has many friends in this city, which was evidenced by several beautiful bouquets which were handed to her at the close of her first number. Mr. Sousa was also the recipient of floral favors during the concert.

The first number presented by the band was the "Oberon" overture (Weber), in which the most melodious and exquisite combinations of harmony were woven and interwoven in a subtle web of music. This and the closing number, Wagner's famous "Ride of the Valkyries" from "Die Walkuere," were the most pretentious numbers on the program. The Welsh rhapsody, a new composition by Edward German, was a brilliantly rendered selection.

Presents Latest Offering.

It is in his march compositions that Sousa's true genius lies, and this was given another exemplification last evening. He presented his latest offering in this line, "The Diplomat" march, which, however, is somewhat of a disappointment when contrasted with the flood of harmonies, the rhythm and striking orchestral combinations which fairly overflow in a number of his other marches.

A number of charming musical conceits were interposed as encores along with the march selections, and were given with those subtle and indefinable touches which are so characteristic of Sousa's interpretation. One in particular which caused the audience to applaud wildly was a musical parody, as it were, on the well-known popular song, "Everybody Works But Father." The remarkable tone effects achieved in this number with the trumpets, oboes, drums and other instruments was a surprising exhibition of musical combination.

Miss Jeanette Powers, the violin soloist of the organization, was the guest of Mrs. James T. Jones of South Sixth street while in the city.

REGISTER

SOUSA'S GREAT BAND

Draws Large House and Renders Fine Programme.

Rendering a programme that included a wide scope of musical offerings from Wagner's "Ride of the Valkyries" from "Die Walkure" to "Everybody Works But Father," Sousa's great band pleased an audience of about 700 persons at Chatterton's opera house last night. No higher compliment can be paid the band than that it drew one of the largest houses that ever assembled in this city for a musical entertainment of this nature.

The programme was arranged to appeal to American taste and temperament with enough of the heavy classical to please lovers of that sort of music, and with sufficient "popular" and march music to please all classes. It was notable that during the entertainment the rendition of Sousa's "Stars and Stripes Forever," and "Dixie Land" brought forth the most vigorous applause, this showing what character of music the majority of the audience most enjoyed.

The band is a wonder in magnitude and music, at times rendering themes with sympathetic softness and again with such a crash of brass as to flood the theatre to overflowing.

Sousa himself is very undemonstrative as a leader in contrast with the Italian leaders who have been here recently, notably Creatore, whose fantastic gyrations detracted so much from the music of the band. Sousa's manner as leader is quiet yet effective, and having wonderful control over the various sections of the organization which respond to the slightest gesture.

Of the band soloists, Herbert L. Clarke, cornetist, is foremost, his work being wonderful.

The band is assisted by Miss Jeanette Powers, violinist, who is quite an artist, and also by Elizabeth Schiller, soprano, who has a voice of wonderful range, power and musical purity. Both Misses Powers and Schiller were compelled to respond to several encores.

LINCOLN, ILLINOIS,

MARCH 8, 1906.

HERALD

Sousa and Band Arrive.

John Philip Sousa and his famous band of fifty-five men arrived in the city this morning from Springfield on the interurban train over the C. & A. at 10:54 o'clock. The organization had an extra coach and a baggage car at its disposal. Mr. Sousa and his manager, Mr. Barnes, Miss Schiller and Miss Powers were guests of the New Lincoln hotel for dinner. After the concert at the Broadway this afternoon the band goes to Bloomington on the regular 6 o'clock C. & A. passenger. The first one to greet Mr. Sousa when he alighted from the train was George D. Barnard, director of French's Military band. Mr. Sousa and Mr. Barnard are warm personal friends.

HERALD

GRAND CONCERT BY SOUSA'S BAND HIGHLY APPRECIATED.

A Large and Enthusiastic Audience
Hears Famous Organization at
the Broadway Theatre.

Lovers of music were given a genuine and exceptional treat Thursday afternoon when at the Broadway theatre they had the opportunity of seeing Sousa and hearing his great band. It was a privilege that the people of artistic temperaments in Lincoln appreciated and embraced, as was emphasized by the magnificent audience that greeted the famous "march king" and his fine organization.

There was a striking contrast between the audience that heard Sousa Thursday afternoon and the one of a few years ago. On the previous visit of Sousa to Lincoln the attendance was shamefully insignificant, but this time the reputation of the city was redeemed, as the theatre was almost completely filled. The box office receipts footed up nearly \$500, which is exceptional for an afternoon entertainment in this city. Quite a number from neighboring towns were noticed in the audience.

Every number on the meritorious program was encored to the echo and responses were promptly given in each instance, the applause being most liberal and enthusiastic. Not only did the people enjoy the exquisite music, but they were greatly interested in noting the grace and ease with which Mr. Sousa directed his large organization of fifty artists. His individual poses and movements as a director are of world-wide repute and the Lincoln audience had an opportunity of thoroughly studying the same.

The work of the band and the variety of the popular program was all that could be desired and far beyond criticism. Every man in the band is, of course, a thorough artist on his instrument, while the program selected by Sousa varied from the classical to the most popular rag-time. The man Sousa possesses the happy faculty of knowing just how to arrange a program so it will best please the American audiences. The numbers included a wide scope of musical offerings, from Rossini's "William Tell" and Wagner's "Ride of the Valkyries" to an amusing arrangement of "Everybody Works but Father."

It was notable that during the entertainment the rendition of Sousa's "Stars and Stripes Forever" and "Dixie Land" brought forth the most vigorous applause, showing what character of music the majority of the audience most enjoyed.

The band is a wonder in magnitude and music, at times rendering themes with sympathetic softness and again with such a crash of brass as to flood the theatre to overflowing.

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Lincoln Courier

ILLINOIS

MARCH 8 1906

WARM WELCOME FOR GREAT SOUSA

Twelve Hundred People Attend
the Grand Concert Given
In Lincoln.

FINE COMPANY OF SOLOISTS

Modesty and Unassuming Demeanor
of the Great Director and Master
Immediately Won the Friendship of
a Distinctive Audience.

The great Sousa has come and gone and leaves the fragrance of a memory not soon to be forgotten in the echoes of the music he and his band of master musicians awakened and which our people continue to hear.

Once before the greatest band master of the world and the times, at the head of the greatest band ever organized on earth visited Lincoln for an afternoon concert which barely attracted an audience to justify a performance but the program was carried out and the audience proved its appreciation in liberal applause.

The second time in the life of Sousa he visited Lincoln and this time more than 1200 delighted people listened to the harmony and the power of a band of artists whose ability is world wide and the receipts exceeded \$600 in a city of 12,000, which caused the gifted musical director to vary the program and give Lincoln a program usually played evenings in more pretentious cities.

There was a local interest in Sousa and his enterprise over the engagement for a few years of our Grace Jenkins, who was a violin soloist with Sousa who speaks in the kindest and most friendly terms of the master. Miss Jenkins had natural talent and had worked hard to prepare for public life but the difficulty was in enlisting under a famous manager which she finally succeeded in doing with Sousa and the engagement gave her fame and standing in the world of music. For his kindness to a Lincoln girl our people this afternoon tendered him a hearty welcome, not only in applause and demonstrations but in dollars and cents.

As to the concert and the masterly director no higher compliment is available than when it is stated the attendance tested the capacity of the Broadway theatre, which for a band concert is phenomenal.

The program was one to please an American audience. There was classic music, rare and profound. There was ragtime and inspiring march music for the masses so the band could not be accused of playing for the classes.

Sousa's "Stars and Stripes Forever" a production which has won him immortality and "Dixie Land," a tribute to the impulsive and generous south, were pieces which aroused patriotic fervor and convinced the genius that the people of this country love their country and appreciate every compliment bestowed.

The modesty of the American bandmaster was one of the agreeable features of the two hours spent in listening to the harmony and the pathos of the players. The band consisted of fifty persons, each and every one a master of the instrument assigned in the organization and yet Sousa by his directions, always unassuming and modest, proved himself a typical American and instantly won the response of those under him when he commanded.

BLOOMINGTON, ILL.

MARCH 9, 1906.

Pantagraph

Every player was an artist and where an organization does so well it is difficult to make special mention. Mr. Clarke was a clever cornet soloist, Miss Powers an accomplished violinist and Miss Schiller a charming soprano.

In addition to the regular program, the director responded to every encore, these following each and every number on the program once going so far as to respond to two encores for one selection. These included a paraphrase on "Everybody Works But Father" the "Sextet" from Lucia and a number of others showing the versatility of the director even in the matter of responding to encores. The bandmaster has touched the heart of the public by his masterly style of catering to the taste of the public, realizing that in so doing he does not lower the standard of his band. The closing number, the only Wagner number on the program was a magnificent specimen of the work of the organization and formed a fitting climax to the day.

Program rendered in Lincoln:

1. Overture—"William Tell"—Rossini.

2. Cornet Solo—"Bride of the Waves"—Clarke—Mr. Herbert Clarke

3. Suite—"Looking Upward"—Sousa

(a.)—"By the Light of the Polar Star."

(b.)—"Under the Southern Cross."

(c.)—"Mars and Venus."

4. Soprano Solo—"Card Song" from the "Bride Elect"—Sousa—Miss Elizabeth Schiller.

5.—"Songs of Grace and Songs of Glory."—Sousa.

Intermission.

6. Valse—"Vienna Darlings"—Ziehrer.

(a.)—Air de Ballet, "The Gypsy" (new)—Ganne.

(b.)—March, "The Diplomat"—Sousa.

7. Violin Solo—"Caprice Slave"—Geloso—Miss Jeanette Powers.

8. "Ride of the Valkyries" from "Die Walkuere"—Wagner.

Elizabeth Schiller Soprano
Jeanette Powers Violinist
Herbert Clarke Cornetist

Sousa's Band.

—A large audience heard John Phillip Sousa's band in their concert last night at the Grand, assisted by Mr. Herbert Clarke, cornetist; Miss Elizabeth Schiller, soprano, and Miss Jeanette Powers, Violinist. The audience was most enthusiastic in its applause of almost every number played. For encores Mr. Sousa played many popular airs which were rendered in genuine Sousa style. Mr. Sousa has perfect control of every instrument on the stage and conducts with exceptional grace and ease. Miss Schiller, the soprano soloist, has a cultured but not overly strong voice. Miss Powers, the violinist, is a Decatur lady with many friends in Bloomington. She was given a hearty welcome and played pleasantly.

PEORIA STAR

ILL.

MARCH 10, 1906.

SOUSA AND HIS BAND.

Two Splendid Concerts Given at the Coliseum Yesterday.

Two large audiences greeted Sousa and his wonderful band yesterday at the Coliseum. Both audiences were very enthusiastic, and Sousa was most generous in his encores. The great band played magnificently, but the music they scored the greatest triumphs in were the great leader's own compositions.

The soloists were unusually excellent, responding to encores for every number. Miss Elizabeth Schiller, the soprano, had a deliciously clear voice, but unfortunately it was far too light for the vast hall, and her lower tones were entirely lost, except to the people in the very front row. Mr. Zimmerman, who played at the matinee and Mr. Herbert Clarke, who appeared at the evening performance, were both artists of great ability. Miss Jeanette Powers, the violinist, made the hit of both concerts. Her playing was delightful, the tones having that smooth, velvety quality, that makes the violin the most beautiful instrument in the world. Schubert's Serenade, with harp accompaniment, which Miss Powers played as an encore at both concerts, showed her real talent, and set the audience wild with delight.

HERALD

MARCH 10, 1906.

MANY HEAR SOUSA.

Popular Band Leader and Big Company Heard Again in Peoria.

Both afternoon and evening yesterday several thousand persons enjoyed the magic music as interpreted under the leadership of Sousa, the famous bandmaster. While it has been three years since Peorians have been privileged to hear the big band, they had not forgotten the treat, and turned out well to hear the two programs. In classic and popular renditions the musicians displayed the same skill and showed that Sousa has as much control as ever. With him Professor Sousa has as violin soloist, Miss Jeanette Powers, a well-known player, who succeeded well in holding the attention of the audience with her charming playing. Miss Elizabeth Schiller, a soprano, also claimed a fair share of the attention. The concerts were given under the auspices of the Associated Charities, who hope to add to the deposits in their treasury as a result.

CHICAGO, MARCH 10, 1906

Chicago

Irish

American.

SOUSA AT ORCHESTRA HALL.

A New Irish Rhapsody to be Heard. Owing to the run of "The Yankee Circus on Mars" at the Auditorium the annual visit of Sousa, which heretofore has always been in the Congress street playhouse, has been transferred to Orchestra Hall, where he will give three concerts, on next Saturday afternoon, March 10, and Sunday afternoon and evening, March 11. He brings as soloists, Elizabeth Schiller, soprano, and Jeannette Powers, violinist. Sousa is perhaps the most popular band master before the public. He has a distinct public of his own and finds no difficulty in filling a theater in any city by the mere mention of his name.

The program for the Chicago concerts have been especially prepared. The first includes a new "Irish Rhapsody," by Villers-Stanford; Weber's "Oberon" overture; Sousa's "Three Quotations;" "Toreador et Andalouse," from Rubenstein's "Bal Costume," and Berlioz's "Rackoczy March."

Miss Powers will play the "Mendelssohn Concerto," and Miss Schiller will sing a Sousa aria. Sunday afternoon excerpts from "Siegfried" and a new suite by Sousa, "The Last Days of Pompeii," are the features. In the evening another fine program will be given. Sousa's delightful march encores, of course, may be expected.

Joliet News

MARCH 12, 1906.

Here is the rule (quoted by Bandmaster Innes during a speech to a small audience, as advice given to him), "Joliet is a good place for a band to keep away from."

And here is the exception:—Sousa.
May his tribe increase.

The largest Joliet audience ever drawn indoors to a strictly band concert within the writer's recollection, greeted America's most famous bandmaster in the theater Saturday night. A good round fortieth of the city's population was there—enough to more than equal all who heard Brooke, Innes, Weil and Sorrentino's bands in their last theater concerts. There was an empty section down in front painfully conspicuous, but the first balcony was crowded and a thousand or more people shared in the feast.

A feast it was surely, for Sousa has the happy knack of pleasing everybody whom it is possible for music to please. (Below will be found an eminent authority's opinion of the others.)

Except Dusa, whose men almost worship their art-loving, millionaire leader, and Sorrentino, who could make his red-headed Italians play without a note before them, no conductor has Sousa's elasticity of resource. The band is before him as an organ before a player, and he leads it at his will. The picturesque and suggestive movements, from baton tip to feet, have an effect on the auditors as well as players, helping to tell the musical story like an opera singer would with stage action. The sense of delicacy in movement was as vividly set forth in certain positions of a Viennese waltz as in the "Oberon" fairy measures; and the grotesqueries in Weber's overture was no more artistic, as far as execution went, than the musical crowning in a popular song parody.

Like King Midas, everything Sousa touches turns to gold. What less promising material could be imagined than the theme of "Everybody Works but Father?" Yet in one of the variations, played as an encore Saturday night, he has treated it contrapuntally to build up a chorale such as Mendelssohn might have penned, with a typical churchly cadence. Another variation was in the relative minor, built on classic lines, a lovely bit of intricate tracery spun "trippingly on the tongue" of the players. It was a pleasure to note how the composer-leader and his men treated this frivolous material with the same respect as the more pretentious art works. It was not tossed out as a mere sop to the Cerberus of so-called "popular" taste; and by the same token was worthy any musician's admiration. The comical orchestration of the same number in one movement and the genuinely novel effects introduced in many parts of his suite "looking upward" showed Sousa's originality in the use of tone color.

Something new was the display of large placards announcing encore titles. This fills a long felt want, for even a widely-read musician cannot keep track of the vast store of music, especially in these days when the presses are rushing out new compositions daily. A similar arrangement would be appreciated at all concerts for everybody wants to know what is being played or sung. And if all singers shrouded their words in as deep mystery as Sousa's soprano, the auditors would have as little clue to vocal as to instrumental music. Whether "The Bride Elect" was Italian, English, German or Chinese opera would never be known from her rendition of the Card Song.

The cornet soloist, Herbert L. Clarke, proved a brilliant player whose high notes were beautifully clear and musical, but who seemed to lack breath and power in the lower range. He was not as great a feature as the flugel horn soloist formerly in this position with Sousa, who looked like a farm hand and played like the Angel Gabriel.

Speaking of looks, belying an artist's ability, there was a little fellow in the band Saturday night who on the street might be taken for an Italian newsboy; but how he could make an oboe sing. This small instrument, which in spite

Chicago Ev Post

of its fixed tones that give the pitch to all the other instruments, is yet so difficult to play, was like a voice to this lad, who certainly has "music in himself." His only opportunities for display were in the occasional solo passages falling to this section of the wood choir; but they were something to recall with delight.

In most bands there are only one oboe and one flute-and-piccolo player. Sousa has three of each and his wisdom in not making the clarinets the "whole parade" was evident in the beautiful color combinations.

In responding to an encore, Mr. Clark was assisted by two other cornets, two slide trombones and that mellifluous instrument, the double-bell euphonium, in a stirring rendition of the "Lucia" sextet.

Another departure from customary arrangements was that in place of bass viols Sousa had a harp as a "connecting link" or reminder of the orchestra. This was used as sole accompaniment to the encore piece by Miss Jeannette Powers, who gave Schubert's "Serenade" the most inspired and expressive interpretation we have ever heard. Most of this number was an arrangement with alto voice part, and the double-stopping was absolutely flawless. But it was more than tonal beauty one thought of in hearing this supernal love song; it was a re-creation of the tenderest and sweetest melody from the master who, next to Mozart, had the greatest genius for song. If for no other reason than this glimpse into music's higher realm, Sousa's concert would deserve a place in memory where our choicest souvenirs are retained.

The monster bass in the center of the band was the "Sousaphone," invented by the bandmaster to give a solid sub-foundation to his musical skyscrapers.

A wonderful feat in drumming was performed in the "Looking Upward" suite. The player, who had an extra large snare drum, began at the edge of the sheepskin with a roll so faint it was scarcely audible at first, and gradually working to the center attained a tremendous effect, assisted by a second drummer, then letting it die out. The wonderful feature was the perfect graduation of tone during such a long passage (the feat was performed twice in succession) and the perfect roll, with no single stroke discernible at any time.

John Philip Sousa and his great band will be at the Lyceum Sunday evening.

It is remarkable how firmly Sousa maintains his hold upon the admiration and enthusiasm of his audiences. For example, he has been going to Chicago many years with his famous band, yet the Post writes of his appearance there in Orchestra hall, on March 1, as though he were a newcomer, whose brilliance had fairly overcome them. Here are its glowing words in its issue of March 12:

"A breathless audience filled Orchestra hall yesterday. Sousa, the magician bandmaster, stood with his baton poised in the air. The trombones marched out and leveled their elastic instruments at the top gallery. Then, like a great wave, the volume of sound swept over the enchanted house.

"The music must have called forth strange memories. At the first strains of 'Stars and Stripes Forever,' the piece which brought a nation to its feet during the Spanish war, a dozen veterans rose from their seats and waved their hats enthusiastically.

"'Glad I wasn't too old to follow the flag up San Juan Hill,' exclaimed one grizzled warrior. He was a veteran of the 'Grand Army.'

"By the time 'High School Cadets' was played, hearts as well as shoes and chins, were beating time.

"The music ceased. The hall was strangely silent for a moment. Then, like a sudden storm at sea, the applause broke. Still in a dream the audience fled out. The day looked garish now, and their hearts beat not so rapidly. But then—they had heard Sousa's

band, and it had been another 'day of memories.'

MARCH 12, 1906

Chronicle

MARCH 12, 1906

Chicago Tribune

In Orchestra hall yesterday afternoon John Philip Sousa and his band gave a characteristically buoyant concert, assisted by Miss Powers, violinist, and Miss Schiller, soprano. The programme contained much good music and there were the usual encores, which seemed to please the large audience better than anything else. The new suite by the conductor, called "Three Quotations," proved to be one of the interesting pieces and the new march, "Semper Fidelis," was another number that elicited great enthusiasm. The classical numbers consisted of Weber's overture to "Oberon," a selection from "Bal Costume," by Anton Rubinstein, and the "Rakoszy" march from "The Damnation of Faust," by Berlioz. The soloists made a good impression. The concert for this afternoon will have for one of its big features the new suite by Sousa called "Last Days of Pompeii" and several popular band selections and in the evening concert another suite by the band leader will be given called "At the King's Court." A fantastic episode called "The Band Came Back" will be one of the humorous features and the concert will come to a close with the "Ride of the Valkyries," by Wagner.

Sousa and his band gave their best concert of the season in Orchestra hall on Saturday and yesterday afternoon and yesterday evening. The audience at the matinee on Saturday was not large, but yesterday Orchestra hall was well filled at both performances. The serenely handsome and his band have changed not a whit in manner or worth since last they were seen and heard. They both are the best of their respective kinds, and their offerings found the customary merited approval. As soloists Mr. Sousa has this season Elizabeth Schiller, a soprano who possesses an exceptionally good and excellently trained voice; Bennett Powers, a violinist of great abilities; Herbert L. Clarke, the well known cornist, and Leo Zitzwernan, trombonist.

W. E. HUBBARD.

MILWAUKEE

SENTINEL

MARCH 13, 1906-

SOUSA ACHIEVES TRIUMPH

Pabst Theater Turns Away Hundreds at Concerts of March King.

John Phillip Sousa and his famous band returned to Milwaukee yesterday and again attracted thousands to the two concerts given at the Pabst theater. While the matinée was not largely attended, the auditorium was filled from orchestra to the top row of the gallery at the evening concert. Hundreds were turned away. Sousa is the same debonair leader as of old; his countenance as expressionless, his gesticulating as eccentric, and the music of his men just as splendid. They play with a vim and vigor that thrills, and the spirit and action infused into the march music, played in Sousa's stalwart march tempo, is enough to quicken the heart beat of the most phlegmatic.

As usual he reserved the popular airs for encores and the "de capos" came with a certainty that showed what the audience clamored for. Of course it appreciated the well selected program of classical and light numbers, but what it wanted was "El Capitán," "King Cotton," "The Suwanee River," and "Stars and Stripes Forever," and others of like ilk, and Sousa satisfied everybody. He played the standbys as if they were new and the new as if they were old. Every member was satisfied in every point of band music excellence. And the hit of the evening was "Everybody Works But Father," a tuneless classic of the streets played in absurdly classic tempo. It was a most comical musical creation that only the creative mood of a Sousa could devise. As a burlesque in music it was a complete success.

Of the regular program, Weber's overture "Oberon," Sousa's suite "At the King's Court," and Wagner's "Ride of the Valkyries," from "Die Walküre," were admirably played. The soloists were Mr. Herbert L. Clarke (cornist), Miss Elizabeth Schiller, (soprano), and Miss Jeanette Pow-

ers, (violin), a petite young miss. Each of them had to respond to the encore and Miss Power's rendition of Schubert's "Serenade" enraptured the audience.

Milwaukee Free

SOUSA STILL THE FAVORITE

PABST PACKED WITH MARCH KING ENTHUSIASTS.

Hundreds of People Turned Away
After House Was Filled to Its
Utmost Capacity.

While all the Italian, German and other exotic brass and military bands may be duly appreciated by American audiences (if not for the unusual artistic merit of their productions at least for the other entertaining features furnished by their conductors, it is after all John Philip Sousa, and his band, that touches the American heart most. Few if any of the band masters of this country have understood the limited extent of the development of the musical taste of the people at large as Sousa has, and whatever the insignificant minority of our musical aesthetics may hold to the contrary, no one has done more for the elevation of said musical taste, when the great masses are concerned, who are as yet on the lower rung of the musical ladder, than J. P. Sousa. The masses, to whom the tonal carnival of a well appointed brass band still constitutes the ne plus ultra of music and a lively double quick march in double fortissimo the "hecht" of all musical enjoyments. For these masses, the tunes of the "March King" Sousa are authoritative to which they will listen in preference to all other music. By the clever intermixing of music of artistic merit with his popular march programme, he has acquainted the people at large with a higher class of music, and has undoubtedly convinced thousands upon thousands that there is something more enjoyable in the glad art than the marches and ragtime Sousa uses as bait, with his eccentric mode of directing, to catch the attention of the unsophisticated.

And thus Sousa has been an educational mission, little as it is appreciated by the craft, and by those who were thus surreptitiously converted without being aware of the benevolent ruse played on them by their idol. Sousa is as conscientious a musician at heart as any and as such surely prefers classic music (or such as goes under that appellation) but also too careful an educator to risk the popularity of his undertaking and with it perhaps its educational influence, by trying to force the issue, as many a well meaning orchestra leader has tried, to his sorrow.

Thus, the two programmes played by Sousa at the Pabst theater, matinee and evening concert yesterday, besides the innumerable encores—to which the public has trained Sousa and vice versa, Sousa his public—contained such pretentious numbers an excerpt from Wagner's opera "Siegfried," the famous Rakoczy march in Hector Berlioz's orchestration, the Oberon Overture, Wagner's "Ride of the Valkyries," and as a matter of course, the Luchla sextette, especially well adapted propositions to demonstrate the artistic mettle of a brass band and its leader.

As could not be otherwise in an organization composed of fifty well trained musicians, these numbers were a source of delight to all who had never heard the same music played by a symphony orchestra, for which they were originally intended.

Two new suites, and two soprano arias from his own operas, with the requisite number of old and new marches from the "March King's" own pen, were the pleasant reminder that Sousa is no less prominent a composer among the American music writers as he is as leader among American bandmasters. The new suite, "Looking Upward," according to its title, is to be taken as a musical accompaniment or version of the interesting astronomical studies and the probably victorious battles of Sousa and his men with Mars and Venus during their travels. "By the Light of the Polar Star" and "Under the Southern Cross," while the suite "At the King's Court" gives the musical reflections which the sight or thought of the circle of beauty in the king's palace might awaken in the imagination of a musician of democratic origin.

Waldo Presides Like Bandmaster at Trials

*Pencil Baton Indicates to Culprit Whether
He Is to Go Free or Lose Sca-
tion of Salary.*



WALDO IN "SOUSA" POSE.

"TIN LINGS OOR."

Ethelander Waldo, Police Commissioner, doesn't look like a bandmaster ordinarily, but those who saw him presiding over the police trials in Police Headquarters are of the opinion to-day that with an appropriate make-up disguising his features he could easily pass for a past master leader of a large orchestra.

With pencil in hand those who watched him saw his thoughts lined out in various passes made in the air with the lead-cored cylinder of wood. If a policeman was to get a ten day sentence the pencil would be wielded vigorously back and forth a few times and then come down with a resounding "tap" on the desk in front of him.

"Dismissed" waves of the pencil would always mean that the culprit standing before the desk was to get off lightly. A sudden change of mind would send the pencil dizzily a la crescendo again, and another harsh sentence was forthcoming.

If anybody thought he would be amused at the initial appearance of the youthful deputy commissioner as the presiding judge at the police trials, he was greatly mistaken in several respects, but on his side Mr. Ethelander Waldo found a great deal of humor in the proceedings before him.

The Police Department's "Baby Elephant," represented in the shape of a corpulent policeman, who blocked the Deputy Commissioner's view of the rear part of the trial room, sent a smile flickering across the features of Mr. Waldo. The pencil stopped waving for a moment, but it was tapped lightly on the desk.

"Discharged," said the Deputy Commissioner, and the smile broadened as the

stout member of the force walked off the platform.

The Irish lingo of some of the applicants upon charges also furnished amusement for the Deputy Commissioner. In one case especially it seemed as if a young policeman who looked to be "fresh from Erin's Isle" was to be severely punished for having failed to report on special duty at the station at midnight. It appeared, however,



AS OBSERVED IN HENKELY.

that the policeman had gone out and didn't return home until midnight at twelve o'clock. "Sure an' if the order was for twelve o'clock an' I didn't get home until half-past twelve, how could I report at midnight?" was the argument put forth to Mr. Waldo. It went, too, and instead of ten the offender received but one day's pay.

John Philip Sousa, the composer of the new opera which is now being produced in Springfield, Mass., will write this time and Harry B. Smith, the librettist, several days ago, saying that the original title, "The Free Lance," seemed to set into his music much better than the one later selected, "King for a Day," and if these gentlemen loved him they would not change the title of the piece. Notwithstanding Klaw & Waller had ordered a large line of special lithograph printing with the title "King for a Day," they immediately complied with Mr. Sousa's request and ordered new printing on which the title will read "The Free Lance." Mr. Sousa's desire prevails.

March 14, 1906.

Manager Stoddard apparently knows what is what in Sheboygan, when it comes to judging what people will patronize at the opera house. Against predictions of almost everyone that it wouldn't pay expenses, he brought Sousa's band to Sheboygan yesterday afternoon for an almost unheard of Tuesday matinee. It was lent and an off-season otherwise, but nevertheless Mr Stoddard was right. The theatre practically was sold out.

And the audience was appreciative, moreover. It encored every number, and Sousa and his performers responded graciously.

It was a model musical program in every respect, one planned to delight both musicians and those who knew nothing about music except that it tickled their ears. It began with the great overture to "Wilhelm Tell," and concluded also with a classic, the "Ride of the Valkyries." Between these were interspersed the noisy but stirring Sousa compositions and dainty numbers picked from other composers.

Sousa, looking more like a high priced tailor shop Apollo than ever, brings with him on this tour three remarkable soloists. It is not often that an audience hears such perfect cornet playing, or is treated to such wonderful viola music, as that rendered yesterday by Mr. Herbert Clarke and Miss Jeanette Powers. Miss Elizabeth Schiller also proved a delightful soprano.

* * *

Chronicle

SOUSA.

Sousa and his band were here last evening, and if you missed this treat you are that much behind the rest of us. The way this man can hold an audience spellbound for three hours is beautiful to behold.

From the opening overture along the path strewn with musical roses to the strenuous "Ride of the Valkyries" there was absolute enjoyment for music lovers. The tinkle of the bells, the shrill note of the piccolo, the deep-sounding bass, the melodious saxophone, the sharp blast of the trombone, the crash of the cymballs, the gentle, soothing tones of the harp, the cornet speaking in the music language straight to the heart, the soul-captivating strains of the violin, and the master himself, self-possessed, graceful, yet the real soul and body of the music after all—this is what one finds to enjoy in Sousa and his band.

After he has given us "Stars and Stripes Forever," that marvel of patriotic inspiration, and created for us that collection of sacred songs which contain more religion than a dozen sermons, Master of Music is not name enough for him.

—R. B. Pixley.

THE GRAND.

Sousa, the man whom prominent men in the United States and foreign potentates have been delighted to honor, whose name is a household word in this country, and whose marches are played by practically every band and nearly all amateur pianists, has honored Oshkosh with another visit. The "march king," with his fifty soloists appeared at the Grand Opera house Tuesday evening before a good sized audience. The balcony and gallery were filled and the rear seats down stairs were occupied, but the seats forward were vacant.

Sousa is unique. It is impossible to hear Sousa's band and not compare him with other leaders. When the leaders of a couple of Italian bands, which have played here, gyrated and contorted in a manner fairly ludicrous it was said of them that they were moved by inspiration and only in that way could they bring forth the effects desired. Sousa's men seemed to be under his control perfectly at all times, but the presence of the famous leader was not pushed obtrusively upon his listeners. Quietly and modestly he waved his baton and gave his signals and at no time was one obliged to forget the beautiful music to watch and eccentric gymnast. It was a pleasure to be able to listen to

beautiful music and not be troubled by a circus performance directly in front of the band.

Sousa has done much for the musical taste of the masses. His concerts are popular but never cheap. He combines in his programs much of the standard music, some of it called classic, with good melodies not above the heads of the hearers, whatever their musical education may have been. While much of the original program was of so-called classical selections nearly all the encores were of popular airs, including some of his new and some of his old marches. Unconsciously every one was moved to enjoy and appreciate the standard selections because of the contrast between them and the lighter grade.

Too many musicians surfeit even educated musicians by a long program of selections any one of which is, figuratively speaking, a full meal. Not so with the march king. While he was liked before he came, his presence was such as to make him even more popular. Modest, graceful and unassuming he gave the people what they wanted. In encores he did not wait too long before responding, although there was no undue haste upon his part in re-appearing. The impression of the average person was not that the performance was given by Sousa, but that it was his band that was the attraction although controlled by a master hand.

Included among the members of the band was an expert harp player and in some of the selections he had a part that could be heard. Not the least pleasing on the program was an encore selection in which a large portion of the band whistled the melody to the accompaniment of the harp and a few of the reed instruments.

The soloists were Herbert L. Clarke, cornetist; Miss Elizabeth Schiller, soprano; and Miss Jeanette Bowers, violinist. They are all artists in the high sense of the word. Mr. Clarke has a most exquisite tone production and his execution is such as to show that he is a complete master of the instrument. Even when playing the high tones beyond the range of the average cornetist, the tone lost none of its sweetness. His solo was a difficult selection "Bride of the Waves," and for an encore he was joined by five other soloists in the beautiful sextet from "Lucia de Lammermoor." This standard selection is well enough known to be popular and always pleasing, when well rendered. The Sousa artists were fully capable of fulfilling this task.

Miss Schiller has a beautiful voice of great range. However its most striking characteristic is its velvety sweetness. Regardless of the register it was as musical as a voice can well be. Not of obstructive power, Miss Schiller used it intelligently. At times the band seemed rather too strong for her, but she was wise in not attempting to add power at the expense of sweetness of tone and remained in the background temporarily, rather than sacrifice the beauty of her voice. Her selection was the "Card Song" from "The Bride Elect," by Sousa and when

she wonderfully earned the response with "Love Light of My Heart." A good feature of the program was the announcement of the names of the encores. This was done by means of printed cards.

Miss Powers, the violinist plays most beautifully. It would require an expert on the instrument to even attempt to criticize her. Her tone production is sweet and musical. Her presence is pleasing and unaffected. Her selection was a concerto in two parts by Mendelssohn. For an encore she played "Schubert's Serenade," with harp accompaniment.

The selections by the band were all good, but especial mention should be made of a quaint conceit "Everybody Works But Father," arranged by Sousa. Taking that common place melody he has arranged it into many forms. With harmony that rivals some of the well known standard selections in some places, it changes to a grotesque parody, and another change is the melody in minor key. Another selection of unusual merit was his "Songs of Grace and Glory," a potpourri of well known plantation melodies and sacred songs.

The other numbers on the program and encores following were as follows: Overture, "Oberon"; (encore,) "El Captain March"; Suite "Looking Upward," (encore,) "On the Swamee River;" Valse, "Vienna Furling," (encores,) "Everybody Works But Father," and "I Don't Know Where I'm Going But I'm on My Way;" March, "The Diplomat," (encores,) "Stars and Stripes Forever" and "Manhattan Beach March;" "Ride of the Valkyries."

DAILY NORTHWESTERN MARCH 14, 1906

A half-hour audience greeted Sousa and his big company of musicians at the Grand opera house last evening. The program was of a high order from a musical standpoint, from the opening overture, "Oberon," to the crashing strains of the Wagner selection, "The Ride of the Valkyries," which closed the musical feast. Encores were numerous and were generously responded to by the great bandmaster. Particularly pleasing numbers were the suite, "Looking Upward" and "Songs of Grace and Glory," both by Sousa. The popularity of Sousa's marches was in evidence when a double encore followed the rendition of "The Diplomat," the responses being the "Stars and Stripes Forever" and "Manhattan Beach." Miss Elizabeth Schiller, soprano, made an excellent impression and responded to a well-earned recall. Miss Jeanette Powers, violinist, awakened enthusiastic applause. Her mastery of this difficult instrument seemed complete. For an encore she gave Schubert's "Serenade," with harp accompaniment, her artistic interpretation and faultless execution earning the greatest admiration.

• • • The White Stock company resumes its regular engagement this evening.

APPLETON WISCONSIN.

CRESCENT

MARCH 15, 1906.

THE MARCH KING GIVES CONCERT

LARGE AUDIENCE HEARS SOUSA'S
BAND HERE YESTERDAY.

A SELECTED PROGRAM

Every Number on the Program Was En-
thusiastically Applauded—Solo-
ists Prove to Be Artists
of Great Ability.

John Philip Sousa, the March King, and his excellent band gave one of the finest concerts yesterday that was ever heard in Appleton. The large audience appreciated every number on the program and was generous with its applause and the musicians were very generous in responding to encores.

The concert opened with the overture "William Tell" which delighted the audience and made it ready to appreciate the rest of the well selected program which was to follow.

Herbert L. Clarke's cornet solo, "Bride of the Waves" was a rare treat and Mr. Clarke was compelled to respond to an encore which also delighted his hearers.

A suite of Sousa's new productions came next, "Looking Upward." The first of the group was "By the Light of the Polar Star," followed by "Under the Southern Cross" and concluding with "Mars and Venus," with the long roll of the drums which was the finest thing of the kind ever heard in Appleton.

Miss Elizabeth Schiller, in a clear, sweet, and unusually high soprano voice sang the "Card Song" from "The Bride-Elect" by Sousa, in a manner which completely captivated her audience and in response to an enthusiastic burst of applause sang "Love Light of My Heart" accompanied by the harp and reed instruments.

Songs of Grace and Songs of Glory, by Sousa, a delightful arrangement of well known sacred songs, showed what a master can do and the playing of the band at times sounded so much like the big pipe organs in the churches that it was hard to believe that the music was coming from the instruments of more than fifty musicians.

The popular chord was struck when after playing Sousa's new march "The Diplomat," the band struck up "The Stars and Stripes" and followed it with "Manhattan Beach," "Everybody Works but Father" and other popular airs.

If anything on the program deserves special mention it was the work of Miss Jeanette Powers on the violin. Her rendition of "Caprice Slave" was grand but it was when in response to an encore she played that beautiful old piece, "Schubert's Serenade" accompanied only by the Italian harp that she showed what delightful music an artist can get out of the violin.

The concert closed with the "Ride of the Valkyries" from "Die Walkuere," and the audience was so thoroughly enraptured that so sat motionless for nearly a minute after the musicians had finished.

EAGLE-STAR

SOUSA IS HERE

Matchless Musician and Band
Leader Leads Famous Aggre-
gation.

A MAGNIFICENT CONCERT

Well Known Airs Played and Soloists
Receive Enthusiastic Encores
This Afternoon.

The matchless Sousa with his superb band, gave one of their unexcelled concerts at the Scott theatre this afternoon and an audience that was tremendous and which was enthusiastic from start to finish, welcomed the great musician and composer. Sousa necessarily was the center of interest this afternoon.

Without unnecessary gesticulations, unostentatious, easily, but dramatically and with pronounced force in every motion, he led his band, producing soft, wavy strains, to the deepest roar of the entire bass and wood instruments. The program was sufficiently diversified to satisfy all, embracing the sacred and classical down to the simplest ragtime, and it was when "The Diplomat" and "The Stars and Stripes Forever" were given that the enthusiasm of the audience broke beyond its bounds and pronounced and prolonged applause greeted the leader and his men.

The soloists presented their selections, each in an artistic manner.

Miss Jeannette Powers, a gifted young violiniste, has just returned from a three years' study abroad under the tutorage of Joachim and Markees in Berlin and Geloso in Paris. She was with Joachim two years. She has a great genius for the violin and will make her mark. The instant Miss Powers drew her bow over the strings in the first notes of Geloso's "Caprice Slave," the hand of the master was revealed. All through her performance she held her audience spellbound. She plays with great fire and passion, but has herself always in hand. With ease she rendered the most difficult works of the famous masters. Artist and instrument seemed to be one. Her renditions were superb.

Miss Elizabeth Schiller, colorature soprano, has one of those brilliant voices that are superb in their penetrating yet sympathetic quality, and lend themselves easily to those songs that demand dazzle of execution, with particular emphasis upon high notes. Miss Schiller is American born, and has had instruction under the best teachers of Chicago and New York.

Mr. Herbert Clarke, cornetist, is the son of Dr. William Horatio Clarke, celebrated organist and composer, and at the age of three was playing the drum and flageolet, at 14 he was conducting an orchestra, organized by himself. All this time young Clarke was perfecting himself as performer on the cornet, and to such an extent that in 1886 he won the beautiful gold baby cornet offered by citizens of Evansville, Ind., and was declared the champion cornet soloist of the state. From that day to this, Mr. Clarke has marched steadily forward in his work, gaining everywhere new laurels as finished, artistic performer on his favorite instrument. He has played with every prominent musical organization in this country, has been a star at every exposition in the world over for many years, and today brings eclat to the fine work of the world famed Sousa organization.

The band went to Escanaba by special train after the concert, where they appear tonight.

EAGLE-STAR

SOUSA'S BAND AT THE SCOTT

Bradley Donnell Gives His Impressions of the Great Musical Event.

The appearance of John Philip Sousa and his band, at the Scott theatre Thursday afternoon, was the musical event of the season in this immediate vicinity—in fact, it was the greatest event since the same aggregation played here several years ago. It was a magnificent audience that heard a well selected program of classical music, interspersed with lighter numbers which appealed to the popular ear. No musical want went unsatisfied, for a melange of melodies suitable to all tastes, was played in Sousa style, and Sousa never fails to satisfy; even the most phlegmatic will be moved by the vim and vigor that he infuses into his tempos.

Gentle of manner and bearing, Sousa has often been termed a debonnaire leader, and by such characteristics as these he has risen to a plane never before reached by any other band leader. He is eccentric in his directing with the baton, and his gesticulations, when he wants to produce certain effects, seem to lend assistance to those of his audiences who endeavor to interpret the idea of the composers.

Every number received a hearty encore and was promptly responded to, always with some light, catchy melody, among which were the old familiar "Stars and Stripes Forever," and "The Manhattan Beach," which were signals for renewed applause.

Herbert L. Clarke rendered a beautiful cornet solo in "Bride of the Waves," and his performance was remarkably attractive, both for the sweetness and purity of his tone, and brilliancy of execution. He is one of the world's greatest cornetists.

The Card Song from Sousa's opera, "Bride-Elect," was sung by Miss Elizabeth Schiller, a colorature soprano, with a remarkably clear voice, which, by its beauty, more than makes up for what it might lack in power.

Miss Jeanette Powers, a violinist of rare ability, played Geloso's "Caprice Slave," in a captivating manner, and for an *encore* rendered the great serenade by Schubert. The accompaniment to the latter was played by the harpist of the band. This number was one of the distinctive features of the program. Mr. Sousa has written a very pretty musical story in the suite "Looking Upward," one of the numbers on the program Thursday afternoon, and of the classical part of the program it found more favor with the audience than perhaps any of the others. The clever crescendo and diminuendo roll of the drum, which depicted the last two lines of the little story of "Mars and Venus," was so cleverly executed that many of the audience were compelled to give manifestations of their appreciation of it and broke in with applause.

Every number on the program was thoroughly enjoyed and lovers of the Divine art who "stayed away" from the concert, missed a rare musical treat.

B. W. D.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

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ESCANABA, MICHIGAN.

MARCH 16, 1906

MIRROR

SOUSA STILL MARCH KING

Noted Band Conductor and Composer Attracted one of Largest Audiences That Have Ever Filled the Peterson.

John Phillip Sousa and his famous band returned to Escanaba last night and attracted one of the largest audiences of Escanaba music lovers that have filled the Peterson opera house in many seasons.

While other exotic bands may conduct successful tours through the country and be duly appreciated by American people it is after all John Phillip Sousa and his band of musicians that touches the true responsive chord of the American heart.

Mr. Sousa and his band are now engaged in a five months' tour of the United States and Canada and in every city where engagements are arranged lovers of true music are engaged in a general stampede to do honor to the great march king.

To the masses the tonal carnival of a well appointed brass band, still constitutes the ne plus ultra of music and a lively double quick march, in double fortissimo, the height of all musical enjoyment. For the masses the tunes of the March King are authoritative, to which they will listen in preference to any other music. By the clever intermingling of music of great artistic merit with his popular march program, Sousa has acquainted the people at large with a higher class of music and has undoubtedly succeeded in convincing thousands upon thousands that there is something of greater enjoyment in selections of real artistic merit than in the marches and ragtime which Sousa uses, with an eccentric mode of directing as a bait, to the

new series of selections. At the King's Court' to 'Everybody Works But Father' but as arranged by the inimitable Sousa did not appear incongruous but as has before been pointed out served to bring into prominence the artistic inference of the finer selections.

Sousa and his band showed to the people of Escanaba that he is the same great conductor of old. He has lost nothing with the passing of time but with the continual introduction of unique features in his programs, is still the most popular band leader who tours America.

Each number given by the band of fifty pieces last night brought forth great bursts of applause and Sousa was not parsimonious with his encores. When 'The Stars and Stripes Forever,' was given as an encore, the great audience that filled every seat on the two floors of the opera house was raised to a high pitch of enthusiasm and when the number was closed the house rang with applause until the encore was responded to.

The musical hit of the evening however was 'Everybody Works But Father,' a tuneless classic of the street, given by Sousa and his band in an absurdly classic tempo. It was a most comical musical creation which only the inventive mood of the great Sousa could devise and as a burlesque in music it was a complete success.

With all of the many varied features, the work of Sousa's band is as smooth as ever, the tonal effects are of the old time sonority and the three soloists who are introduced this season give the necessary diversity to the program.

In Miss Elizabeth Schiller, Sousa has a finished singer with a pure and artistically employed soprano, reaching to C sharp in an emergency. Her singing of the Card Song was delightful and she was forced to respond to an encore.

It remained for Miss Jeanette Powers, a violinist of exceptional ability, to touch a great responsive chord in the audience. Her rendition of The Caprice Slave, scored a decided hit but it was in Schubert's Serenade, in which the violinist responded to the encore, that she achieved her principal triumph.

Herbert L. Clarke, one of the best cornet players ever heard here, appeared in his own production Bride of

GREEN BAY ADVOCATE

WISCONSIN.

MARCH 15, 1906

WHEN SOUSA'S BAND PLAYS.

Music, with all its emotional subtleties, was presented at its best in Green Bay last night by Sousa's famous band. Among the privileges which belong to a city the size of Green Bay is that of hearing the very best in music occasionally without going away from home. That opportunity was presented last night but it was not taken advantage of by nearly as many people as should have turned out to make the occasion pleasant for the famous band leader and his musicians.

Green Bay did not live up to its reputation as a center of refinement and appreciation of music last night. Not in recent years has such an attraction been accorded such a poor house, but the people who were there enjoyed a magnificent programme and honored the band many times.

I suppose we are not all born with the same keen appreciation of the harmonies and beauties of music. Possibly the "temperament" is necessary for one to enjoy to the limit the reproduction of great music by great performers. Those who possessed the "temperament" spent two hours in a nobler, grander, more beautiful world last night. The pulsing melodies of powerful music lifted one out of and above himself and bore liberated soul and fancy through realms whose doors are closed to the humdrum plodder of life.

There is an inspiration in such music which dwells in no other agency for the expression of the thoughts and emotions of man. The perfect harmony, the inspiring beauty of such music holds the impressionable auditor in a breathless spell of spiritual enjoyment. How trivial became the petty things which are wont to occupy our thoughts, when the impassioned strains of the Sextette from Lucia are ringing in our ears; bearing to our souls the music of the great emotions which have thrilled the world for centuries; bearing us momentarily to the very apex of human emotion, when man realizes that there is something great within him; something above and beyond the trivialities of the life he leads. How rapidly the mind works under the spell of such melody; reviewing the mimic battles of life and drawing inspiration to return to them with a freshened mind, a lighter heart and a renewed confidence in the power of man to overcome the trivial difficulties of the world.

Perhaps music does not affect all people that way, but those who do not feel that effect when listening to the music of a great band are losing the greatest, purest pleasure which life holds for man.

The concert last night was varied, running from the inspiration of the great masters of music to the laughable expressions of the musical humorist. Humor in instrumental music is an idea which, possibly, has not occurred to the average man, but it was expressed in such a way last night that it required no great subtlety of mind or sense to realize it. When the band answered an encore with "Everybody Works But Father" there were few in the house who were not laughing before the selection was finished. To those who knew the words, the piece was equal to the best in musical comedy. Following the music, one could easily follow the parts taken by the whole family from the bass of the oldest boy to the treble, complaining note of Sister Ann. And it required no great stretch of imagination to discern the contented puff-puffing of father on his Henry Clay. While a notable descent from the sublime to the ridiculous, the rendition of this popular street song served to illustrate the great breadth of expression existing in music.

Possibly there are legitimate reasons why Green Bay did not fill every seat in the house last night. If there is no larger attendance at Buster Brown tomorrow night, we can forgive them, but judging from tendencies strongly evidenced here in the past, we cannot escape the conclusion that, had Sousa cut out twenty of his musicians and filled their places with twenty coryphees to trip to the strains of his divine music, the parquette as well as the balcony and gallery would have filled to overflowing.

F. R. S.

MARQUETTE, MICH., MARCH 17, 1906.

MINING JOURNAL

DREW BIG HOUSE.

Sousa's Band Was Enthusiastically Received Yesterday Afternoon.

After a lapse of four years John Philip Sousa brought his famous band to the Marquette Opera House for an afternoon engagement yesterday, and received a typical Sousa welcome—"standing room only" and audience bubbling over with enthusiasm.

The program was made up in greater part of popular music. It was opened by the familiar overture "William Tell," a number that has an abiding popularity well deserved by its tunefulness and its interesting developments. Under Sousa's admirable direction its full value was brought out, and the fine tonal qualities of the band well displayed. This number and the "Ride of the Valkyries" from "Die Walkure," the selection with which the program was concluded, were its most pretentious features. The other selections not Sousa's were "Vienna Darlings," a fantastic valse by Ziehrer, that greatly delighted the house, and an air de ballet, "The Gypsy," by Ganne.

Sousa's own compositions and arrangements took up the greater part of the program, and of them the suite "Looking Upward" in the first part and a march, "The Diplomat," in the second part, were new. The latter was characteristic and had the same bold swing as the earlier composition of the March King, while possessing distinctiveness. The suite "Looking Upward" is an extended and interesting composition, and of the various Sousa numbers was received with greatest acclaim.

One of the pleasantest features of the Sousa programs is the readiness of the conductor to respond to encores, among which the audience had the pleasure of listening to such old favorites as the "El Capitan," "Manhattan Beach" and "Stars and Stripes" march, played as only Sousa's own band can play them. A clever musical conceit based on "Everybody Works but Father" was received with much pleasure.

The program is filled out by three very excellent soloists. Mr. Herbert L. Clarke, cornetist, was accompanied by the band in "Bride of the Waters," a spectacularly written composition which tries out his technique severely, showing it to be unexcelled, and his tones are beautifully clear and vibrant. To an encore he responded with "The Lost Chord." Miss Schiller, the soprano, sang the "Card Song" from the "Bride Elect." She has a voice of beautiful quality and high register, and won an enthusiastic recall. Miss Jeannette Powers is the violinist. Her first selection was "Caprice Slave" by Geloso, and to an encore she responded with Schubert's Serenade, which was one of the best numbers of the concert. Miss Powers has temperament, and adequate technique and produces a beautiful tone from her instrument.

The band left shortly after the close of the program for Ishpeming, where it played to a crowded house last evening.

HANCOCK, MICH.,

MARCH 19 1906

JOURNAL.

SOUSA'S BAND.

The largest matinee audience which ever assembled in the Kerredge theater welcomed Sousa's band on Saturday afternoon. The program was a most delightful one and the great bandmaster received an ovation after each number. The numbers most appreciated, however, were the compositions of Sousa himself and these were perfectly rendered and evoked a storm of enthusiastic applause.

MARCH 18, 1906.

Sousa and his band gave two performances in the copper country yesterday, playing to packed houses both times. The matinee was at the Kerredge and the evening performance at Calumet. In both instances the audiences were more than pleased.

The band is better than it ever was before. The program was excellent in every respect. As a matter of fact the encores were enjoyed even more than the regular numbers. The Sousa marches always make a hit. They never tire. Time and again the audience encored the classic number on the bills and encored with greater enthusiasm when Sousa played one of his own. The climax to the enthusiasm of the audience was in the second half of the program at the afternoon performance. The band played "The Diplomat" and it made a tremendous hit. Then followed "King Cotten" and "Stars and Stripes Forever." This latter is generally conceded to be the most popular march ever written by the great band master and the audience showed its approval.

Rossino's William Tell was magnificently given. The suite number "Looking Upward" demonstrated the versatility of the bandmaster as a composer and the capabilities of the band in rendition. Lovers of the classic perhaps took more real enjoyment out of the last number on the program from Wagner's "Die Walkure."

The soloists with the band are artists of excellent ability. Miss Jeanette Powers has a control of your heart-strings when she plays Schubert's Serenade which was done as an encore. Miss Schiller's soprano solo was exquisite and the encore was one of the sweetest little numbers ever given on a local stage. She has a charming presence and sings with a feeling which indicates that she enjoys her work as much as her audiences enjoy listening to her. Herbert Clarke's cornet solo was exceptional in merit.

COPPER COUNTRY EVENING NEWS

SOUSA WAS FINE

NOTED BAND MASTER CAPTIVATED AUDIENCE SATURDAY NIGHT.

SOLOISTS DID EXCELLENTLY

Some of Numbers Were of Classical Order While Others Were On Lighter Side and Catchy—The Musical Event of the Season.

The appearance of John Phillip Sousa and his band at the Calumet theater Saturday night was the musical event of the season. The playhouse was packed to the doors, and the concert was thoroughly enjoyed by everyone.

The audience heard a well selected program of classical pieces, interspersed with lighter numbers that appealed to the popular ear. No musical want went unsatisfied, for a melange of melodies suitable to all tastes, was played in Sousa style, and Sousa never fails to satisfy.

Every number received hearty applause, and was promptly responded to, always with some light, catchy air, among which were the old familiar "Stars and Stripes Forever," "Manhattan Beach," and "Everybody Works But Father."

Herbert L. Clarke rendered a beautiful cornet solo in "Bride of the Waves," and his performance was remarkably attractive, both for the sweetness and purity of his tone, and brilliancy of execution. He is one of the world's greatest cornetists.

The Card Song from Sousa's opera, "Bride-Elect," was sung by Miss Elizabeth Schiller, a soprano, with a remarkably clear voice, which, by its beauty, more than makes up for what it might lack in power.

Miss Jeanette Powers, a violiniste of rare ability, played Geloso's "Caprice Slave," in a captivating manner, and for an encore rendered the great Serenade by Schubert. The accompaniment to the latter was played by the harpist of the band. This number was one of the distinctive features of the program. Mr. Sousa has written a very pretty musical story in the suite "Looking Upward," and of the classical part it found more favor with the audience than perhaps any of the others. The clever crescendo and diminuendo roll of the drum, which depicted the last two lines of the little story of "Mars and Venus," was so cleverly executed that many of the audience were compelled to give manifestations of their appreciation of it and broke in with applause.

SOUSA PAID HIGH COMPLIMENT TO COPPERDOM

Local Residents Are Educated to Better Class of Music.

John P. Sousa, who with his band of talented musicians, gave two concerts in the copper country Saturday afternoon and evening paid a very high compliment to the musical tastes of copper country audiences.

During the intermission at the Calumet theater Saturday evening, he stated to Manager John D. Cuddihy that the people of Calumet and Hancock are educated in a high degree to classical music.

"It is no trouble to get encores for popular airs," said Mr. Sousa, "but when the classical pieces are received in the way they have been during my concerts here I know that the people are educated up to a good class of music. It proves to me conclusively that there are good bands located in the copper country, and that the residents have listened to and can appreciate the best there is in music."

Mr. Cuddihy states that Mr. Sousa has heard the Calumet & Hecla band and is under the impression that his remarks very favorably reflect on that organization, so ably led by William Robinson. It is a tribute to the local band, and to the music loving public

of Calumet to know that their applause at Saturday night's concert proved more forcibly than words that classical music is appreciated just as highly as the more popular pieces.

Sousa and his musicians left Calumet on a special train late Saturday night for Duluth where they entertained last night.

Previous to the concert Saturday evening Mr. Sousa and his soloists were entertained at dinner by Director William F. Robinson and a private party. A very pleasant hour was spent by the talented bandmaster and his assistants. Previous to leaving Calumet he expressed himself as highly pleased with the reception accorded him in the copper country.

SUPERIOR

WISCONSIN.

MARCH 19, 1906.

TELEGRAM

SOUSA'S BAND CONCERT.

The incomparable bandmaster, John Philip Sousa, and his collection of musicians gave a concert Sunday afternoon at the Grand to an audience that packed the theatre to the doors; and one that gave ample testimony of the esteem in which the great leader is held.

It has been some time since Sousa has made a visit to this section of the country and such a welcome return speaks highly for the calibre of the attraction offered. Sousa's martial music is, as ever, an inspiration and his latest composition, "The Diplomat," forcibly demonstrates that the composer still retains the power to instill enthusiasm into his audience with the stirring notes of march time. The program was diversified and excellent in every feature. The auditors were responsive to a marked degree and Mr. Sousa must be complimented on his generosity in granting encores.

The opening number on the cards was the overture, "William Tell" and was rendered in faultless manner and the old favorite "El Capitan" granted as an answer to the burst of applause that followed the first selection. Herbert L. Clarke in a cornet solo gave an exhibition of mastery of his instrument with one of his own compositions, "Bride of the Waves" and scored a triumph. The artist's grasp on tonality was superb and his playing is a tribute to his leader, whose ability to discover great musicians is well known.

In the third number of the suite "Looking Upward" another specialist was introduced, in the person of the snare drummer, who gave a descriptive role that caused the audience to interrupt the selection to express its approbation of the effort. Miss Elizabeth Schiller rendered two numbers in a commendable manner and then the crowning effort of the program was introduced by Mr. Sousa, entitled, "Songs of Grace and Glory." The inspiring tones of the songs of glory but paved the way to the majestic impressiveness of the rendition of the sacred numbers of this selection. "Palms" was given and then followed by "Nearer My God to Thee," with a harmonious blending of orchestral, operatic and choral effects; the offering of "King Cotton" only served to release the tension created by the grandeur of its predecessor.

Mr. Sousa throws the greater portion of his unique selections to the second section of his program. The waltz, "Vienna Darlings" was well received and was followed by "Everybody Works But Father." This popular air was given such an elaborate introduction and wide scope in variation that it was scarcely recognized but the comedy phase of its rendition scored a success. "I Don't Know Where I'm Going But I'm On My Way" followed in the matchless ragtime, Sousa style, and the still insistent gathering was favored with "Manhattan Beach." When the "Stars and Stripes Forever" was announced it was given an ovation and the rendition had all the traits that have long been associated with it and it was received with great applause.

Miss Jeanette Powers, violiniste, created a decidedly favorable impression in her offering "Caprice Slave" and responded to the enthusiastic greeting with "Schubert's Serenade." This young woman's ability pleased her hearers and she executed a short selection.

The program closed with the "Ride of the Valkyries" and was a fitting finale to such a worthy grouping of selections.

John Philip Sousa, as a director, is a treat in itself, leaving entirely out of consideration the quality of the music that results from his genius. The soul of grace, he at all times has complete mastery over his musicians and the unison and rapidity with which they follow his every desire is a pleasure to denote. Bandmasters may come and go but Sousa's grip on the American public remains firm and is increased with each appearance of this leader and the organization that gives testimony to his skill.

DULUTH EVENING HERALD

TRIBUNE

MARCH 19, 1906.

SOUSA'S BAND.

Great Audience Greets Famous Band at Lyceum.

An immense audience greeted Sousa's band at the Lyceum last evening and for two hours and a half were entertained to their full satisfaction. Sousa mingles marches and music of a popular nature with his heavier and more classical numbers and he responds to encores with an alacrity that delights those who are craving more of his music. His encores are very largely his own marches and his old favorites were nearly all heard last night, "King Cotton," "Manhattan Beach," "El Capitan," "Stars and Stripes," etc. The last named was received with tremendous applause and is probably the most popular of all the Sousa marches, and by many is considered his very best effort in that line.

For the musicians the number of most interest on his program was Wagner's "Ride of the Valkyries" from "Die Walkure," and that fantastic and rather weird composition was finely given. The overture to "Oberon" by Weber, a composition suggestive of fairyland and the play of elves, mermaids, etc., was delightful. A trio of Sousa numbers of a light and pleasing character, a Welsh rhapsody by German, arranged by Godfrey for band, a gypsy air, and a new Sousa march, "The Diplomat," made up the remainder of the program.

Herbert L. Clarke, cornetist, gave a fine exhibition of his mastery of that instrument, displaying a very fine tone and a high degree of technical skill.

Miss Jeanette Powers is a very pleasing violinist. She is young in years and has marked technical skill and evidences a musical and emotional nature that makes her playing an appeal to the feelings as well as a delight to the artistic sense.

The soprano soloist, Miss Elizabeth Schiller, has a lyric soprano voice of much sweetness and clear and penetrating.

MARCH 19, 1906.

SOUSA'S MUSIC WINS DULUTH

Big Crowd Greets Noted Leader and Band of 50 At Lyceum.

John Philip Sousa and his wonderful band played one of their world-famous concerts at the Lyceum last night to an appreciative audience that filled the big theater.

Sousa's concerts are to other concerts what a Dutch lunch is to a ten-course banquet. The courses were served quick and hot with all the accessories, and Sousa waived on an encore just as a well trained waiter would have refilled the wine glasses.

The band played seven regular numbers last night and eight encores, and each was better than the one which preceded it, even down to the glorious closing selection, Wagner's great "Ride of the Valkyries."

To criticize Sousa's band is impossible. There will always be a difference of opinion among ultra musical people as to the exact number of French horns and the proper place for seating the drummers in a perfectly arranged band. However, Sousa has fifty men as well arranged as any one could get them, Duluthians think, and they are wholly satisfactory in their playing.

Perhaps the most enthusiastically received number, because of its significance and familiarity as well as on account of its intrinsic musical value, was "Stars and Stripes Forever." After the whole band had played it, a trio of five players came to the center of the stage and played parts of it again. Then were re-inforced by cornets and trombones until the whole ended in a forte finale that brought out the last lingering spark of patriotism in the hearers, and set their blood tingling.

The encore numbers were: "El Capitan," "Stars and Stripes Forever," "Dixie Land," sextette from "Lucia di Lammermoor," "Everybody Works but Father," "I Don't Know Where I'm Going, but I'm On My Way," "The Mouse and the Clock," and the "Star Spangled Banner," the last bringing all to their feet.

The soloists were: Herbert L. Clarke, cornetist; Miss Elizabeth Schiller, soprano, and Miss Jeanette Powers, violinist. They were fully worthy the position of soloists with Sousa's band, and were repeatedly encored.

Tribune

LONG HAIR AND MUSIC

JOHN PHILLIP SOUSA CANNOT SEE
THE CONNECTION.

Great Band Master Returns to Minneapolis With Band After a Triumphant Tour of Fourteen Countries.

John Philip Sousa does not think long hair is essential to a musician. If green goggles were becoming to him he would wear them, and then the long hair might be interesting, but for various reasons Mr. Sousa thinks that the green goggles would not lend themselves to either his complexion or to his influence on his men, so he reluctantly foregoes the distinctive long hair that would class him with the other leaders of different countries whose pictures appear always with the halo about their heads.

Since leaving here on his last visit four years ago, Mr. Sousa has visited 14 countries, and his success in each one has been almost phenomenal.

"There is something in all the lands that remains in my memory, something characteristic and interesting. For instance, in Berlin and all through Germany the 'Washington Post,' one of my earlier marches, was in great demand. I always reserved it for an encore, and when I would get half through a program without introducing it, some German voice from the audience would shout, 'De Washington Post,' and then the applause would last until it had not only been played once, but three times."

Mr. Sousa has recently written an opera, with the libretto by Harry Smith, and on Monday, March 26, it will be produced under the direction of Klaw & Erlanger, in Springfield, Mass. It is called "The Free Lance," and tells an amusing story of two impoverished kingdoms, each of which thinks the other is rolling in wealth. To each house an ambassador is sent from the other kingdom, and when they are received with great banquets and much money is displayed before their eyes, each ambassador returns to his own kingdom and reports the flourishing condition of his neighbor. Accordingly a marriage is arranged between the son and daughter of the houses, and the young people run away, leaving the officials in a dire dilemma. However, substitutes are found for the two runaways, and the strangers are married while each house thinks the fraud is being practiced on the other side. A catchy song follows, in which each kingdom appeals to the other for money, and the title, "Friendship's Sacred Touch," is sufficient to tell the entire story. The opera was heard, accepted and the contract signed within 24 hours, which is said to have been the record made by any manager in the country.

Such well-known artists will appear in the play as Joe Cawthorne, Nellie Bergens, Janette Lowry, Al Hart and many others, well-known to the theatrical world, will take part in the cast.

"One of my many trials in traveling," said Mr. Sousa, pointing to a manuscript on the table, "is the dozens of those things that are sent to me from sweet young things who gushingly say in letters, 'Although my talent has not been cultivated, I am told by my friends that the little two-step that I enclose is very meritorious, and before putting my meager earnings into having it published, I wish you would tell me what you think of it, as I should so like to have an honest criticism of it. Trusting that you will not let it worry you.' She would hate to hear my honest criticism, that's the truth. I always send back one word in answer, 'Persevere,' that is the kindest thing I can think of. But it really is unfair for a person to send those things to a man so busy as I am, without first asking his permission."

Mr. Sousa returns to the Minneapolis public after four years' absence, and will give two concerts, this afternoon and evening, at the Auditorium.

MINNEAPOLIS JOURNAL

MARCH 19, 1906.

RAGTIME IS A DEAD ONE

SOUSO, THE BANDMASTER, SAYS
THE AMATEUR COMPOSER HAS
KILLED IT.

Ragtime is moribund, fast being rushed into the grave by the efforts of amateur composers who have little or no knowledge of music to get rich quick. Such is the substance of statements made by John Phillip Sousa, famous composer of marches and conductor of the band which is appearing before a large audience at the Auditorium this afternoon and which closes its engagement there this evening.

"Ragtime is good music badly named," said Mr. Sousa. "The first compositions, which lucklessly drew that appellation had merit, but probably of 3,000 pieces with which I have become acquainted thru their presence in my library, 2,250 lack rhythm, melody and all other qualities which should recommend them. They are woeful failures and their publication has sent ragtime to an early grave. Once-ragtime compositions were included in all my programs and gained great commendation, but for three years I have scorned ragtime and would not dare introduce it now, so nauseating has the term and what it stands for become."

Mr. Sousa proved a most interesting talker as he is a pleasing conductor, composer of music and able writer. He is a close observer and saw hundreds of highly interesting things in the recent tour thru Europe with his band that have escaped hundreds of tourists. One addition he makes to the stories of travelers is the assertion that humanity is one great family, so far as music is concerned.

"The measures in my pieces that obtained pronounced applause in America," he said, "were the same that were most enthusiastically received in all the important cities of the old world, even in St. Petersburg, the capital of Russia, in which nearly all else is strikingly different from America. It was noticed on this side that a certain part of a certain march elicited applause. The audiences did not wait for the end of the piece, but burst forth enthusiastically as the portion was played. So it was across the Atlantic."

MINNEAPOLIS, MINNESOTA.

Tribune

MARCH 20, 1906.

Auditorium—Sousa's Band.

John Philip Sousa and his great band returned to Minneapolis yesterday after an absence of nearly four years, and gave two rousing concerts at the Auditorium. While the two programs contained, with their encores, too many Sousa numbers, they were otherwise sufficiently varied, and showed the almost orchestral capabilities of the famous band to good advantage. As usual, every number was encored, and the bandmaster's willingness to respond has suffered no abatement during his long foreign tour. Then, nearly every encore was vociferously applauded as soon as its first strains were heard, for Sousa responded with his own inspiring Sousa marches, known to every lover of popular music. It is in the playing of these swinging, martial compositions that Sousa and his band excel, and to hear "King Cotton," "Hands Across the Sea," "El Capitan," "The Washington Post," "Dixie Land" and "The Bride-Elect" thundering and whispering and thundering again through the echoing air is to hear purely popular music at its best.

Other numbers on the program are given as but few bands can give them, always with spirit and measured fervor, and often with color and sentiment.

The soloists with the band are all acceptably good and make the necessary breaks in the long programs of brass, reed and drum music. Miss Elizabeth Schiller, soprano, sings with sweetness and purity, though somewhat unemotionally. Jeanette Powers, the violiniste, is a capable and artistic musician. L. Clarke, cornetist, and Leo Zimmerman, trombonist, are unusually skillful and pleasing upon their respective instruments, securing a beautiful tone and doing all sorts of wonders in the way of execution.

The audience last evening was a large and enthusiastic one. Standing room was sold, and thunderous applause followed every number.

March 20, 1906.

THE SOUSA CONCERT

The Sousa concerts yesterday afternoon and evening were the chief points of interest in the amusement world in Minneapolis yesterday, the evening audience practically filling the entire Auditorium, where the concerts were given. In point of execution they were the best Sousa has ever given here. There was a snap about the band's work, an exactness of execution, and an esprit de corps that was exceedingly effective.

The evening program would likely have driven a classicist to drink, but that it pleased the vast throng which assembled to hear it was evidenced by the fact that so many encores were demanded that it was considerably after 11 o'clock when the audience reluctantly arose to leave, and prior to that some especially sleepy souls had even cut the "Valkyrie" number which closed the program.

The prevalence of "Sousa" was remarkable even in a Sousa concert. His appearance was the signal for applause. His gestures were the same expressive and often laughably suggestive things as of yore. He bowed his acknowledgements with the same insouciant grace, and with the utmost alacrity. He handed out the soloists with his courtliest manner. His name appeared to a number of the evening's offerings, and he was the composer of many more which were played as encores.

Two of the program numbers are worthy of especial mention at this time because they are Sousa compositions and have not been heard here before. The first of these is a suite called "At the King's Court." It is divided into three parts, devoted apparently to the composer's ideas regarding "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen." The Countess and the Duchess it must be confessed, were a bit giddy for exponents of the British aristocracy but part three, a "tone picture" of royalty, was indeed a fine bit of descriptive writing. The "Diplomat" march was also a fine stirring bit of music.

Miss Jeannette Powers was a very satisfactory, altho not a strong violinist. She played the Mendelssohn "concerto" well, and responded to the encore with Schubert's "Serenade," played with fine poetic feeling. Miss Elizabeth Schiller proved but a mediocre singer. —Howard Boardman.

MINNEAPOLIS DAILY NEWS

MARCH 20, 1906.

SOUSA WAS ENJOYED

Famous Band and Its Master Pleased Great Audiences.

Minneapolis gave John Phillip Sousa and his band most enthusiastic greetings at the two concerts given Monday at the Auditorium.

It is almost four years since the popular bandmaster has visited this city, nevertheless that magnetic quality which succeeds in bringing out a class of music which causes the heart to beat high, never seems to be forgotten and Sousa received a sincere homage which he evidently appreciated.

The soloists were adequate.

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Auditorium—Sousa's Band.

John Philip Sousa and his great band returned to Minneapolis yesterday after an absence of nearly four years, and gave two rousing concerts at the Auditorium. While the two programs contained, with their encores, too many Sousa numbers, they were otherwise sufficiently varied, and showed the almost orchestral capabilities of the famous band to good advantage. As usual, every number was encored, and the bandmaster's willingness to respond has suffered no abatement during his long foreign tour. Then, nearly every encore was vociferously applauded as soon as its first strains were heard, for Sousa responded with his own inspiring Sousa marches, known to every lover of popular music. It is in the playing of these swinging, martial compositions that Sousa and his band excel, and to hear "King Cotton," "Hands Across the Sea," "El Capitan," "The Washington Post," "Dixie Land" and "The Bride-Elect" thundering and whispering and thundering again through the echoing air is to hear purely popular music at its best.

Other numbers on the program are given as but few bands can give them, always with spirit and measured fervor, and often with color and sentiment.

The soloists with the band are all acceptably good and make the necessary breaks in the long programs of brass,

reed and drum music. Miss Elizabeth Schiller, soprano, sings with sweetness and purity, though somewhat unemotional. Jeanette Powers, the violinist, is a capable and artistic musician. L. Clarke, cornetist, and Leo Zimmerman, trombonist, are unusually skillful and pleasing upon their respective instruments, securing a beautiful tone and doing all sorts of wonders in the way of execution.

The audience last evening was a large and enthusiastic one. Standing room was sold, and thunderous applause followed every number.

SOUSA'S CONCERT FINEST EVER IN THIS CITY

By all odds the finest musical entertainment ever heard in La Crosse was the appearance of Sousa's band at the La Crosse theatre yesterday afternoon. Prof. Sousa had his complete band here and melody of exquisite sweetness filled the theatre at all times during the performance. "Nearer My God to Thee," was rendered with such rare feeling that many eyes were wet at its conclusion. Most of the audience listened throughout with such rapt interest that scarcely a movement was discernable and no sound disturbed the fullest enjoyment of the concert.

Herbert L. Clarke, cornet soloist, Miss Elizabeth Schiller, soprano, and Miss Jeannette Powers, violinist, are all finished artists; their solos alone being worth more than the price of admission.

Much could be said of Sousa and his band, by all odds the best in America. Suffice to say that the organization improves each year as does also the quality of music rendered and its rendition.

Red Wing Republican

MINNESOTA,

SOUSA'S MUSIC

WINS RED WING

GREATEST CROWD OF SEASON
LISTENS TO INSPIRING
STRAINS.

PATRIOTISM IS AROUSED

Audience an Appreciative One —
"Stars and Stripes" Catches the
People and Delights Them — The
Great Leader With His 50 Band
Men Is at His Best and Eleven Hun-
dred Hear with Enthusiasm and
Pleasure.

John Philip Sousa and his wonderful band played one of their world-famous concerts at the Auditorium this afternoon to an appreciative audience that packed the house. When it is considered that it was a matinee performance on Tuesday afternoon during Lent and that never before has the Auditorium contained so many people, the marvellous success of the entertainment can be appreciated. Extra seats were sold in order to accommodate the crowds. Cannon Falls, Goodhue and other outside points were well represented and many farmers with their families who drove in from the surrounding country were in the audience.

Over 1,100 seats were taken. This is the largest number that has yet been present at any entertainment ever held within Red Wing's municipal play house.

The band played seven regular numbers and eight encores, and each was better than the one which preceded it, even down to the glorious closing selection, Wagner's great "Ride of the Valkyries."

To criticise Sousa's band is impossible. There will always be a difference of opinion among ultra musical people as to the exact number of French horns and the proper place for seating the drummers in a perfectly arranged band. However, Sousa has fifty men as well arranged as any one could get them, and they are wholly satisfactory in their playing.

Perhaps the most enthusiastically received number, because of its significance and familiarity as well as on account of its intrinsic musical value, was "Stars and Stripes Forever." After the whole band had played it, a trio of five players came to the center of the stage and played parts of it again. Then were re-inforced by cornets and trombones until the whole ended in a forte finale that brought out the last lingering spark of patriotism in the hearers, and set their blood tingling.

Sousa mingies marches and music of a popular nature with his heavier and more classical numbers and he responds to encores with an alacrity that delights those who are craving more of his music. His encores are very largely his own marches and his old favorites were nearly all hear.

For the musicians the number of most interest on his program was Wagner's "Ride of the Valkyries" from "Die Walkure," and that fantastic and rather weird composition was finely given.

Herbert L. Clarke, cornetist, gave a fine exhibition of his mastery of that instrument, displaying a very fine tone and a high degree of technical skill.

Miss Jeanette Powers is a very pleasing violinist. She is young in years and has marked technical skill and evidences a musical and emotional nature that makes her playing an appeal to the feelings as well as a delight to the artistic sense.

The soprano soloist, Miss Elizabeth Schiller, has a lyric soprano voice of much sweetness and clear and pene-

Bulletin

SOUSA'S MUSIC THRILLS.

The Great Band Master and His Fifty-Five Musicians Charm Rochester.

The name of John Phillip Sousa and his matchless band of musicians formed the magnet that drew many of our citizens to the Metropolitan theatre last night. And their stirring music was the power that held the people entranced throughout the program. Rochester has more than redeemed herself, for the amount of business done here surpassed Red Wing by \$150.00. Except for a few seats close to the orchestra rail, everything was taken last night, and the great audience was extremely enthusiastic.

The band played seven regular numbers last night and eight encores, and each was better than the one which preceded it, even down to the glorious closing selection, Wagner's great "Ride of the Valkyries."

Perhaps the most enthusiastically received number, because of its significance and familiarity as well as on account of its intrinsic musical value, was "Stars and Stripes Forever." After the whole band had played it, a trio of five players came to the center of the stage and played parts of it again. Then were re-inforced by cornets and trombones until the whole ended in a forte finale that brought out the last lingering spark of patriotism in the hearers, and set their blood tingling.

The encore numbers were: "El Capitan," "Semper Fidelis," "Stars and Stripes Forever," sextette from "Lucia di Lammermoor," "Manhattan Beach," "Everybody Works but Father," "I Don't Know Where I'm Going, but I'm On My Way," "The Mouse and the Clock."

The soloists were: Herbert L. Clarke, cornetist; Elizabeth Schiller, soprano and Jeanette Powers, violiniste. They were worthy of the position of soloists with Sousa's band. Mr. Clarke played one of his own compositions; Miss Schiller showed herself possessed of a clear, perfectly controlled voice; and Miss Powers demonstrated her mastery of the violin. Her encore, Schubert's Serenade, with harp accompaniment was pre-eminently pleasing.

To criticise Sousa's band is impossible. There might be a difference of opinion among ultra musical people as to the exact number of French horns and the proper place for seating the drummers in a perfectly arranged band. However, Sousa has fifty men as well arranged as any one could get them from the tiniest fife player down to the big man in the Sousaphone. Rochester is not disposed to criticise the seating when the splendid music is the result. One of the great things about the concert was seeing Sousa's interpretation of Sousa music. Who can play El Capitan, Stars and Stripes, Manhattan Beach like the composer himself. Every movement of Sousa's body, arms, head or hands was a wireless telegram to the orchestra. The dashing, masterful swing that rang through his immortal marches seemed a part of the band master's being. No one else could get such music from Sousa's band, playing Sousa's music as Sousa himself.

The program was highly satisfactory and the generosity of the leader in responding to encores is appreciated. All hail to Sousa and his new Diplomat march. May they all come again. They left this morning for LaCrosse. The towns to be visited in this state on this tour are Winona, Owatonna, Faribault, Mankato and Albert Lea. Duluth, Minneapolis, Red Wing and Rochester had Sousa first.

MANILA AMERICAN

The proverb that "the prophet hath much honor, save in his own country" has had much exemplification in the world of music and the musicians. Richard Wagner's case was no exception—he had to fly from the frowns begotten by the production of his "Tannhauser", and if the like fate did not befall the young Wolfgang Mozart in his natal cerie, Salzburg, perhaps his was even more heart-sickening. His wonderful concertstucks, the young pledges of masterful genius, were smiled upon by the Austrian villagers, and Leopold took the desponding but yet ambitious lad to a foreign shrine and a foreign poetaster for patronage and an appreciative public.

Lieutenant Loving and his eighty or so children of Haydn, "the maestro papa", do not, probably, seek the light of favor as prophets, though their plane of brilliancy in massed orchestration may be deemed prophetic of a bright Filipino future in the more subtle mazes of musical movement; but they are blessed in having honor in the adopted home of the one and the natal bourne of the others.

It was past the midnight hour when the national anthem closed the constabulary benefit concert last night, and yet the biggest and best audience that has patronized a music night for many moons in Manila remained almost intact until the last note died away, and the affair came to that end which comes to all things.

This was a tribute to the popularity of the band in the city they have so well advertised, in the city where, night after night, since their organization—save when playing to the greater outside world—they have helped to lift many weary exiles out of the slough of despond, raising their hopes and thoughts by the power of their applied and brilliantly trained talent. The orchestra is the highest form of musical instrument, but a perfect medium of orchestration is a thing many great directors have sought in vain to mould. The effort broke the heart and spirit of Charles Halle—Haydn used to



LIEUTENANT WALTER H. LOVING
Director of the Constabulary Band.

break his baton almost twice each rehearsal—Sousa has never been satisfied—except, he says, when he listened to Loving's corps playing one of his scores.

No wonder the thought that the constabulary band may be broken up vexes the soul of the Manila musicus. That thought obtruded

itself last night, while the gorgeous first movement of Beethoven's sublime Moonlight Sonata was being wafted from the four-score pieces on the stage of the opera house. It was an interpretation which would have delighted the epicurean Ludwig if he could have been recalled to life to hear it.

The programme was set with admirable taste. The opening overture was the over-popular test-piece, "William Tell"—that wonderful study in broad and bold band effects of perhaps the world's greatest master of passionate pleading in orchestration. Rossini makes the very rocks of the canyon echo through the brasses and deep wood-wind, as he unfolds the dramatic story of the archer-liberator, Gessler, and young Albert. The overture was chosen by request and it awakened the enthusiasm of the house to a pitch that was maintained to the end. It was encored, of course, and a pretty piece, not too well known, Sousa's "Imperial Edward," was given effectively in reponse.

Mr. O. M. Shuman sang Verdi's emotional "Tempest of the Heart", the song that saved "Il Trovatore" from a nipping frost the first night in Milan, and he sang it well. He is not an Abramoff, but an amateur to whom music-lovers here are deeply attached, and the recall was richly deserved. His reply was "Felice," from "Ernani" and again the favorite baritone of Manila's elite earned hearty plaudits.

Ackermann's "aria concertante" was played on the alto saxophone by Pedro Gabriel, accompanied by the band. It was the first time the score has been heard in public

"Ballad" and "Jewel Song"

"Faust," accompanied by Senor Juan S. Hernandez. Marguerite's superb music was exquisitely treated by Senorita Cubarrubias. The soulful song of the dying king was most soulfully sung by a voice that is rich in range and altitude. The difficult trills of the casket finale were brilliantly taken, and when she finished the applause shook the roof of the house. Two handsome floral tributes were handed the soprano and she bowed her thanks prettily.

The leader of the band once more raised his baton and led the orchestra through Chapi's "Court of Granada" Moorish suite, the introduction and the touanament, and the finale. The last is almost as wierd as the storm scene in "Der Frischuts". Its performance was magnificent, and made a deep effect.

Bandsman Pedro B. Navarro played Raff's "Cavatina" on the violin, and bowed as a young Sarasate's grimaces and string-breaking. Afterwards, the band resumed with Rubenstein's torch-light dance from "Feramors"—as dainty as Wagner's "Dance of Sylphs," but more daring. "The Bride of Cashmere," and the pizzicati from Delibes' "Sylvia" ballet, followed, and this concluded the first half. During the intermission, Lieutenant Loving had to listen to many hearty congratulations.

Continued on page 2

Beginning with the Moonlight Sonata of the sublime Ludwig, the second part opened up new fields of instrumental and vocal song. The Sonata was superbly interpreted. So was Hernandez piquant "Capitan de Lancoros." "The Heart Bowed Down" from the "Bohemian Girl" was sung very feelingly by Frank P. Thornton, a resonant baritone, and the Elks club glee party came on with most acceptable pieces, Stultz's sweet "Sweetest Story Ever Told"—charmingly rendered—and Schubert's "Serenade", which was such a hit at the last "Monday Musical," and which again earned an ecstatic recall,

Mrs. B. F. Rahmeyer sang "O Mio Fernando" from "La Favorita" (Donizetti) deliciously. She has a remarkably fine contralto voice with unusual range in the upper register, and the house enthused rapturously and cheered again when two pretty bouquets were handed the singer.

A variety was then introduced—a Highland sword dance by Mr. C. D. Watt, who appeared in the full rig-out of a chieftain of the Scots, and held on to his Glengarry while he stepped through the Claymore blades without once clinking the steel. It was splendid, and the house was for some time in a roar of delight, particularly at the stoical Jhanda Singh, the Indian piper of the old 93rd Burmahs, who tweetered his drones and skirled like a' that. His father heard, along with Jessie Brown, the Campbells coming to the relief of Lucknow, and the music of the pipes has been in his bones ever since. He deserved a cheer all to himself.

Almost at the close of the concert came the piece de resistance,—Mrs. Adela Reynolds, a Spanish-mestiza diva who has the notes of an Adelina Patti and the dramatic fervor of a de Lussan. She sang the "habanera"—grandest number of "Carmen", fateful opera to Bizet. It was his swan song, in a sense, for life and his heart went out with the revised pages of the "Habanera" and the music of the "Message". What a "Carmen" Mrs. Reynolds would make. She could hardly refrain from the shoe-tantrums of the little cigarette-smoker of the tragedy, but she sang as not even Tofana sung in the Opera House. The house rose to the occasion, and

the gifted soprano was given a tremendous ovation. She responded with Mignon's lovely song in the second act of the charming work of Thomas, and retired with the house at her feet and two dainty floral tokens.

The basso solo of Hipolito Cruz, Catozzi's "Beelezebub", and the anthem brought the concert to a close. It will long be remembered by everybody who is anybody in Manila, because everybody who is anybody was there, and it proved the worth of the organization it was organized to benefit in addition to bringing to the footlights a diamond in song till then unknown, without speaking of the other gems who scintillated to most delectable effect.

ISHPEMING

MICHIGAN, MARCH 24, 190

RECORD

Big Sousa Audience.

John Philip Sousa, the famous composer and bandmaster, and his band attracted an unprecedentedly large audience to the Ishpeming theater a week ago last night. All attendance records of the theater were broken. Many extra seats were placed in the boxes and elsewhere and seats on the balcony stairs were also sold. While the program was perhaps "too much Sousa" to suit many, the selections were well rendered and the audience applauded frequently and enthusiastically.

During the last week several people have asked **THE RECORD** the nationality of Sousa, some expressing the opinion he is a Frenchman, others that he is an Italian and still others that he is a Swiss. Sousa is believed to be an American, descended from a Portuguese family.

Herbert L. Clarke, cornetist, Miss Schiller, soprano soloist and Miss Jeannette Powers, violinist, did some excellent work and contributed considerably to the artistic success of the organization.

La Crosse Leader

MARCH 22 1906

Sousa and his band received an enthusiastic reception at the matinee concert in the La Crosse theater yesterday afternoon, almost every seat in the theater being taken, the only unoccupied ones being a few in the front of the parquet, which are usually vacant at concerts.

The program was one of the usual style of programs by Sousa, each concert selection being followed for encores by the playing of popular marches and melodies of his own composition. It was the rendition of his own popular marches such as "El Capitan," "The Stars and Stripes Forever," "Manhattan Beach" and others which captivated his audience and brought forth bursts of enthusiastic applause. While these marches are played by nearly every band in the country and are familiar tunes to even the small boys, Sousa himself seems to be able to get more real harmony from the selections as he directs his own band to play them exactly as he intended they should be played.

Even the opening overture, "William Tell" by Rossini, also a familiar selection, and played by all of the better class of bands, was rendered in such a masterful style as to make one imagine there had recently been more real harmony injected into the time worn favorite.

The selections rendered by the soloist, Herbert Clarke, cornetist, Miss Elizabeth Schiller, vocalist, and Miss Jeanette Powers, violinist, were cordially received and each performer was enthusiastically encored.

SOUSA'S MARCHES WIN APPLAUSE AT MATINEE

Large Audience Well Pleased by Presentation of Faultless Program

Sousa and his band received a cordial welcome yesterday in La Crosse. His name is always a drawing card and proved as attractive as usual. The audience used most of the available seats, only a few in the forward portion of the parquet being unoccupied.

The concert was of the true Sousa type, popular melodies and marches being accorded the foremost place in the program. For encores Mr. Sousa used his own compositions, "The Stars and Stripes Forever," "Manhattan Beach March" and other favorites. No numbers were given such loud and persistent applause as were these live, ringing marches.

After the audience had been more than usually demonstrative following one of his own compositions, he mounted the platform and led his musicians through a skillful arrangement of "Everybody Works but Father" that provoked more than a ripple of smiles. The climax came when the double brass horns and the kettle drums hammered out the strain that has become a classic in popular music.

The soloists, Mr. Clarke and the Misses Elizabeth Schiller and Jeanette Powers varied an exceptionally attractive and well-given program.

CHRONICLE

FARIBAULT JOURNAL

MINNESOTA

MARCH 23, 1906.

SOUSA WAS GREAT

Such Was the Verdict of Large Audience of Faribault Citizens.

When the curtain rose last evening Sousa and his band were confronted with one of the largest audiences that has ever assembled in the Faribault opera house. Every seat from top to bottom of the house had been taken long before the concert began and many were turned away on account of lack of room. When Sousa himself appeared on the stage he was greeted by the audience with enthusiasm. The overture "Oberon" was much appreciated and an encore was immediately responded to. It was the same throughout the concert and in a num-

ber of his encores Sousa responded with music of the popular type including the well known "Everybody works but father," and a number of others. In one of the selections a rain and hail storm was given and was so perfect that anyone with a little imagination could hear the water running into the rain-barrel from the house tops. The soloists were all so good that the audience was not satisfied with less than two or three encores. The violin solo by Miss Powers was exquisitely rendered and the several encores were none the less charming. When the concert was over the audience seemed almost dazed with what they had heard and it seemed that all would have been satisfied to remain forever and listen to the beautiful melody and harmony of Sousa and his band.

MANKATO FREE PRESS

MINNESOTA

MARCH 23, 1906

Sousa's Magnificent Musical Organization Was Well Patronized.

Sousa and his magnificent band were given a handsome reception at Mankato Theatre this afternoon. Every seat in the playhouse was occupied and more than fifty people were standing in the lobby. The band rendered a well selected program and received the praise of all in attendance for the excellence of its music. The band departed late this afternoon for Albert Lea where it will play tonight.

Twelve hundred and more people were in the theatre this afternoon.

MANKATO

CHARMED PACKED HOUSE

Sousa and His Band Given Cordial Reception in Mankato.

The great conductor, Sousa, and his band, that has always touched American hearts, was the attraction at the Theatre yesterday afternoon. The concert was a brilliant musical event and was heard by a huge audience that packed the house to the doors.

Sousa is a talented musician and composer of marches and unequalled as a director of popular music, but his direction of some of the classical numbers of his program yesterday afternoon was not all to be desired. The rendition of the overture from "William Tell" received criticism as did also the "Ride of the Valkyries," from Wagner's great "Die Walkure." Nevertheless the concert delighted the audience and its brilliancy lessened the faults to all but the ears of some of the experienced and educated musicians. Sousa has many splendid musicians in his organization and the solo parts were well enjoyed. The violin solo by Miss Jennette Powers was received with much enthusiasm, and contributions by Elizabeth Schiller, soprano, were well received, both ladies being compelled to respond to encores.

WINONA MINNESOTA

INDEPENDENT

MARCH 22, 1906

RAGTIME IS A DEAD ONE

Sousa, the Bandmaster Says
Amateur Has Killed it

Present Tour of the Great
Band is a Success

Ragtime is moribund, fast being usher into the grave by the efforts of amateur composers who have little or no knowledge of music to get rich quick. Such is the substance of statements made by John Philip Sousa, famous composer of marches, who was in Winona with his great band last evening.

"Ragtime is good music badly named," said Sousa. "The first compositions, which lucklessly drew that appellation had merit but probably of 2,000 pieces with which I have become acquainted through their presence in my library, 2,250 lack rhythm, melody and all other qualities which should recommend them. They were woeful failures and their publication has sent ragtime to an early grave. Once ragtime compositions were included in all my programs and gained great commendation, but for three years I have scorned ragtime and would not have introduced it now, so nauseating has the term and what it stands for become."

Mr. Sousa proved a most interesting talker as he is a pleasing conductor, composer of music and able writer. He is a close observer and saw hundreds of highly interesting things in the recent tour through Europe with his band that have escaped hundreds of tourists. One addition he makes to the stories of travelers is the assertion that humanity is one great family, so far as music is concerned.

"The measures in my pieces that obtained pronounced applause in America," he said, "were the same that were most enthusiastically received in all the important cities of the old world, even in St. Petersburg, the capitol of Russia, in which nearly all else is strikingly different from America. It was noticed on this side that a certain part of a certain march elicited applause. The audience did not wait for the end of the piece, but burst forth enthusiastically as the portion was played. So it was across the Atlantic."

Sousa is meeting with great success on his present tour with his band. Two concerts are being given daily, and usually these concerts are in different cities, one concert being presented in the afternoon in one city while another city has an evening concert from the great band.

The band was at West Superior and Duluth last Sunday; Monday it was in Minneapolis afternoon and evening; Tuesday Red Wing and Rochester were favored with concerts and yesterday afternoon the great band was at La Crosse coming here in time for the concert last evening.

This morning the band will leave for Owatonna where a concert will be given in the afternoon, and Faribault will be visited tonight. Mankato and Albert Lea are to be favored Friday and then the band goes to Iowa where it remains until the 27th when it jumps to Goshen, Indiana, and then makes a few stops in Michigan before appearing at Toronto, Canada, for a matinee and evening performance, the last day of the present month.

AMUSEMENTS

The entertainment given last evening in the opera house by Sousa and his splendid band was a musical treat of the first order. A magnificent program was rendered as only Sousa's band can render it, and the very large audience was delighted beyond expression.

Sousa's music won Winona last evening.

John Philip Sousa, the "March King," and his great band of fifty musicians was at the Winona Opera House last evening, presenting one of their world-famous concerts before a large and appreciative audience.

Sousa mingled marches and music of a popular nature with his more classic selections, and his willingness to respond to encores made the concert one of great satisfaction--the encores being Sousa's own compositions such as "Invincible Eagle," "Stars and Stripes Forever," "El Capitan," "Manhattan Beach," etc.

The program of regular numbers carried out was as follows:

- 1—Overture, "Oberon"... Weber
- 2—Cornet solo "Bride of the Waves" Clarke
- 3—Suite, "Looking Upward,"
..... Sousa
a—"By the Light of the Polar Star."
b—"Under the Southern Cross."
c—"Mars and Venus."
- 4—Soprano solo. "Card Song,"
from the "Bride Elect"
..... Sousa
Miss Elizabeth Schiller.
- 5—Welsh Rhapsody. (new)..
..... Edward German
- INTERMISSION.
- 6—Valse, "Vienna Darlings"
..... Ziebhener
(a) Air de Ballet, "The Gypsy," (new) Ganne
(b) March, "The Diplomat,"
(new) Sousa
- 7—Violin solo. Concerto
..... Mendelssohn
a—Andante.
b—Allegretto. Allegro Vivace
Miss Jeanette Powers.
- 8—Ride of the Valkyries from
"Die Walkure" Wagner

The cornet solo numbers given by Herbert L. Clarke, the violin selections by Miss Jeanette Powers and the soprano solos by Miss Elizabeth Schiller, were all excellent and added variety to the delightful program.

OWATONNA JOURNAL

MINNESOTA,

MARCH 23, 1906.

CAME, SAW AND CONQUERED

A Packed House, Wildly Enthusiastic, Greet the Great Sousa.

PROGRAM IS POPULAR ONE

Sousa Aims to Tickle the People, and Undoubtedly Succeeds.

Sousa and his famous band came Thursday afternoon. They saw probably the largest audience which ever paid first-class prices to hear a purely musical entertainment in Owatonna, and that they conquered is not to be doubted when one considers the constant and widely enthusiastic encores given them. Yet Owatonna has given better musical attractions a smaller audience and a colder reception; tho Sousa and his band deserved all they received, from Owatonna.

The Sousa band is unquestionably a great one, if not the greatest. Its ambitions, however, are purely for popularity. The great band-master and his musicians seek to tickle rather than to impress; to amuse rather than to educate. The program Thursday afternoon was a "popular" one from beginning to end; yet it could have been more popular in character. There was, perhaps, a little too much Sousa about it. The encores, consisting of Sousa's more famous marches and quicksteps, were more enjoyable than the Sousa compositions on the program. Sousa as a maker of swinging, snappy melodies is better than Sousa as a composer of more serious music. His serious pieces are rather uninter-

The great bluk of the audience was undoubtedly perfectly satisfied, however, and that, after all, was what Sousa was after. He has a grand band and is a powerful leader. There is almost as much pleasure in watching Sousa himself as in listening to the music. He is graceful, and his methods of conducting, while not at all sensational, are vividly expressive. As a bandmaster he undoubtedly towers above all others in the regard of the people of America today, and it is easy to see why.

The soloists are very satisfactory. Miss Schiller, the soprano, is not particularly fine, but the cornetist, Mr. Clarke, and the violiniste, Miss Powers, are very artistic. The latter, especially, gave a refined tone to the concert which was needed.

The wild enthusiasm, remarkable for an Owatonna audience, with which Sousa and his band were received leaves no room for doubt that a second visit of the great organization and its famous leader would cause the house to be sold out days in advance, and standing room to be at a premium.

CHICAGO POST

MARCH 12, 1906.

REJOICE IN MUSIC-DREAM.

PRODUCED BY SOUSA'S BAND.

Big Audience Fills Orchestra Hall for the Sunday Afternoon Concert—Patriotic Pieces Stir Veterans of War With Spain.

A breathless audience filled Orchestra Hall yesterday. Sousa, sparkling with medals; Sousa, the magician bandmaster, stood with his baton poised in the air. The trombones marched out and leveled their elastic instruments at the top gallery. Then, like a great wave, the volume of sound swept over the enchanted house.

Up in the 50-cent seats old men and girls were dreaming. It was a curious assortment of humanity that filled the galleries. Many a cowhide boot beat on the floor in rhythm with the music. Schoolgirls chewed gum in perfect time with the pulsations of the band.

They had come from the peach orchards of Michigan and from the towns "down on the branch" in "Indianny." They had taken advantage of the "special rates" offered by the railroads and had made their annual excursion to Chicago. It was the event they had been waiting for. Now they could go back and tell their friends they had heard Sousa's Band for the fifth time.

CALLS FORTH MEMORIES.

The music must have called forth strange memories. At the first strains of "Stars and Stripes Forever"—the piece which brought a nation to its feet during the Spanish war, a dozen veterans rose from their seats and waved their hats enthusiastically.

"Glad I wasn't too old to follow the flag up San Juan Hill," exclaimed one grizzled warrior. He was a veteran of the "Grand army."

By the time "High-School Cadets" was played hearts, as well as shoes and chins, were beating time. Far back in the gallery a middle-aged woman sat with her eyes closed. It could be seen from her dress that she was from the country. Her soiled tan jacket fitted tight around the shoulders, and her hat was what most women would have called a "fright."

WANDERS IN MUSIC-DREAM.

The music was taking her back to the world's fair year; the year that had promised so much of life and joy to her. She was wandering again—with Jack—along the blue lagoon. Jack, tanned by the suns of many summers, had tilted his hat back on his head. He looked so handsome that day—there was no one like Jack. Now they were straying down the Midway plaisance, and now they had stopped on the wooded island at the tea garden. Jack's great, freckled hand had grasped her slender one. "Mary," he said, and his voice trembled—

The music ceased. The hall was strangely silent for a moment. Then like a sudden storm at sea the applause broke. Still in a dream the audience filed out. The day looked garish now and their hearts beat not so rapidly. But, then—they had heard Sousa's Band, and it had been another "day of memories."

Eigenwillig.
Bei der Probe einer Symphonie geht
der Dirigent zu früh ein. Der Diri-
gent klopft ab: "Sie, Herr Krause, war-
ten Sie noch! Sie sind 24 Takte zu
früh!"
Nach 12 Takten bläst der Flötist wie-
der. Der Dirigent ermahnt ihn aber-
mals: "Zum Donner, oetter, Krause,
was wollen Sie denn! Sie haben ja
noch 12 Takte Pause."
Endlich ist die Reihe am Flötisten.
Der Dirigent giebt ihm das Ge-
zeichen, aber kein Flötenton erklingt.
"Krause, Krause, los!"
"Der Herr Kapellmeister, jehe mich
ich nicht!"

Milwaukee Herold

Sousa im Pabst-Theater.

Von Willy Jaffe.

Gesternabend sah ich mir Sousa an und hörte seine Militärkapelle. Es tut selbst dem rabiatesten Beethoven- oder Brahmschwärmer gut, gelegentlich mal vom hohen Roffe herabzusteigen und auf ein Stündchen sich den Reigen der leicht geschürzten Muse hinzugeben. Ich bereute meine kleine Abschweifung in's Frivole auch durchaus nicht, — besonders nicht wegen der interessanten Vergleiche, die man bei derartigen Konzerten anstellen kann. Wann wäre z. B. das Pabsttheater bei einem Thomaskonzert so vollständig gefüllt, wie es gesternabend bei Sousa der Fall war? und würde je Beethoven's „Pastorale“ oder Strauß' „Lob und Verklärung“ die Besucher der Symphoniekonzerte zu solch tumultuarischen Beifallstürmen hinreihen, wie „Hands across the sea“ oder wie ein schmetterndes Kornet solo im mtata—mtata Rhythmus. Ergo? Ergo gar nichts, denn Schlussfolgerungen lassen sich aus wantenden Vergleichen keine ziehen, weshalb ich mich schleunigst auf weniger gefährliches Gebiet begeben werde. —

Sousa hat, wie seit Jahren, auch in dieser Saison eine vorzüglich geschulte Kapelle. Präzision ist der am meisten ins Auge fallende Faktor. Präzision begreift, außer straffem Rhythmus, seine musikalische Abstufungen (Schattieren) und technische Fertigkeit in sich. In all diesen Punkten leisten Sousa's Leute Vortreffliches. Der Schwung und die Eleganz, mit welcher die Märsche ihres Dirigenten gespielt werden, ist so universal bekannt, daß kaum ein Wort darüber verloren zu werden braucht. Aber auch in dem Vortrag von Kompositionen anspruchsvolleren Genre's behauptet Sousa's Kapelle seine Stellung. So wurde gestern z. B. Weber's „Oberonouvertüre“, Ger-

man's „Welsche Rhapsodie“ und Wagners „Walkürenritt“ mit gutem musikalischem Verständnis und schöner Tongebung wiedergegeben. Eine Suite von Sousa „At the King's Court“ erwies sich als ein sehr gefälliges und geschickt gemachtes Musikstück. — Der Solisten waren drei. Fräulein Elisabeth Schiller zeigte in dem „Card Song“ von Sousa schön stimmliche Mittel, einen hohen und gutgeschulden Sopran von großem Umfang, wenn auch nur mittelmäßiger Kraft.

Herr Herbert Clark, Solokornetist, blies eine eigene Komposition „Bride of the Waves“ mit erstaunlicher Brauour. Sein prächtig reiner Ton und große Fertigkeit stempeln ihn zu einem Virtuosen erster Güte. Fräulein Jeanette Powers, Violinistin, zeigte ebenfalls schöne musikalische Begabung und virtuose Behandlung ihres Instrumentes. Sie spielte das Andante und Finale des Mendelssohn'schen Violinkonzertes sicher und mit sauberem Ton und durfte sich eines wohlverdienten Erfolges erfreuen. Wie üblich bei Sousa's Konzerten, regnete es Dreingaben. Ich erspare mir ihre Aufzählung.

Abendpost Leader

DES MOINES, IOWA.

MARCH 26, 1906.

Sousa im Stadt-Theater.

Sousa hat, wie seit Jahren, auch in dieser Saison eine vorzüglich geschulte Kapelle. Präzision ist der am meisten ins Auge fallende Faktor. Präzision schließt, außer straffem Rhythmus, feine musikalische Abstufungen (Schattieren) und technische Fertigkeit in sich. In all diesen Punkten leisten Sousa's Leute Vortreffliches. Der Schwung und die Eleganz, mit welcher die Märsche ihres Dirigenten gespielt werden, ist so universal bekannt, daß kaum ein Wort darüber verloren zu werden braucht. Aber auch in dem Vortrag von Kompositionen anspruchsvolleren Genre's behauptet Sousa's Kapelle seine Stellung. So wurde gestern z. B. Weber's „Oberonouvertüre“, German's „Welche Rhapsodie“ und Wagner's „Walkürenritt“ mit gutem musikalischem Verständnis und schöner Tongebung wiedergegeben. Eine Suite von Sousa „At the King's Court“ erwies sich als ein sehr gefälliges und geschickt gemachtes Musikstück. — Der Solisten waren drei. Fräulein Elisabeth Schiller zeigte in dem „Carb Song“ von Sousa schön stimmliche Mittel, einen hohen und gutgeschulden Sopran von großem Umfang, wenn auch nur mittelmäßiger Kraft.

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SOUSA BAND CONCERT—

Compared with the overflowing audiences that the name of Sousa was sufficient to draw to the Auditorium two and three years ago, the half filled house of last night would be counted a small audience. But the inclement weather did much to keep people away, and in the face of this condition the attendance was encouraging. No fault can be found with the graceful „March King“ or his band. Sousa still exerts that splendid discipline over brass and cymbal that has elevated band music to its highest plane; the performances are not lacking in inspiration nor the programmes in popular variety. Everything that makes for enthusiasm and melody is provided, and if the vogue of Sousa has waned a trifle, undoubtedly there will be a redivivus. The man who maintains such an excellent organization of musicians and who has composed such entrancing pieces as „Stars and Stripes Forever,“ „Hands Across the Sea,“ „El Capitan“ and other marches that accelerate the heartbeats is too precious an exhilarant to be discouraged.

The numbers on last night's programme were varied enough to please everybody, but it was Sousa's own compositions with their melodious swing and stirring rhythm that enthused the audience. With the exception of an entertaining suite, „The Last Days of Pompeii,“ and the new Sousa march, „The Diplomat,“ these selections were given for encores. And despite the smallness of the audience, the „March King“ was generous in responding to encores. Seven numbers by the band were listed, but the encores were so numerous that seventeen or eighteen numbers were given, besides the cornet solos by Herbert Clarke, the singing of Elizabeth Schiller and the violin playing of Jeanette Powers. Marches, patriotic airs and rag time followed classical selections with democratic freedom. Play a popular air with the Sousa inspiration and precision, and who is there among the severest of critics who can conscientiously declare it is not art?

Among the new pieces was the „Welsh Rhapsody“ by Edward German, a vigorous and varied bit, and „The Gypsy“ by Ganne, which was full of musical imagery. Sousa's new march, „The Diplomat,“ does not, on first hearing, seem to strike the height of his other successes but it has a rousing air and is full of clash. Sousa's perfect control over his musicians was clearly evinced in the splendid rendition of „The Ride of the Valkyries,“ from Wagner's opera.

Elizabeth Schiller, the soprano, created a very favorable impression. She has a voice that is clear, strong and sympathetic. Jeanette Powers proved herself a skilled performer on the violin.

TRIBUNE

SOUSA AND "HIS BAND"

THEY CAPTURED A BIG CROWD
AT THE BROADWAY THEATRE
FRIDAY EVENING—SOME FA-
VORITE NUMBERS—THE EN-
GAGEMENT OF AL. H. WILSON
NEXT WEEK AN IMPORTANT
ONE.

Sousa has come and Albert Lea was no exception to the rule for the maestro and his great band conquered all who saw and heard them, and yet one wonders how inanimate instruments, the creations of man, can be compelled to emit such entrancing sounds, and harmony is the basic principle of it all. There was a large crowd present at the concert Friday evening, the spacious Broadway theatre being well filled, except for a row or two in front and it was thought they would be too close to the stage for an entertainment of the character given. It was an appreciative audience and the band as well as the soloist and violinist were liberal in responding to encores, there being persistent demands at the close of each number. A great variety of music was given from the classical to rag time and one of the most pleasing in the entire program was "Everybody Works But Father," with all the variations imaginable. Still, the piece de resistance was the "Stars and Stripes Forever," and the audience was enthusiastic in applause.

The vocal soloist, Miss Elizabeth Schiller, an American girl who does not find it necessary to tack some high-sounding foreign name to be appreciated, has a wonderfully sympathetic voice and she sang with excellent effect, responding to an encore and proving herself an artist in every sense of the word. Miss Schiller has an elegant stage presence and from the first established herself in the good graces of the audience.

Miss Jeanette Powers, the violinist, created a storm of enthusiasm with a selection from Geloso, but when she responded to the persistent demand for another selection she won all hearts by giving Schubert's beautiful "Serenade," and at times there was a hush in the big room that was almost oppressive, the only sound being the strains of the violin and the weird intoning of a harp, the latter in a tone only just audible. The crowd demanded more from Miss Powers and she returned and gave a lively piece that sent the blood to tingling through the veins, Miss Powers is a Decatur, Ill., girl, and although still quite young has attained a high place in the musical world. As a child she showed wonderful talent as a violinist, and later while studying in Europe won the plaudits of her instructors and the critics for her wonderful skill. She is a modest, unassuming girl for all the honors she has won, and it is a treat of rare pleasure to meet her. Mrs. J. P. Hurley had known Miss Powers as a school-girl friend and enjoyed a renewal of the acquaintance during her stop here.

MASON CITY, IOWA

MARCH 26, 1906.

Gazette

The band closed the entertainment with a selection from Wagner and it was truly Wagnerian, being the "Ride of the Valkyries" from the grand opera, "Die Walkure." The audience would willingly have remained to have heard more but over two hours had the entertainment been in progress and all good things must end and the curtain was rung down amid a loud outburst of applause.

Time has dealt kindly with the great bandmaster since last he was here and his company of players seems even better than at that time, although it is largely a matter of sentiment and opinion, but one could scarcely see where the present entertainment could have been improved upon. There were many from outside the city present to hear the great artists and it is a safe guess that none went away disappointed with the manner in which they were entertained. It is salutary to have such concerts in a community and gives ordinary people a taste of the best in any particular line.

The great Sousa and his band delighted nearly a thousand people at the Wilson opera house Saturday night. There were fifty-six men in the band and they played with a spirit and finish that thrilled everybody. The assistant soloists, Herbert L. Clarke, corneter, Miss Elizabeth Schiller, soprano and Miss Jeannette Powers, violin were also excellent. It was a rare musical delight in every feature.

WHAT CHEER, IOWA, MARCH 27, 1906.

PATRIOT

Charles City Iowa

A packed house upstairs and down greeted Sousa, the "March King," and his peerless band at the opera house this afternoon. A brilliant program was given, and it was received with the most hearty applause. The band numbers about fifty artists aside from three soloists. The pieces rendered were all of the highest class, from Rossini, Ziehrer, Ganne, Wagner, and a large number of Sousa's own composition. The organization is under the most perfect control of the leader, and each number was rendered with such verve and complete enthusiasm that everyone in the audience was captivated. A cornet solo by Mr. Clarke and a soprano solo by Miss Schiller were especially well rendered. Nearly every number was encored, and all of the numbers given by the full band were excellent and perhaps the finest music ever heard in this theatre.

The company arrived from the north on a special on the Central at noon and leave at 5:40 on a special on the Milwaukee for Mason City, where they play tonight.

Sousa.

The largest matinee crowd ever congregated in this city heard the concert by Sousa's band at the Masonic opera house Monday afternoon. It is seldom that such a high class attraction appears in towns of this size, and the character and reputation of Sousa, aided by strenuous advertising brought out the crowd in spite of bad weather.

The music was all that was expected and the audience so well satisfied that they found little fault with the mud, slush and general discomfort.

As an orchestra leader Sousa is graceful, unobtrusive and quiet, yet masterful and commands his audience as well as the performers.

The fact that over four hundred people from surrounding towns, including Sigouney, Montezuma, Deep River, South English, Keswick, Thornburg, Gibson, Barnes City, White City, Tilton and several other towns came to hear the concert is proof that Sousa's reputation is well known here and that people can be attracted to a really high class musical entertainment.

The schools and many of the business places of the city were closed for the afternoon and What Cheer people turned out en masse.

Gazette

"SOUSA AND HIS BAND" GAVE SPLENDID PROGRAM

"March King" Wins New Friends in
Cedar Rapids—Program of
Rare Merit is Heard.

If anyone in the great audience at Greene's last night were asked what part of the program he enjoyed more than another, he would probably reply with the slang expression, "The whole shooting match." It was one of the very best musical programs ever presented to a Cedar Rapids audience, but that is accounted for by the fact that the stage was occupied by "Sousa and his band." There is more real music in one evening of Sousa or one of the grand opera which Cedar Rapids recently enjoyed than there is in all the so-called comic operas that ever can be written. The audience last night was musical. Every auditor caught the spirit of the great bandmaster and gave enthusiastic approval to every harmony. It was a Sousa program and therefore it appealed strongly to the audience, for no music so thrills an assemblage as the Sousa marches and their variations. It was a versatile program, combining the classic and the popular. Weber's delicious "Oberon" and Wagner's "Ride of the Valkyries" were classic gems faultlessly rendered. The suite "Looking Upward," was a delightful trio of enrapturing melodies; the "Welsh Rhapsody" (Edward German), combined a series of harmonies that drew unstinted applause, and Sousa's new march "The Diplomat" caught the fancy of the big audience. The popular airs came in the encores, generous in number and of the kind that irresistibly appeal to all the musical sentiment in the human breast. Who ever heard "El Capitan," or "Dixie," or "Stars and Stripes Forever," or "Nearer, My God, to Thee," more beautifully, magnificently rendered? The great band was hardly able to play the first measure of "El Capitan" and "Stars and Stripes Forever" ere a spontaneous outburst of enthusiasm from the audience greeted the band and its leader. Sousa has written many beautiful compositions, but none thrill and inspire as do the two above noted. One of the gems of the encore numbers was "Everybody Works but Father." In this Sousa has shown how a simple little

tune can be worked out into a melodious structure, portraying at the same time all the humor contained in a doggerel.

The solo numbers on the program possessed the same high order of merit as did the band numbers. Herbert L. Clarke, the cornetist, than whom his equal has seldom been heard, gave "Bride of the Waves" in a manner that betokened his complete mastery of the instrument. The encore number, a sextet from "Lucia" was equally enjoyable. The vocalist was Miss Elizabeth Schiller, is of charming presence and a peculiarly sweet voice. Her rendition of the "Card Song" from Sousa's "Bride-Elect" was pleasing. Miss Schiller responded with the expressive "Light of My Love." The violiniste, Miss Jeanette Powers, won instant favor by her artistic rendition of the "Concerto" from Mendelssohn, but if such rendition was pleasing, her encore number, Schubert's "Serenade," captured the audience completely. The exquisite beauty of the "Serenade" was interpreted with sympathetic expression, and won for the talented artist applause that was as genuine as her own ability.

A feature of the evening's program was the rendition of the the band of the Valse, "Osculation," written by Mr. T. B. Boyer, the well known local composer. Mr. Boyer himself led the band during the rendition of the number. Of course it was played in faultless style, and both the author and its interpretation were given an ovation.

CEDAR RAPIDS REPUBLICAN

IOWA.

MARCH 27, 1906.

Sousa and His Band.

"Men of Harlech; flags are streaming;
Hostile arms in sunshine gleaming;
All the air with shouts is teeming;
Forward to the fight."

That maestoso, staccato passage from the famous old Welsh song was one of the finest things in the magnificent concert given by Sousa and his band at Greene's last night, and when the number was ended, the audience applauded again and again. The Welsh rhapsody by Edward German was something wholly new and it was easily one of the best numbers on the program.

"Sousa and his band" is a term used advisedly. The band is big and great but Sousa is the greater. A little grayer, perhaps the circumference of the bald spot on the back of his head is a little larger, but the same model of insouciant grace, the same daintily gloved hands, now coaxing ripples of melody from the clarionets, the bigtrumpets fill the air with the bigtrumpets fill the air with majestic music. The same good-nature about encores, also. Every number was encored, some of them twice, and the program was made very lengthy by the enthusiasm of the big audience, graciously responded to by the man who has given the great American public more of the music they really enjoy than any other man in the world.

It was strictly a Sousa concert. Most of the compositions on the regular program were of his own creation as also were most of the numbers played as encores. Weber's delightful overture "Oberon" was followed by a magnificent cornet solo by Herbert L. Clarke, and after he had responded to an encore, came a suite "Looking Upward," by Sousa. Miss Elizabeth Schiller's soprano solo, "Card Song," was from Sousa's "Bride-Elect" and the march in the second part of the program, "The Diplomat," was a fine new and stirring bit of music. The encores included "El Capitán," "Dixie Land," "Hands Across the Sea," "Nearer, My God to Thee," and many others.

The work of the band seemed to be

even better than it has ever been before. There was an exactness, an absolute precision, a delicacy of light and shade, and a general spirit de corps that was a delight even though one is in the habit of expecting perfection from this glorious aggregation of musicians.

Miss Jeannette Powers played the Mendelssohn concerto well and responded to an encore with "Schubert's Serenade," exquisitely interpreted and executed.

The Valse "Osculation," composed by Mr. T. B. Boyer of this city was played by the band in faultless style and it proved a fine bit of composition, one of the most enjoyable numbers of the evening. Mr. Boyer himself led the band during the rendition of this number and proved a most capable and efficient director.

MANKATO FREE PRESS

MARCH 17

SOUSA PACKED THE HOUSE.

There is Something in a Name; Fine Musical Entertainment.

John Philip Sousa, and his big band have come and gone. "Shakespeare says there is nothing in a name," but time has reversed the truth of that proverb. The name of "Sousa" packed the house as no other like organization in America can do. Is it because he is the best? Well, the public think he is, and there is nothing that succeeds like success. His musicians are all first-class in fact the personnel of his organization perhaps has no equal in this country, and as a director of popular music Mr. Sousa is a pastmaster, but when it comes to the classics, there is where the much-talked-of John Philip fails to touch soul to soul with the great masters. He cannot comprehend the tone poems of Rossini, the dramatic intensity of Donizetti or the wild fancies of Wagner. The overture to "William Tell" was played musically correct, but the inspiration that fired the soul of Rossini was lost, it was colorless; the crescendos were simply loud music, not swelling intensity of the theme. The sextet from Lucia was drabby and monotonous; this most beautiful number has a dramatic significance; in the opera it is the climax of a scene that has few equals in lyric drama, as played today it was Sousa's sextet, not Donizetti.

Miss Elizabeth Schiller sang well, she has a voice of good quality, and even from top to bottom with no note in the entire range that jars upon the ear.

Miss Jeannette Powers and her violin made a pretty picture. Miss Powers has the soul of an artist. In her first number, "Caprice Slave," she played with ease and correctness of tone that was most satisfying, her execution was not labored, at all times she showed herself master. She was heartily recalled and played for an encore that most sad and beautiful of all compositions "Schubert's Serenade." Poor Schubert what irony of fate that he should compose a melody that has made thousands of dollars for publishers, a composition that has received the applause of the round world, and has beguiled the millions of their tears; that he should have died of hunger in a garret forgotten by the world, but his music is immortal, and from his sad heart he speaks to us in softest tones. Yes, we have heard you Schubert, at last we know your sad story, and we pay to your memory the tribute of our tears.

After all it was not so far from what Sousa gave us a fine entertainment and Mankato is richer in art since he came among us.

E. A.

MAQUOKETA, IOWA, MARCH 27.

The incomparable Sousa and his matchless band, composed of the best artists the world has produced, held the audience at the Grand spellbound this afternoon. The liberal program of nine numbers was, by encores, generously increased to twenty, and the audience craved more. All of the soloists were fine, but Miss Jeannette Powers, with her violin, certainly captured the audience—at any rate it was hers after she answered a baby's interruption with a good-natured smile. Those who attended heard the best in this or any other land, and feel grateful to Manager Pain for the opportunity.

Sentinel

GOSHEN TIMES

SOUSA BAND PLEASSED

GREAT BAND MASTER GAVE
MOST ENJOYABLE PROGRAM.

Some of His Own Selections, Including His Newest March "The Diplomat" Enthusiastically Received.

The concert at The Jefferson Wednesday afternoon by Sousa's band was heard by half a house, but many of these had come from out of the city. The audience, although not large, was representative. Every number on the program was greeted with hearty encores and the band's leader always responded promptly. The band, which is more orchestral in its organization than military, gave one number embracing four selections, of Sousa's composition, that was beautiful. It was far out of the line of his other compositions and was truly artistic. It is as the "March King" that Sousa became famous and his marches Wednesday afternoon were wildly applauded. His new march, "The Diplomat," is a splendid one, but similar to his other marches. He played "The Stars and Stripes," and "Manhattan Beach" marches with all the old time vigor, swing and spirit.

The program was enlivened throughout with original renditions of "Everybody Works But Father," and, "I Don't Know Where I'm Going, but I'm on the Move."

The soprano accompanying the organization is a professional singer of considerable reputation. She has a beautiful voice, sweet and perfectly under control, showing great flexibility. Her articulation was fairly distinct and her tones clear, round and strong.

The lady violinist is a professional musician of considerable ability.

Sousa stated that The Jefferson theatre excelled any other he had ever played in for acoustic properties, being an ideal band auditorium.

John Phillip Sousa and His Band.

On Tuesday afternoon crowds of people flocked to the opera house long before the tickets were sold and stood in line for an hour, waiting for entrance to hear this grand and rare musical treat. Promptly at two o'clock, Sousa's concert began with Weber's delightful overture, "Oberon" which was followed by a most pleasing cornet solo by Herbert L. Clark. Then came a suite "at the King's Court" by Sousa. The encores included "El Capitan," "Dixie Land," "Nearer My God to Thee," "Stars and Stripes Forever," "Everybody Works but Father" and many others. Miss Elizabeth Schiller, soprano soloist, charmed the audience with her wonderful vocal powers and beautiful tone production. Her sustained tones were particularly pleasing, being as unwavering and true at the end of the phrase as at the beginning. The acme of her art was shown, however, in the singing of the exceptionally high tones, which were placed exquisitely and sung with perfect ease. Her singing gave the audience the impression of rare cultivation and splendid natural ability.

The Welsh Rhapsody by the band was something new and very fine.

Miss Jeannette Powers, the violinist, fairly captivated the audience with her playing. She responded to an encore with "Schubert's Serenade" which was exquisitely interpreted and executed, calling forth words of the highest praise and comment.

Sousa and his band are known from coast to coast. He is a model of grace, and with his daintily gloved hands, holding the baton, he directs this glorious aggregation of musicians in a most wonderful manner coaxing ripples of melody from the clarionets while the big trombones fill the air with majestic music. This man has given the great American people more of the music they really enjoy than any other man in the world.

WILLOW GROVE PARK

Opens May 26th, 1906

ANNOUNCEMENT OF BANDS AND ORCHESTRAS ENGAGED



SOUSA



HERBERT

DAMROSCH

and the New York Symphony Orchestra

May 26th to June 16th

ARTHUR PRYOR and His Band

June 17th to July 7th

VICTOR HERBERT'S Orchestra

July 8th to August 11th

SOUSA AND HIS BAND

August 12th to September 3d



PRYOR



DAMROSCH

ENQUIRER

GREAT IN HIS WAY IS SOUSA.

That John Phillip Sousa maintains his hold upon the music-loving people of this city, was well evidenced at his last evening's concert, given at the Post Theatre before a large and fashionable audience. The famous bandmaster is not a stranger to the people of this city, but it is safe to say that his popularity here has grown to such an extent, since his last visit that his latest reception was most flattering, but only what he deserved, for Sousa has given the American people his life's work and in so doing has equaled the lauded masters abroad in his attempt to win fame as a musical leader.

The program rendered by the great band last evening was inspiring to say the least and it was the undivided opinion of all authority whose pleasure it was to attend the concert, that Sousa's music surpasses that of all other musical organizations which have been heard in our city. Aside from a small army of musicians Sousa gives his entertainments a perfect touch of refinement by introducing several soloists. Probably the most striking number on the program was the soprano solo, "Card Song," from "The Bride-Elect," by Sousa, rendered by Miss Elizabeth Schiller, a young lady who can aspire only for grand opera. With a perfectly trained voice as sweet and melodious as the singer is beautiful, she simply captivated her critics and favored by responding to one encore.

Miss Jeanette Powers furnished the eighth number, a violin solo, Concerto Mendelssohn (a) Andante, (b) Allegretto, Allegro Vivace, and only once again establish her reputation as an artist of ability. A cornet solo, by Mr. Hereert I. Clarke was also one of the popular numbers rendered.

To close we say, Sousa merits all the praise given him, for he entertained where other directors have failed, though we be but a small, unrecognized body of music people.

Bay City Tribune

 * THE STAGE. *

For over two hours yesterday afternoon a large audience in Washington theater enjoyed a concert by Sousa's band. The veteran conductor was never in better humor and he gave a varied program that partook of classical and popular selections, with a decided preference for the latter. There was variation enough to suit the most exacting and from start to finish music lovers were delighted, the audience being one of the most enthusiastic that has filled the theater in years. And Sousa apparently never tired of giving his auditors encores, one piece following another with rapidity that made the afternoon seem all too short. The program was not adhered to strictly, especially in the second part, when a pleasing innovation was introduced, and Sousa offered first "And the Band Came Back," followed by "Everybody Works but Father," with variations, so splendidly rendered that the instruments seemed fairly to talk. Then came "I Don't Know Where I'm Going, but I'm on the Way," "Manhattan Beach" and others, which captured the audience and brought forth rapturous applause. The closing number was "Ride of the Valkyries," from Wagner's "Die Walkuere." Incidental to the program was a cornet solo, "Bride of the Waves," by Herbert L. Clarke; soprano solo, "Card Song," from Sousa's "Bride Elect," by Miss Elizabeth Schiller, and a violin solo, "Caprice Slave," by Miss Jeannette Powers, the numbers being well received and encores being given. The concert was a rare treat and enjoyed by every one present.

pared

SAGINAW NEWS

SAGINAW, MICH.,

MARCH 30, 1906.

Herald

A representative audience of Saginaw's music loving theater-goers called for standing room at the Academy of Music Thursday evening upon the visitation of John Philip Sousa and his band. It was a program delightfully selected and artistically executed. Of the many bands that have been heard here there have been few that have matched Sousa in the musical production and as a leader, magnetic and inspiring. Sousa stands alone. The lithe, swaying body, the alert and active energy as he leads his musicians to strong attack, the appealing heart to

heart manner in which he draws forth the sweet and softened strains from his sixty performers and the easy assurance which he leads his great band through the well known passages, mark the graceful Sousa as the leader inimitable. "Oberon" the overture brought a hearty response from the audience and quickly "El Capitan" rang out amid a burst of applause from the audience. And in a measure his encores, which were numerous and generous, proved some of the most delightful numbers of the evening. They were in a majority Sousa's own and that with the added charm of his leadership made them doubly pleasing. As encores "Dixie Land," "Nearer My God to Thee," "Stars and Stripes," "Manhattan Beach," "Everybody Works But Father," "I Don't Know Where I'm Going, But I'm On the Way," were all worth the hearing. One of the best performances of the evening was the cornet solo "Bride of the Waves," by Herbert L. Clark, who is a master of that instrument in tone and execution. Sousa also has with him two soloists, Miss Elizabeth Schiller, vocalist, and Miss Jeannette Powers, violinist of unusual talent. Miss Schiller was heard in the "Card Song" from the "Bride Elect" and her clear high soprano voice was a treat to artistic music lovers. She responded to an insistent encore with "Lovellight of My Heart." Miss Powers offered a concerto by Mendelssohn as her first number and she proved herself a most pleasing violinist. Her response to an encore brought Schubert's "Serenade," a number which evoked as enthusiastic a response from the audience as her first number. "The Ride of the Valkyries" from "Die Walkuere" was the band's offering in closing. It was a truly artistic rendering

of a great theme and a fitting finale for a band concert that has had no peer in Saginaw.

Sousa Still Holds the People's Hearts.

Brilliant as ever, John Philip Sousa's band was the attraction at the Academy of Music last night. It was his first visit to Saginaw in many years, and the Sousa worshippers were out in force. Needless to say, enthusiasm was in order throughout, although, perhaps, the organization hardly commands the same popularity that it did in the early days of its career. When Sousa selects as his first encore the "El Capitan" march, it brings back refreshing memories of a decade back and at the same time gives one a curious impression that the peerless bandmaster has failed to keep pace with the times. But, howsoever that is, it is still true that no band organization has ever displaced, or even rivaled, Sousa's in the affections of the public. Never did its position seem more secure than at present.

The program was three parts Sousa and three parts classical, with the emphasis on Sousa. "El Capitan," "Manhattan Beach," "The Diplomat," "The Bride-Elect," were among the many Sousa marches rendered with all the brilliancy and eclat of his expert and carefully drilled musicians. Whether the piece was Wagner's "Ride of the Valkyries" or "Everybody Works But Father," the same forcefulness and mastery were exhibited. Sousa never does anything carelessly, although his manner is the perfection of careless grace and ease. As a band leader Sousa is quite unequalled, and the exertion of his quiet, potent personality is a never ending source of admiration to his audience.

The first number was an overture from Weber's "Oberon," which was deftly and skilfully played, and it was followed by a cornet solo by Herbert L. Clarke. The selection was "Bride of the Waves" and gave ample opportunity to the soloist to display a beautifully pellucid and penetrating tone. It was given a rousing encore. Then came a Sousa suite in three parts—"Looking Upward," "Under the Southern Cross" and "Mars and Venus," all of them spirited, vigorous, even martial in quality. Miss Elizabeth Schiller, the soprano soloist with the band, gave an excellent rendering to "The Card Song," from Sousa's opera, "The Bride-Elect," and "A Welsh Rhapsody," introducing the ancient "Men of Harlech" air, followed.

The second part was opened with "Vienna Darlings," a valse by Ziehrer, in which the brass of the organization was heard to great advantage. An air de ballet called "The Gypsy," and Sousa's "The Diplomat" march were the following numbers. Miss Jeannette Powers, who is a violinist of rare quality, was heard in a Mendelssohn concerto and in Schubert's "Serenade," and in both completely won her audience with her masterful work. The program closed with Wagner's "Ride of the Valkyries" from "Die Walkuere," which, in many respects was the most powerful and compelling rendition of the evening.

Detroit News

MARCH 31, 1906.

Free Press

Sousa Receives Ovation.

There was every evidence in the Lyceum theater Friday afternoon that Sousa is a name with which to conjure when an audience that filled the theater greeted the return of the famous band master and his excellent organization with so much enthusiasm that the program was tripled in length.

Mr. Sousa looks today much as he did a decade ago, when the whole country first flocked to hear the "march king" and his famous military band's rendition of his own stirring marches and two-steps. There is a hint more of gray in the black beard and a little more thinness about the temples perhaps, but the erect military figure and the Sousa precision and quickness of conducting knows naught of the passage of time.

The program was a judicious mixture of the better class of music and the light and popular. Several of Sousa's new compositions were played and for encores marches were given with great liberality. The band gave an imitation of Lew Dockstader singing "Everybody Works but Father" that was exceedingly humorous and was recognized in much laughter and applause.

The soloists were two charming young women—Miss Elizabeth Schiller, a pleasing soprano, Miss Jeanette Powers, a talented violiniste, and Herbert Clark, the well-known concert virtuoso, who has been with Mr. Sousa for many years. Miss Powers was presented with several handsome bouquets and had to respond to a double encore.

APPLAUD LIVELY AIRS

Large Audience Enthusiastic-
ally Greet's Sousa's Band.

MANY ENCORES ARE DEMANDED

Celebrated Marches of Ten Years Ago
Received With Favor—Program
Varies From Classical to Up-to-
Date "Coon" Song—Newer Selec-
tions Alive With Dash and Swing.

John Philip Sousa and his band made a flying visit to Detroit yesterday afternoon, and were accorded an enthusiastic reception by a large audience at Lyceum theater. In its rendition of a long and carefully selected program the band acquitted itself in the masterly manner which has won it a world-wide reputation. The very name of Sousa is suggestive of all that is best in band music, and everything about yesterday afternoon's concert was fully up to the celebrated composer's standard.

Every number was enthusiastically encored, and Mr. Sousa was very generous with his responses, playing at least one, and sometimes as many as three extra numbers. The celebrated Sousa marches were largely employed as encore numbers, and, in the course of the afternoon, more than half a dozen of the more popular ones were rendered. The enthusiasm which greeted these stirring selections, several of them more than ten years old, was a flattering tribute to the composer.

The program included a varied assortment of numbers, from the most celebrated compositions of classical music to the up-to-date "coon" song. Mr. Sousa introduced a number of his own compositions, other than the well known marches, and all were well received. His newest march, "The Diplomat," was part of the program. This march lacks none of the melody, rhythm and vibration which won popularity for the composer's earlier works of a similar character, and is well worthy of a place in the class with "Stars and Stripes Forever," "El Capitan" and "Manhattan Beach."

The band was ably supported by three soloists, all of whom met with a cordial reception. Herbert L. Clarke, cornetist, rendered "Bride of the Waves," one of his own compositions, and was well received. Miss Elizabeth Schiller, soprano, was in excellent voice, and her rendition of the "Card Song" from Sousa's "Bride-Elect" was most pleasing. Miss Jeannette Powers, violiniste, played Geloso's "Caprice Slave" with rare expression, and for an encore gave a remarkably beautiful rendition of Schubert's "Serenade."

TIMES

John Philip Sousa and his band were at the Lyceum theater Friday afternoon, presenting a program including classical as well as the popular selections. There were three soloists, Herbert L. Clarke, cornetist; Miss Elizabeth Schiller, soprano, and Miss Jeanette Powers, violiniste. Mr. Sousa introduced a number of his own compositions, other than the well known marches, and all were well received.

DETROIT,

Abernd-Post

MARCH 31, 1906.

MICHIGAN,

ANN ARBOR NEWS

SOUSA--AS VIEWED BY OUR "CRITIC"

Das Sousa-Conzert im Lyceum.
 Derselbe alte Sousa, dieselben Fi-
 nessen und Faren, dieselben Effektha-
 schereien beim Dirigiren ohne die man
 sich ihn nicht denken kann. Nur eins
 hat er abgelegt, — die vielen Medail-
 len, deren eine einzige, einem beschei-
 denen Beilichen gleich, seine Brust
 schmückt. Das Programm bunt durch-
 enander gewürfelt, dem amerikani-
 schen Geschmack Rechnung tragend, von der
 erhabenen Oberon - Oubertüre, bis
 zu dem flachsten Negergedudel. Die
 Kapelle ist nach wie vor eine unver-
 gleichliche, die uns nur häufig, wenn
 die Künstlerschaft der Dressur Platz
 machen muß, aus ihrer Sphäre gerückt
 erscheint. Herr Sousa zeigt weniger
 als irgend ein anderer Dirigent mit
 seinen Da Capos, wovon es ihm auf
 eine Handvoll mehr oder weniger nicht
 ankommt und deren er in seiner Ge-
 berlaune mehr bescheert, als Nummern
 auf dem Zettel stehen. Neu war uns
 Herr Sousa als Componist von Pro-
 gramm - Musik. Sousa ist und bleibt
 der Marsch - König par excellence,
 wemgleich seine neueren Sachen bei
 Weitem keinen Vergleich mit den äl-
 tern aushalten, mit welchen er solch'
 Furor in Europa machte. Von den
 Solisten ist der Konzertkünstler Her-
 bert L. Clarke ein Phänomen, wie es
 wohl wenige in diesem Lande giebt.
 Seine Virtuosität grenzt geradezu an's
 Fabelhafte. Weder die Sängerin Fr.
 Schiller noch die Violinistin Fr. Pow-
 ers, leisteten Hervorragendes. Der
 Besuch hätte gestern Nachmittag bei
 Weitem besser sein dürfen.

Jim Hennissey said—but, of course,
 you don't know Jim—but Hennissey
 said, anyway, that when he heard the
 strains of martial music it always made
 him feel like seizing a musket and shoot-
 ing somebody. The wonder is then
 that a person was left alive last even-
 ing in University hall.

Sousa was there'—and oh, what a
 Sousa! Aint he the candy man
 though? Can't he do the good thing
 in music so you and I and Tom, Dick
 and Harry and some of the other good
 fellows who don't know a treble clef
 from a tuning fork will sweat our collars
 down and find our breath coming in
 short pants with sheer enthusiasm.

Why, Sousa is the mesonerist of
 inanimate things. With a frail baton
 and a white gloved hand he manipu-
 lates musical vibrations as handily as a
 Tammany man does an election. He
 points a finger suddenly at the bass
 drum and it—booms; curls in his little
 finger and snatches fifteen yards of
 ripping calico from a trombone; gives
 a side twist and toss and the big tuba
 belches up an-mu-ta-ra-rah that makes
 the rafters shiver. And while the big
 horns and the little horns and the drums

and the harp and the tambourine give obeisance to every motion the ladies in the audience have both ears unfurled and their mouth open for the music; but with their eyes taking in Sousa's figure. His rear elevation, as the architects would term it, is more symmetrical than the dome on a state house. His is the well set up figure and good to look at.

The program was so well balanced and so diplomatically selected that everyone was as pleased as if they had arranged it themselves, and that is saying much, for everyone demands to be pleased by a band concert. But if the program had been faulty no one could have objected. The bandmaster was so ready with his encores as a kid whistling, and, of course, a deal more pleasing. With the encores came El Capitan, King Cotton, Dixie Land, Manhattan Beach, Everybody Works but Father, and that superlatively ripping, patriotic thing that lines up right along side the Star Spangled Banner—The Stars and Stripes Forever.

The southern airs, indeed, caused us all to look away—look away, way down south in the land of cotton. The cot-

(Continued on Eighth Page.)

ton lint was in the air, the magnolias were in bloom, and on the levee a cakewalk was seemingly in full swing—dark coons a prancing, bright eyes a dancing—yes, it was all there and Sousa cakewalked a little himself while he led. And when it came to Manhattan Beach the seductive cherry could be seen rolling languidly in the depths of the amber drink that made Manhattan famous. But this was offset by a rendition of "Nearer My God to Thee," so perfectly imitating a church organ that several old rounders had to leave for fear the passing of the plate and the collection would follow. Sousa's idea of "Everybody Works but Father" is probably the drollest and funniest thing ever done in music. The smell of soapy steam and the swash of and rub of Sister Ann's tub, little Willie's Herculean swats with the ax, and the grumble of the old man—and, yes, even the smell of his pipe of clay were woven in with appropriate colorations.

Sousa was the whole show, to be sure, but all the same there were three mighty fine side shows that would be highly consolling if one couldn't secure standing room at the main performance. Mr. Herbert L. Clark, with his cornet, Miss Elizabeth Schiller with her voice and Miss Jeanette Powers with her violin were a trio that, while possibly not beating the band, yet held it neck and neck for several rods of the road.

Down the bell of Clarke's cornet must lie the land where good things happen and reverberant zepthers floated out to us spun finer than the floss with which a humming bird cleans its teeth. And Miss Schiller understood that many of us wished an opportunity to fortify our souls with one real song before we laid aside our human interest for the May festival. And there was fully a working majority present who would willingly hand Miss Powers the key to their heart in thankfulness for giving us Schubert's Serenade before we say farewell forever. Anyone who thinks that was not enjoyed better call for a vote. Guess the show of hand would hold 'em a while.

Anyway, all through and through, and up and down, and back and forth, the evening was as exhilarating as one's first trip to the circus and it must delight us all to find we have not grown too critical and too callous to enjoy a real good thing.

Encore, encore Mr. Sousa, encore, si vous plais.

NEW YORK, MARCH 28, 1906.

Telegraph

MISS HELEN SOTHERN.



She is in "The Free Lance," the New Sousa Opera, which opened in Springfield, Mass., Monday Night.

HARRIS PAYS TEN TO NEGRO ORATOR

Theatrical Men Skylarking After (Performance of "The Free Lance" Discover African Webster.

LOOKED LIKE JOKE AT FIRST

(Special Dispatch to The Morning Telegraph.)

SPRINGFIELD, March 27.

The members of the "Twenty-three Club" of New York are having a great laugh on Sam Harris, because of the manner in which he lost a crisp \$10 bill Monday night. The way of it was this: After the initial performance of "The Free Lance" there was a gathering of theatrical men at Hotel Worthy among those to sit down to the festive board being A. L. Erlanger, Marc Klaw, Herbert Gresham, Joseph Cawthorn, Sam Harris, Wilbur M. Bates, Frank McKee, Harry B. Smith, and others.

Mr. Harris had not allowed the fun to wane and was the life of the party. Just before an adjournment was moved, and the waiters had been made happy by generous tips, Mr. Harris called for a further contribution, saying that it was to be given to the waiter who made the best speech. The munificent sum of 36 cents was collected. Mr. Harris said this was not enough for a good speech and jokingly placed \$10 with Joe Cawthorn as a stake.

Speeches were then called for, and, to the surprise of everyone, a negro waiter stepped forward and made an impromptu speech which was a wonder. He said he had seen Klaw & Erlanger's productions all over the country and he had yet to see a bad one. He threw bouquets right and left to Mr. Harris, complimenting him not only as a theatrical manager, but also as the manager of Terry McGovern. When he had finished the diners voted that it was up to Sam to pass over the "ten" and he did so with good grace.

W. H. MAC DONALD HAS PASSED AWAY

Actor Went to Springfield Saturday With "The Free Lance" Company and Was Taken With Chill.

(Special Dispatch to The Morning Telegraph.)

SPRINGFIELD Mass., March 27.

William H. MacDonald, one of the organizers of "The Bostonians," died at the Nelson Hotel at 11.10 o'clock tonight of double pneumonia.

Mr. MacDonald came here Saturday with "The Free Lance" company, in which he was to play the role of Court Censor. He was taken with a chill at the rehearsal Sunday night, but appeared for the rehearsal Monday morning. He was unable to leave his bed in the evening, and an understudy took his part in the initial presentation of the play.

To-day Mr. MacDonald grew rapidly worse, and his wife, formerly Miss Mary Stone of Worcester, was sent for from New York. She arrived this evening before he died. A consultation of physicians was held, but both lungs were affected and the actor sank rapidly.

Mr. MacDonald was born in Steubenville, Ohio, fifty-six years ago. He showed great musical talent when a child and when a young man studied music in Italy and Germany. He made his debut in Europe, and was there for several years. He returned to this country in 1880, and in 1887, with Barnabee and Karl organized the Bostonians.

He had a repertoire of fifty operas at that time, and since then has added a dozen to his list. He was known throughout the country over, and at one time was considered the greatest baritone singer of the operatic stage. Yesterday he received fully fifty telegrams from friends wishing him success in his new role.

GATHERING PLAYS FOR AUSTRALIA

Harry Ashton Says That Broadway's
Best Are None Too Good for
Williamson's Circuit.

ARRANGING A MANTELL TOUR

He Talks of the Audiences and the
Theatres in the Land of No
Saturday Matinees.

Harry Ashton, personal representative of I. C. Williamson, the Australian manager, has been unusually industrious during his stay in this city, and within three weeks of the date set for his return has made arrangements with many attractions for the forthcoming season. Among those engaged are William Collier and his company, John Phillip Sousa and his band and contracts with William A. Brady for an Australian tour of Robert Mantell in Shakespeare and repertoire are awaiting signatures.

"Yes," said Mr. Ashton yesterday, "I have concluded arrangements with Sousa for an Australian concert tour," and he produced the special Sousa cigar, manufactured especially for the Narcissus of the concert platform. They are called "Fonseca Sublimes de Sousa Banderos." No one but Sousa can have them manufactured, and they bear, on the band, his portrait. The conversation then proceeded amid exclusive and far-fetched fragrance of the Sousa banderos.

To Play Frohman Successes.

"Mr. Collier," said Mr. Ashton, "comes for fifteen weeks, and Mantell for twenty. With Charles Frohman we have a standing agreement for the production of his New York successes.

"The Lion and the Mouse' and 'The Squaw Man' will both be taken to Australia, either with companies selected in New York or selected in Australia. I have also made arrangements for 'The Prince Chap,' which, from personal observation, I am sure will take with our audiences.

"As to the standard of plays in Australia, we have a very lively, intelligent and well-to-do population. Any one who imagines that this, that or the other play would do for Australasia makes a serious error. Our firm works on the theory that a show that is not good enough for Broadway is not good enough for the large cities of Australia."

"I was deeply interested in Mr. Brady's remarks upon the dramatic critics. No, there is not cause for any such outburst in Australia. The critics there are mostly very conservative men, for the most part Englishmen. They write guardedly and anonymously, and as a rule their names are not known to the theatrical profession.

The Australian Audiences.

"An Australian audience is more reserved and less enthusiastic than an American one. The way in which American audiences approach a play has been a study and a delight to me. They do not hold back. They are willing to enjoy themselves to the utmost, and to give free play to their emotions. You can well imagine that to one who for years has been in the theatrical business that such qualities in an audience must appeal strongly.

"Mr. Mantell is to strengthen his company for his Australian tour, a tour which, according to my mind, would, without any reference to its artistic possibilities and opportunities, appear to be most attractive. Any one who would go on such a voyage as this with Mr. Mantell would see some of the most beautiful cities in the world. The journey to Australia is broken every five days by the stopping of the steamer at some delightful harbor. In New Zealand is to be found one of the paradises of the world.

"It may be interesting to you that the round trip fares for Sousa and his band from San Francisco will amount to \$15,000."

"No," laughed Mr. Ashton, "we have no press agents in Australia. The Australian has not yet had his imagination exposed to the gentle stimulation of that most wonderful of human products.

"The customary Australasian circuit, up to now unfrequented by the press agent, includes Melbourne, Sydney, Adelaide, Brisbane, Perth, Hobart, Dunedin, Wellington, Auckland and Christchurch."

ANN ARBOR, MICHIGAN

MARCH 31, 1906

ARGUS

SOUSA SCORES HIS USUAL SUCCESS

Sousa and his band played to a full house in University hall last evening and it is needless to say that he scored his usual success. Not only was every seat taken but many stood during the entire performance. The crowd was larger than usual owing to the presence of a large number of the visiting members of the School-masters' club. Every number on the program received a hearty round of applause and for every number there was an encore, so enthusiastic was the audience.

The band was assisted by Elizabeth Schiller, soprano, Jeanette Powers, violinist, and Herbert Clarke, cornetist. All of these were kindly received by the audience; the work of the violinists being especially noticeable for its excellence.

The program was typical of Sousa, being a patch work of Classical music, Religious, some of his own composition with a dash of popular airs. The audience was apparently pleased with this bizarre list of music. The band worked with the unity and liveliness that has characterized it in the past. In fact it was a thoroughly distinctive "Sousa Concert."

TIMES

BAND MASTER SOUSA DREW

AT U. OF M. HALL

There Has Been No Such Crowd in U. of M. Hall This Year as That Which Greeted Sousa Last Night

Encores galore and a grand concert by Sousa and his band, were given last evening in University hall before an audience which filled every seat and where standing room was at a premium, for the people turned out as to nothing else, to hear this great March King. In the musical world his place is unique. He is Sousa, representing the popular music and appealing to the popular taste, giving a program which he represents—full of vigorous and swinging harmonies. The program last night was characteristic, and in spite of adverse criticism the biggest argument for Sousa is the throng which go to hear him and the consensus of opinion that he is worth while. The ultra-classical admire him not, but this is simply a matter of perspective, and is not infrequently a case of the critic being high in art and low in intelligence, and is not unlike the man who smells of a cabbage and censures it because it doesn't give forth the perfume of a rose. Those who accept Sousa for what he stands for never get cheated. The program last night consisted of the following numbers:

Overture—"Oberon" Weber
Suite—"Last Days of Pompeii" ..Sousa

(a) In the House of Burbo and Stratonice

(b) Nydia

(c) The Destruction of Pompeii and Nydia's Death

Welsh RhapsodyEdward German
Valse—"Vienna Darlings"Ziehrer

(a) Air de Ballet—"The Gipsy".Ganne

(b) March—"The Diplomat" Sousa

APRIL 1, 1906

BIG CROWDS AT FOOD SHOW HEAR SOUSA AND HIS BAND

Record Breaking Attendances at
Massey Hall on Saturday—
Splendid Amusement.

All thru the afternoon and evening on Saturday John Phillip Sousa and his famous band swayed the emotions of an almost impenetrable jam of people in Massey Hall.

Conductor Sousa admits of no delays between numbers. He has no sooner acknowledged the applause with a graceful bow, than he is again on the dias drawing forth music, as it were with his magnetic swaying arms.

Saturday's programs were the perfection of variety and aside from the generous program a number of old march favorites such as "El Capitan," "Hands Across the Sea," and "Dixie Land" and a "Sextet From Lucia" were given. Miss Janette Powers quite captivated the house with her violin solos, and Miss Elizabeth Schiller sang delightfully, "Love Light of My Heart," and from the "Bride-Elect."

The crowds that thronged to the Pure Food Show in Massey Hall were record breaking. From the basement to the top gallery could not be noticed an unoccupied space. Many who had merely secured tickets for the main floor were unable to hear enough of Sousas Band, because it was impossible to stand where one desired. There seemed to be an irresistible current around each booth which in turn was swallowed up by a living maelstrom circling main aisles, shunting and jostling the people about, so that in spite of ones efforts he was likely to find himself in the basement, watching the Punch and Judy show, or some other interesting features of the Midway.

The opening success of the Pure Food Show this year is termed by the committee in charge as from times as great as a year ago. There are about double the number of exhibits, and tho' it is hard to draw lines of comparison here the management think that perhaps on the whole a little more attention may have been given to the arrangement.

Ride of the Valkyries" Wagner
The encores were: El Capitan;
extet from "Lucia"; Dixie Land;
ing Cotton; Nearer, My God, to
hee; Everybody Works but Father;
Don't Know Where I'm Going, but
I'm on My Way; The Mouse and the
Clock; Stars and Stripes Forever;
Manhattan Beach.

Sousa and his band were assisted by Miss Elizabeth Schiller, soprano; Miss Jeannette Powers, violiniste, and Herbert L. Clarke, cornetist, artists who were generously appreciated by the audience.

The number of people who attended the concert last evening has been estimated anywhere between three and five thousand. It may be interesting to know that the attendance officially given this morning was 3,110. The seating capacity of University hall is 2,579; 1,554 on the first floor and 1,025 in the gallery. Every seat in the hall was sold last night, with an additional 500 tickets for standing room, and places for about 30 ushers and attendants.

Toronto Globe

APRIL 2, 1906.

The amusement attraction at the Pure Food Show at Massey Hall on Saturday was the Sousa Band, who played two popular programmes before very large audiences. There were numbers by Wagner, Berlioz, Nevin, Weber, Stanford, German and a good deal of Sousa. One need not say how the band performed; everybody is familiar with their brilliant execution, sonorous tone and effective style. And everybody knows Mr. Sousas' unique method of conducting—his poses, and his extraordinary device for winding out a shake from one of the solo instruments. At the evening concert Mr. Herbert Clarke, the cornetist, got a splendid reception, and his solo was encored with acclamation. His fine tone and skillful execution show no evidence of impairment. The vocalist was Miss Elizabeth Schiller, a singer with a sweet and pretty voice, and the violinist Miss Jeannette Powers, an accomplished performer. To-day the music will be supplied by the Cleveland Ladies' Orchestra.

Mail Empire

SOUSA AT MASSEY HALL.

Entertained Large Crowds at Pure Food Show on Saturday.

Sousa and his band entertained capacity crowds at Massey Hall on Saturday afternoon and evening, when they appeared as an extra special attraction at the Pure Food Show. On both programmes the popular element predominated. The March King's well-known compositions were given as encores with all his accustomed mannerisms in conducting and elicited the usual favor. The afternoon programme included a fantasia from "Siegfried," and the Rakoczy march of Berlioz, both of which were given perfunctory readings, lacking any particular distinction. A "Celtic Rhapsody," a new composition of Villiers Stanford, proved very interesting. In the evening the Oberon Overture and the "Ride of the Valkyries" were played, together with a Welsh Rhapsody of Edward German.

Four soloists performed at the two concerts. Herbert L. Clarke, the cornetist, who claims Toronto as his home, scored a success with a solo of his own composition at the evening concert. He was recalled several times. Miss Jeanette Powers, violinist, rendered two solos, Wieniawski's Romance a la Zingara, and a Gelsa caparice. Miss Elizabeth Schiller, soprano, gave two songs from Sousa's opera, "The Bride-Elect," and Leo Zimmerman played a trombone solo.

SOUSA'S BAND IN HOSPITAL.

At Least, Patients Enjoy the Program Over the Telephone.

Niagara Falls, N.Y., April 1.—(Special.)—Sousa's Band arrived here today from Toronto and gave a concert in the International Theatre this afternoon.

By arrangement between the theatre management, the Home Telephone Company and the authorities of Memorial Hospital there was arranged directly behind the band on the stage the largest phonograph horn to be had, the horn being attached to a very sensitive telephone transmitter. A special wire was run over the Home Telephone system from the theatre to the Memorial Hospital. At the hospital, in private room and ward, every patient who was sufficiently well to listen was furnished with a receiver of the kind used by telephone operators, and was thus able to hear the orchestral program and the soloists.

Banquet to Herbert L. Clarke.

The banquet tendered to Herbert L. Clarke by his old friends in Toronto at McConkey's on Saturday evening was enjoyable. A short musical program was rendered by Bert Harvey, Donald McGregor, George Smedley and others, all guests and friends of Mr. Clarke. Speeches followed in honor and praise of the guest of the evening, given by gentlemen representing associations formed during the years of Mr. Clarke's life in Toronto. F. H. Torrington's address on "Professional Musical Life" was an inspiration to all musicians. John Phillip Sousa, who was also a guest, added to the success of the evening by an address, and, in speaking of the success of Mr. Clarke, his assistant director, he stated that, in his opinion, Herbert L. Clarke was to-day the greatest living solo cornetist on this continent. Mr. Clarke referred in feeling terms to his love for Toronto and the old friends of his earlier days. A. T. Lawson acted as chairman.

PUBLIC AMUSEMENTS.

Sousa and his band delighted audiences in Massey Hall on Saturday which were limited in size apparently only by the accommodation of the auditorium. Both afternoon and evening every seat in the galleries was occupied, while hundreds stood, wedged in among the Pure Food booths on the ground floor, and listened attentively. In the afternoon the fantasia from "Siegfried," and the Rakovzky March from the "Damnation of Faust," were features. In the evening "The Ride of the Valkyries" was given with a fervor that was truly inspiring. Perhaps, tho, the number that really "took" best was the march, "Stars and Stripes Forever," which, with its piccolo and trombone finale, seemed to bring down the house. It followed Sousa's newest march, "The Diplomat," which well sustains him in his title as "March King." Herbert L. Clark gave as encore a beautiful rendition of "The Lost Chord." Miss Elizabeth Schiller proved herself to be a splendid soprano soloist, while Miss Jeanette Powers quite captivated the audiences, day and night, with Schubert's "Serenade." Sousa himself was constantly applauded, and the programs were augmented with a liberal addition of encore numbers of a popular order.

BUFFALO

N. Y., MONDAY, APRIL 2, 1906.

EXPRESS

MARCH KING PLAYS TO CROWDED HOUSE

John Philip Sousa and his Band
delight big Sunday Audi-
ence at Shea's.

CLARKE'S CORNET SOLO

Favorite of Buffalonians plays *Bride
of the Waves*—Harp has been
added to the Band.

Of all the many concerts which John Philip Sousa and his band have given in Buffalo, not one has ever drawn a larger audience, or a more enthusiastic one, than that of last evening at Shea's Theater. The house was sold out, and whether it was due to the inspiration of the crowded auditorium and the hearty reception, or to the fine musical form of the men, or both, the fact remains that not in a long time has the Sousa band played a programme here with more snap and life. Intrinsically, the programme was perhaps less interesting than those Mr. Sousa generally presents, but it was capitally given throughout. It embraced the overture to *Oberon*, Weber; a descriptive suite, *Last Days of Pompeii*, Sousa; *Irish Rhapsody*, C. Villiers Stanford; *Berlioz Rakoczy March*, and several smaller compositions, besides the solo numbers. These included a cornet solo by Herbert L. Clarke, a soprano solo by Miss Elizabeth Schiller, and a violin solo by Miss Jeannette Powers.

Mr. Clarke is an established favorite here, and deservedly so. His complete mastery of the cornet was shown in his playing of a composition of his own, *Bride of the Waves*, which demanded most facile execution. Miss Schiller has improved since she first joined the Sousa organization. Her voice is lovely in quality, and she uses it well. In a waltz song by Sousa, she won hearty approval. Her encore number was of special interest, as it was the J. C. Bartlett setting of the poem by Mrs. Celia Burt Wall of this city, entitled *If Thou Wert Gone*. It was sung effectively and was warmly received. Miss Schiller was recalled after the song and an armful of roses presented to her.

Miss Powers played the Mendelssohn violin concerto in a manner which gained for her much approbation. Her solo was almost at the end of a programme which the numerous encores and double encores made unduly long, and the fact that she was able to arouse so much enthusiasm is in itself an evidence of her ability. Her playing would be heard to far better advantage earlier in the programme.

One innovation in the makeup of the Sousa band is the introduction of a harp, which was used with telling effect. Another point worthy of mention is the improvement in the accompaniments, which last night gave full support, yet without eclipsing the soloists.

Buffalo Courier

N. Y., APRIL 2, 1906

S. R. O. SIGN OUT FOR "MARCH KING"

Sousa And His Band Jam
Shea's for Sunday Night
Concert—Old Favorites
Demanded and Vocifer-
ously Received.

THREE SOLOISTS IN EXCELLENT FORM

It must be very gratifying to the "March King," John Phillip Sousa, to see that he can bring out such an audience as filled Shea's Theater from pit to dome last evening when symphony orchestras go a begging for an audience in Buffalo. While Sousa is to be congratulated upon his success and the keen business sense which prompts him to give the public what it wants, it is deplorable to discover what the public does want.

People were fighting for seats at the box office at 8 o'clock last evening, and those who had secured their seats in advance succeeded in getting in with difficulty, but Sousa appeared and all was serene.

The programme consisted of nine numbers, which were doubled by repeated encores. The people didn't come to hear the "Overture to Oberon," by von Weber, the Irish Rhapsody by Villiers Stanford, nor yet the Mendelssohn Concerto for Violin. They went to hear Sousa's Band play Sousa marches, and they got what they wanted from the old and tried "El Capitan," down the line—"Hands Across the Sea," "Stars and Stripes Forever," "Washington Post," "King Cotton," and all the others to the very latest march from the leader's pen, "The Diplomat," which was given with the customary swing and dash which make the Sousa marches irresistible.

THE PROGRAMME.

Of the programme it must be said that it was hardly up to the Sousa standard. The Irish Rhapsody by William Stanford, proved a bit tiresome, and the fantastic episode entitled "The Band Came Back," while extremely funny, was a bit de trop. A descriptive number of Sousa's own writing entitled "The Last Days of Pompeii" was an interesting thing which would have been enjoyed on a differently arranged programme.

The soloists with Sousa this year are especially good. Mr. Herbert L. Clarke, cornetist, needs no introduction to Buffalonians, and his work last evening was smooth and pleasing as usual. It always seems a pity that good musicians in order to display their virtuosity will take untold liberties with the rhythm and tempo of well-known selections as in the Lucia Sextette, and the "Miserere" given last evening.

Miss Elizabeth Schiller, the soprano soloist, was cordially received and her work was thoroughly enjoyable. She has a well-placed voice of good range, and was heard to advantage in a waltz song by Sousa, and "If Thou Wert Gone," a musical setting of words by Mrs. Celia Burt Wall, of this city. Miss Jeanette Powers, the violin soloist, played a Mendelssohn Concerto in three numbers. Miss Powers plays well, but her classical offering was a trifle too heavy for a Sousa programme. The brilliant Rakoczy march from Berlioz's "Damnation of Faust" closed the programme.

BATAVIA, N. Y.,

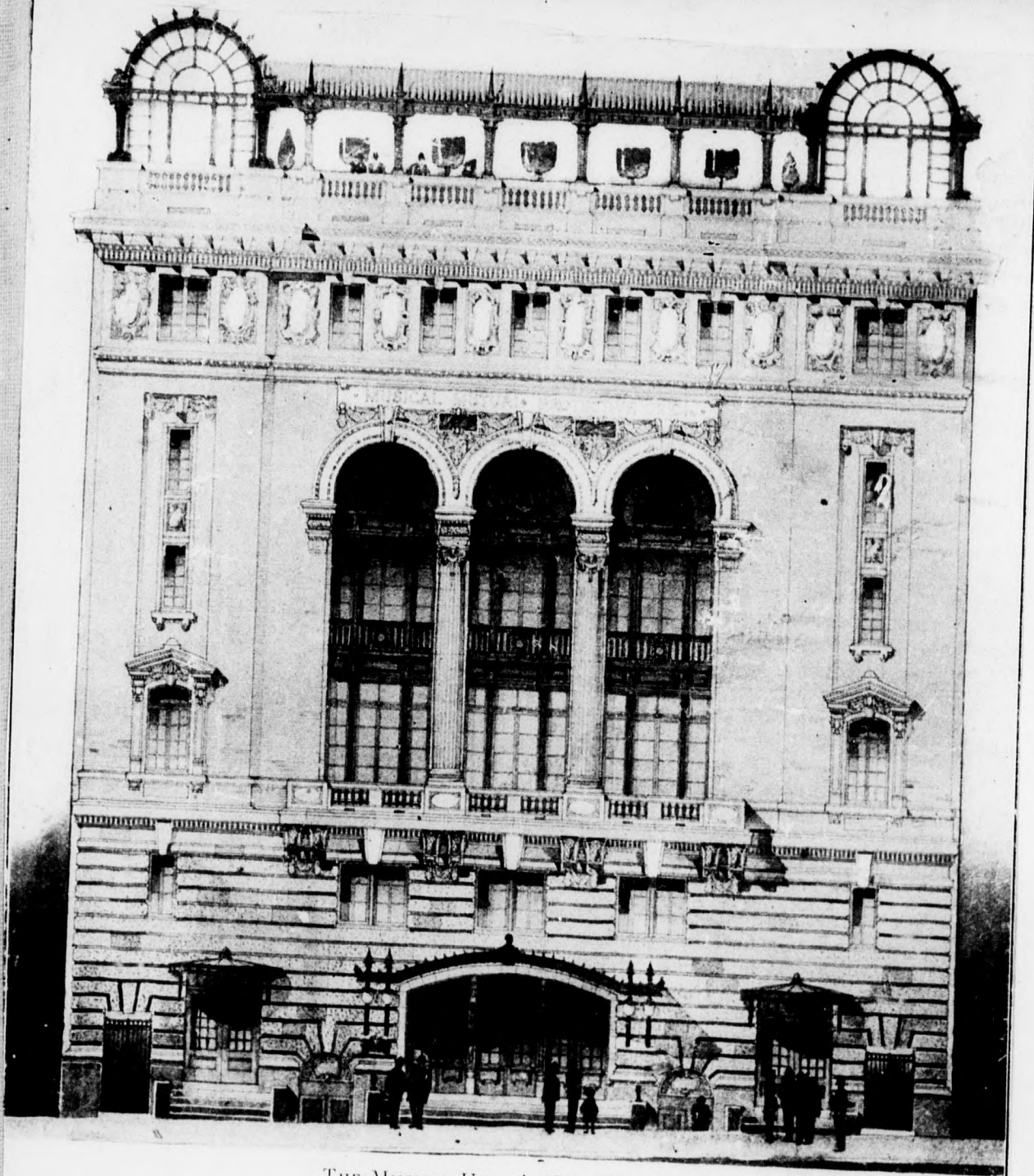
APRIL 2, 1906.

NEWS

—Sousa's Band drew an audience that filled all the chairs and the available standing room in the Opera House this afternoon. Some people were turned away.

Orchester) und die Pariser Besetzung

Op. No.	Titel	Pariser Besetzung	Op. No.	Titel	Pariser Besetzung
177	Die Schöne Müllerin	177	Die Schöne Müllerin	177	Die Schöne Müllerin
178	Die Schöne Müllerin	178	Die Schöne Müllerin	178	Die Schöne Müllerin
179	Die Schöne Müllerin	179	Die Schöne Müllerin	179	Die Schöne Müllerin
180	Die Schöne Müllerin	180	Die Schöne Müllerin	180	Die Schöne Müllerin
181	Die Schöne Müllerin	181	Die Schöne Müllerin	181	Die Schöne Müllerin
182	Die Schöne Müllerin	182	Die Schöne Müllerin	182	Die Schöne Müllerin
183	Die Schöne Müllerin	183	Die Schöne Müllerin	183	Die Schöne Müllerin
184	Die Schöne Müllerin	184	Die Schöne Müllerin	184	Die Schöne Müllerin
185	Die Schöne Müllerin	185	Die Schöne Müllerin	185	Die Schöne Müllerin
186	Die Schöne Müllerin	186	Die Schöne Müllerin	186	Die Schöne Müllerin
187	Die Schöne Müllerin	187	Die Schöne Müllerin	187	Die Schöne Müllerin
188	Die Schöne Müllerin	188	Die Schöne Müllerin	188	Die Schöne Müllerin
189	Die Schöne Müllerin	189	Die Schöne Müllerin	189	Die Schöne Müllerin
190	Die Schöne Müllerin	190	Die Schöne Müllerin	190	Die Schöne Müllerin
191	Die Schöne Müllerin	191	Die Schöne Müllerin	191	Die Schöne Müllerin
192	Die Schöne Müllerin	192	Die Schöne Müllerin	192	Die Schöne Müllerin
193	Die Schöne Müllerin	193	Die Schöne Müllerin	193	Die Schöne Müllerin
194	Die Schöne Müllerin	194	Die Schöne Müllerin	194	Die Schöne Müllerin
195	Die Schöne Müllerin	195	Die Schöne Müllerin	195	Die Schöne Müllerin
196	Die Schöne Müllerin	196	Die Schöne Müllerin	196	Die Schöne Müllerin
197	Die Schöne Müllerin	197	Die Schöne Müllerin	197	Die Schöne Müllerin
198	Die Schöne Müllerin	198	Die Schöne Müllerin	198	Die Schöne Müllerin
199	Die Schöne Müllerin	199	Die Schöne Müllerin	199	Die Schöne Müllerin
200	Die Schöne Müllerin	200	Die Schöne Müllerin	200	Die Schöne Müllerin



THE MUSICAL UNION'S NEW BUILDING.

Musicians of Greater New York are looking forward to a red letter day in union affairs, when they open their new \$200,000 building in East Eighty-sixth Street. Directors of the Union will meet this week to arrange a program of music and addresses for the opening ceremonies, in which many prominent men will take part.