



START OF REEL



INDEX.

A

Page

B

Page

B

Page

B

C

C

D

D

E

INDEX.

F

Page

G

Page

H

Page

H

I

J

K

L

L

INDEX.

M

Page

M

Page

M

Page

N

O

P

Q

R

R

INDEX.

S

Page

S

Page

S

Page

T

UV

W

W

W

XYZ

SOUSA'S RARE TREAT.

HIS NEW MARINE BAND AT MUSIC HALL LAST EVENING.

Winning Most Enthusiastic Applause from a Fine Plainfield Audience, which Francis Wilson says is as Critical as any in the Country.

Such an entertainment as that given by Sousa's New Marine Band is exceedingly refreshing. Especially is this the case after the nauseating amount of trash which goes upon the stage now-a-days to cater to a supposed public taste. That the public taste is not so depraved or vapid is evidenced by the marked contrast in the make up of the audiences which the trashy performances attract and the fine one that was attracted to Music Hall last evening, all good patrons of the better class of entertainments, when known to be such, and all able to appreciate true merit.

As a prelude to the entertainment there was given a beautiful selection composed by the late Patrick Sarsfield Gilmore, who died suddenly Saturday. It was entitled "Death's at the Door," or "The Voice of the Departed Soul," and its production was intended as a tribute to the memory of the most distinguished band leader of this century.

The first number on the program was a brilliant overture from Rossini's "Semiramide."

The second number was entitled, "Peer Gynt." It was Grieg's musical arrangement of Ibsen's beautiful story of that name. It was *en suite*. The first part (a) was entitled "Morning." Nature is supposed to be lazily waking up. Soon the day brightens, the birds begin to sing, and there is abroad the hum and stir of life. The second part (b) tells in mournful strains of the death of Peer Gynt's sweetheart, Asa, and in the third part (c) the story of how he exiled himself to Africa to bury his sorrow in the wilds; of how, while there, he fell in love with the fair Egyptian whom he married; of how, following the Egyptian dance and merry making, comes Asa's relative, the King of the Mountain, who, indignant at the insult to her memory, is seeking vengeance, and finally is a vivid account of the chase through the halls of the king's castle, the music gradually following faster and faster and becoming exciting, abruptly ending where it is intended to portray the king grasping Peer Gynt by the neck and casting him into hell.

Sousa and Francis Wilson, that prince of comedians, are warm personal friends. Sousa composed the music for Wilson's "Merry Monarch" and "The Oolah." This is Sousa's first tour through the country with his own band. As his expenses are about \$600 per day, he naturally felt much anxiety as to how his venture would be received.

Last week he and Wilson met. Mr. Wilson had made many successful tours and knew the country well. When he learned that Mr. Sousa was to begin his tour at this city he said: "You will find the intelligence of a Plainfield audience far above the average—in fact as good as you will find anywhere. They're no country hayseed out there, but they are as good as the best critics in this country."

Sousa said, after the performance last night, that, as soon as he saw the way the "Peer Gynt" selection was received he knew he had an appreciative audience, and from that moment all apprehension was removed, for he felt sure with such approval from such an audience the success of his tour was assured. Throughout the evening they showered the most applause on the very selections he considered best in arranging the program, and thus confirmed his own judgment.

There were eleven numbers on the program, each with a special charm, and all of marked and delightful variety.

The selections, however, which won the greatest applause of the evening, and received encores which demanded their repetition in part, in two instances, "Sheridan's Ride," and "The Egyptian Trumpets," the repetition being demanded twice, as they well deserved, were Sousa's own compositions.

These were Nos. 6, 8 and 10 on the program.

No. 6 was entitled "Episode Militaire—March of the Royal Trumpets," and introduced a sextette of Egyptian trumpets.

No. 8, "Sheridan's Ride," made the old soldiers in the audience feel like rising and proposing three cheers for Sousa, and women, who knew nothing, but from reading, of the historical scenes it depicted, declared that the martial music was the most thrilling they ever heard. If they so regarded it, what must have been the feelings of the soldiers, as they, like the writer, recognized the old familiar bugle calls, and heard the finest representation they had ever heard of the opening of a battle. Boom! Boom! came the sound of the distant cannonading, as the music depicted the furious onslaught of a brave and desperate foe. The sound of the booming cannon grows louder. Our boys cannot withstand the attack and are falling back. Then there is the rout, as our brave troops are fleeing before the now resistless foe. The heavy caissons go rumbling by, the sabers clash. All is confusion. Then comes a lull in the storm. Thoburn is killed, and there is a brief requiem to his memory. Then follows the clatter of the horses and the more regular sounds as order is being hurriedly brought out of confusion. The gallant Sheridan, who was twenty miles away at Winchester, when the battle began six or eight hours before, has got back. The horse he had started with gave out on the way, and he takes his orderly's. But he is there.

The gallant army, inspired anew by Sheridan, turns again to breast the storm. Then comes the bugle call to charge. Again comes the fury of battle. But now the cannonading is growing feebler and feebler as the foe is being driven back, and victory is being snatched from defeat.

Still feebler grows the cannonading instead of louder and soon subsides entirely. At last one of the most brilliant of victories is won. The troops are re-organized and are returning to camp. The sounds of various approaching bands are heard playing "Sherman's March Through Georgia," and other old familiar martial airs, and then what could be more fitting than the storm of applause which followed.

No. 10 was a humorous composition by Sousa, entitled "Good-bye." And the final piece was "The Star Spangled Banner," superbly rendered.

Signor Galassi was to sing a solo, but was detained at Quarantine on a vessel from Europe, so that he could not be present. Signor Bologna sang instead, and Miss Marcella Lindh sang very sweetly Donizetti's aria in the mad scene from the opera of "Lucia de Lammermoor," which Patti has made so famous.

Altogether the audience was delighted, and Sousa and his band were delighted that they had succeeded so well in delighting them, and the entertainment will long be remembered.

SOUSA CAPTURES PLAINFIELD.

His Initial Band Concert Accorded a Reception and Indorsement Unequaled in This City.

The New Marine Band of the Blakely Syndicate, John Phillip Sousa, conductor, gave its initial concert in Music Hall last evening. The programme was varied and interesting and the encores, which were many, were all kindly responded to. Mr. Sousa and his work were paid a higher compliment than he probably appreciated, for when has a Music Hall audience greeted the first number on the programme with overwhelming applause, and given an encore to the second number, which was the case last evening!

The programme was introduced with the rendering by the band, all standing, of Gilmore's "Death's at the Door" as a tribute to the memory of that great leader.

The overture to Semiramide, the opening number, was exquisitely rendered. The soft effects were delightful and the climaxes were grand. With a sweep of the leader's hand the tone would be brought from hardly a breath to a single crash from fifty pieces of brass. Grieg's "Peer Gynt", a descriptive piece, was beautifully rendered, the movement entitled "Morning" being a little gem. As an encore was given "The approach and retreat of the Salvation Army", which the band was compelled to repeat. Jaxons's "Bal des Enfants" and Czibulka's "Dream after the Ball", were delightful bits that also received a deserved encore which was responded to by "The Southern Patrol", which, as it introduced "Marching through Georgia" with a touch of "Dixie", was also re-demanded.

Sousa's own descriptive piece, "Sheridan's Ride", was well worthy the reception that was given it. From the bugle call through the roar of the cannon and musketry, the presence of death and the clatter of horses' feet in the coming of Sheridan, the history could be followed. Sousa's humoresque entitled "Good-bye", which title appears paradoxical, was thoroughly enjoyed. It included about every farewell song that one could think of, beginning with "The Soldier's Farewell", and including "Good-bye Sweetheart", "How Can I Leave Thee", "We're Going Home to Dixie", Tosti's "Good-bye", "Last Rose of Summer", "Comrades", "Bye Bye My Honey, I'm Gone", and many others. As each strain was concluded, the principal performers, with the most serious faces, left the stage. The audience was full of merriment, and the performance of almost the last man of "Then You'll Remember Me" as a bassoon solo, finished them. The last on the stage were a fife and drum corps which marched out to "The Gal I Left Behind Me". Mr. Sousa was left monarch of the empty chairs. One man came back and gravely began "Annie Laurie", which was taken up by the rest appearing from all sides. It was certainly a unique and taking performance.

Plainfield

"Scenes Pittoresque", by Massinet, and Schubert's "Rosamunde" also deserve mention. Sousa's Episode Militaire, "March of the Royal Trumpets", was too heavy for the hall. The six Egyptian trumpets completely drowned the rest of the band, and the best effects were lost.

Miss Marcella Lindh and Signor Bologna did their part very creditably, and received deserved encores. The detaining of his steamer in quarantine was the cause of Sig. Galassi's inability to be present.

An effort should at once be made to secure a series of subscription concerts by this grand band in this city. It would be the success of the season.

Williamsport News

THE DRAMA.

Sousa's Band and Jarbeau Last Night: "Davy Crockett" To-night, and "East Lynne" Monday.

The size of the audience at the Lycoming Opera House last night was not at all commensurate with the excellence of the entertainment given by Sousa's New Marine Band.

The opening number was a revelation, no such elegant tone shading, tenderness of expression and perfection of execution was ever heard here before and every selection on the program was equally as well rendered. Mr. Sousa as a conductor, while being quiet and unaffected in manner, has such perfect control over his magnificent organization, that every point and effect is brought out without apparent effort. The vocal numbers were given by Signor Galassi and Miss Marcella Lindh. Galassi's voice is not as good as it was ten or twelve years ago, and imperfect English was a hindrance to his successful interpretation of Wagner's composition, which might have been more effective if given in the German and a little more familiarity with the lines (even if attempted in English) of Balfe's "Heart Bowed Down," would have made both audience and singer feel more at ease. The singing of Miss Lindh was an artistic revelation. She has good method and distinct enunciation, with a voice of phenomenal range. The audience though not large was enthusiastic and demands for numerous encores were gracefully acceded to.

Elmira Star

THE MARINE BAND CONCERT.

Richly Enjoyed by a Moderate Sized Audience.

After giving up the leadership of the Marine band in Washington, Mr. John Philip Sousa went to Paris to familiarize himself with the methods of the Garde Republicaine band, returning to this country under engagement to a syndicate of which Mr. David Blakely is manager. With the assistance of his friend Harry Coleman the manufacturer of the Misenherter brass instruments, he organized Sousa's New Marine band. The band is to be domiciled in Chicago and will play at the opening ceremonies of the world's Columbian exposition next month. Sousa will receive \$6,000 a year salary. Elmira's contribution toward this sum was tendered at the concert given last night at the opera house by an audience of such doubtful proportions as not to justify the display of the sign "breathing room only." To supplement the instruments Mlle. Marcella Lindh and Signor Antonio Galassi sang. Since the \$1, \$1.50 and \$2 popular Patti concert at the Madison Square Garden, at which he assisted, Galassi has been at Milan inhaling the charmed air of La Scala and rustivating at Lago Maggiore. He was announced among the engagements for the Worcester festival (September 26th to 30th) together with Juch. Campanini, Tavary, Whitney, Riegea and others, but Mr. Sousa fortunately captured him for this tour, believing, evidently, that many of his patrons would be quite as much interested in hearing the famous baritone once more, as in knowing that the band played to the new pitch of 435 A double vibrations in a second of time, sixty-eight degrees Fahrenheit, which went into effect July 1, 1892.

The concert was opened by a graceful tribute to the lamented Gilmore in the performance of his sacred aria, "Death's at the door," which was played by the men standing. Following the overture to Semiramide, came the Edward Grieg (Norwegian) suite "Peer Gynt." The composer is a fierce opponent of what he considers effeminate in Scandinavian music, and Ibsen's poem "Peer Gynt," proves exactly adaptive to his pronounced ideas in composition. "Peer Gynt" is a young Norwegian peasant, who lives with his widowed mother, Asa, and who drinks and fights, suffers, and brags his time away. His rival is to marry the daughter and heiress of the richest peasant at Haegstad, and the latter's house is full of company in the early morning, when "Peer" steals her and escapes to the mountains. Morning in the mountains, and the death of Asa are tone pictures scarcely less strong than the words of the tragedy itself. Peer is loved by Solvejig, his good angel, whom he rejects and deserts through years of his life, while he sinks his stronger individuality into a commonplace sinner. In the mountains awaits Solvejig for his return to his better self. There in the hall he built so long ago he seeks her—

when an old man he ends his wanderings—and recognizes her voice as she sings her Whitsun song within. The supernatural and symbolic character of the drama renders it almost impossible to properly indicate its salient points, but the music clearly outlines the significant episodes and contrasts of the poem, whose underlying philosophy is, that self-realization is life and self-assertion is death, and that the path to self-realization lies through self-discipline and self-sacrifice, and directly away from self-indulgence and selfishness.

Sousa's own composition, "March of the Royal Trumpets," introducing a sextet of Egyptian trumpets, doubtless suggested by the march in Verdi's "Aida," the ballet music to Schubert's "Rosamunde," Jaxone's intermezzo, "Ball des Enfants," Czibulka's "Dream after the Ball," Sousa's descriptive piece, "Sheridan's Ride," and his humorous "Goodbye" formed the principal other numbers rendered by the band, besides some jolly trash as encores, like "My Mary Green" and the "Salvation Army March" introduced by Gilmore at Manhattan Beach last summer. Miss Lindh, a small body with a pleasing soprano voice, essayed the tremendous mad scene from "Lucia di Lammermoor," and to show that she had not really gone crazy, warbled a pretty little ballad about a bobalink. Galassi's song from the third act of Tannhaeuser, "The Evening Star," in Italian, of course, pleased the better element in the audience and was encored. The work of Sousa's men is most excellent. There is wealth of tone and quality. The attacks are good, the shading artistic, and the grouping satisfactory. The clarionets are brilliant and the percussion of the heavy brass true and prompt. New York, when they arrive there in a few days, will surely enjoy Sousa's new band. It will not suffer by comparison with Cappa or Gilmore. The leader is not catering to popular taste. He prefers a better quality of music than brass bands usually play or brass band audiences care to hear.

Buffalo Enquirer

SOUSA'S BAND CONCERT.

Band music is appreciated in Buffalo. Sousa's Marine Band was greeted by a large audience—nearly 2,000 persons—at Music Hall Sunday evening, and the musical treat was thoroughly enjoyed. There were only ten numbers on the programme, but generous John Philip Sousa responded so liberally to the hearty encores that the number was increased to about 30. The opening piece, Rossini's "Semiramide" was exquisitely executed and the other pieces most enjoyed were "Bal des Enfants," "Sheridan's Ride," "Good Bye" and "Peer Gynt." Several of the pieces played in response to encores were lively gems and double and triple encores followed. Sousa's "Good Bye" was unique, the performers retreating from the stage one by one, the drummers and fifers being the last to depart. They reappeared in the same order and created much merriment. The vocal solos by Signor Galassi and Miss Marcella Lindh were enthusiastically applauded. A fitting finale to the grand concert was the "Star Spangled Banner," played with animation and vigor. Sousa is a favorite in Buffalo henceforth.

Sousa's Band.

To the several thousand Corningites who failed to hear the concert of the New Marine Band under the leadership of John Philip Sousa, at the Opera House yesterday afternoon, we present the assurance of our sympathy. The house was not more than half filled—but those who were there certainly appreciated the excellence of the concert. Mr. Sousa's band consists of forty-seven pieces, besides the conductor, and they are all artists. As a leader Mr. Sousa was a pleasant surprise to many. No conductor ever seen in Corning had his men under better or more complete control than Mr. Sousa. The program was carefully selected and well balanced. It would be difficult to select any of the members as being better than the others, but the sixth number consisting of Jaxone's "Balades Enfants" and Czibulka's "Dream After the Ball," was especially pleasing. "Sheridan's Ride" was enthusiastically received, and a vivacious arrangement of "Marching Through Georgia," was given as an encore. Rossini's celebrated overture, "Semiramide" greatly pleased the more classical part of the audience, and the encore "My Mary Green," with a remarkably smooth cornet solo was well rendered. A quaint Norwegian composition, "Peer Gynt," quite unusual in its style, the "Episode Militaire" with a sextette of Egyptian Trumpets, and the ballet music to Schubert's "Rosamunde," were all of much merit.—The martial strains of Gilmore's famous "Salvation Army" March, played as an encore were greeted with much applause. The audience generally were agreeably surprised in the vocalists. Signor Galassi did not sing, but his place was well filled by Signor Bologna, who sang "The Evening Star" from Wagner's Tannhauser, and "The Heart Bowed Down" as an encore. Miss Lindh essayed the difficult mad scene from "Lucia," and her encore was "Bobolink." Both singers were well received.

The concert deserved a much better house than it had, and should Sousa return here, he would no doubt be greeted by a large and enthusiastic audience.

SOUSA'S NEW MARINE BAND.

It Gave a Fine Concert at the Opera House Saturday Afternoon.

John Phillip Sousa's New Marine band, at Hale's Opera House Saturday afternoon, was not greeted by as large an audience as its merits warranted. Sousa is a leader of high rank, and his musicians show skillful training. The instrumental renditions were of a much better quality than brass bands usually play, or brass band audiences care to listen to.

The vocal part of the program was well taken care of by Miss Marcella Lindh, soprano, and Sig. Antonio Galassi. As a whole the entertainment pleased those who listened to it, and several selections were encored, especially those of Mr. Sousa's own composition.

The band, as readers of the REVIEW will remember, is on its way to Chicago, where it will play at the dedicatory ceremonies of the World's Columbian exposition on the 21st. Mr. Sousa's salary as leader is \$6,000 a year.

Sousa's Band Concert.

Judging by the crowd at Music Hall last evening the Sunday night concert grows in favor in Buffalo, Sousa being greeted by over two thousand enthusiastic people. The band showed no signs of recent organization, but was perfectly under the control of the director. The precision with which they played and the effects they gained being really good. Encores were plentiful, Mr. Sousa good naturedly responding to every one. The program opened with the Semiramide overture which was well given. One was led by it to expect much more than was afterward received for with the exception of the Grieg Suite and Rosamunde Ballet music, the remainder of the instrumental numbers were of the decidedly popular order, the only sacred characteristic being found in the negro melodies played for encores. While Annie Rooney and songs of its kind are all very well in their way, it is not a way leading to a sacred concert and advertisement promises should be fulfilled. Miss Marcella Lindh has a soprano voice flexible and sweet but hardly up to the requirements of the "mad scene" from Lucia. Signor Galassi's pure baritone showed to good advantage in "O, Evening Star" from Tannhauser. It was greeted with vociferous applause calling forth a repetition.

ENIGMAS AT WORK.

AMUSEMENTS.

SOUSA'S BAND CONCERT.

Sousa's Marine Band gave an excellent concert at the Wilgus Saturday evening before an audience of three or four hundred people. When the handsome and graceful leader stepped upon the platform he received an enthusiastic round of applause, and during the entertainment which followed the applause was unusually hearty and Sousa good naturedly responded to encores nearly every time, evidently determined to give good measure if the audience was not large.

The marine band is larger than Gilmore's by several players. It furnishes practically the same kind of music although Sousa seems to aim more for effect than did Gilmore. The playing all the way through the concert was greatly enjoyed. The audience seemed to feast on every succeeding production more than the preceding one. The thrilling descriptive piece, Sheridan's ride, hit the popular fancy pretty well. Sousa also introduced a little comedy of his own, a "good bye" piece, which served well to show what the various

classes of instruments could do. The band playing was relieved by solos by Signor Antonio Galassi and Miss Lindh. Both artists have superb voices and sang in a manner that won them cordial recalls. The pleasure of the audience was marred once or twice by noise made by late comers, and once during a selection by a couple of heavy-footed boors who seemed to almost fall up the stairway. In respect to those who desire to enjoy the performance the doors should be closed while an artist is singing or while a selection is being performed by an orchestra.

Sousa's New Band Gave a Fine Concert.

It was an enthusiastic audience that listened to the music which John Philip Sousa, late leader of the Marine Band at Washington, and his new company of musicians produced in Music Hall last evening. The programme while long was thoroughly enjoyable. The vocalists were Miss Lindh, who has a perfectly delightful voice and method, and Signor Bologna, who sang in place of Galassi. The latter was delayed at quarantine too long to permit of his arrival in Plainfield.

It was the first public appearance of the organization.

SOUSA'S MARINE BAND.

A Large Audience Enjoyed a Fine Concert at the Music Hall.

The first appearance in Buffalo of Sousa's new Marine band, at Music hall last night, was for them a flood of praise and compliment, and made for Mr. John Philip Sousa a lasting reputation in this city of which he may well be proud.

The enthusiasm and interest of the large audience were captured by the first selection, Rossini's "Semiramide." The programme was so arranged that each number brought out some new phase of the leader's skill and the excellent unanimity of action among the band members.

The suite "Peer Gynt" by Grieg was admirably rendered and showed a power of interpretation and invention on the part of Mr. Sousa that was marvelous.

In the "March of the Royal Trumpets" the true military swing was admirably presented and the chorus of Egyptian trumpets added greatly to the spirit of the piece. Signor Galassi sang the "Evening Star" from Tannhauser, bringing in the real power and worth of his rich and beautifully controlled baritone voice.

Ballet Music to "Rosamunde" and two shorter pieces, "Bal des Enfants" and "A Dream After the Ball" followed. Then came Miss Marcella Lindh, the charming soprano from the Berlin Conservatory of Music. She sang an aria from the mad scene in "Lucia," and exhibited a control and reserve power that was surprising. In answer to the deafening applause that followed, Miss Lindh gave the "Bobolink Song" admirably. The band then played Sousa's "Sheridan's Ride," which may be divided into five distinct parts, each with its characteristic tone and volume.

Then followed a humoresque "Good-Bye" which was ingenious and amusing and the programme closed with the "Star Spangled Banner."

SOUSA'S BAND.

Its Concert in Music Hall Last Night Was a Great Success.

If the immense audience in Music Hall last night had been given its own way Sousa's fine new band would be playing yet. Everybody, like little Oliver, wanted more, but unlike that unfortunate, got it. So splendid was the playing that every piece had its second encore, and the enthusiasm of the hearers was unbounded. The programme was admirably varied between classic and popular compositions, and each and all had admirers in the audience. The responses to encores were mostly of a popular order, and were among the most enjoyable things in the whole concert. The overture to "Semiramide," "Peer Gynt Chased by the Mountain King," the "March of the Royal Trumpets," the "Bal des Enfants," "Sheridan's Ride," and the "Good Bye," were all wildly applauded.

Each performer in the band is an artistic performer and the ensemble under Sousa's baton is irresistible to anybody with an appreciative ear. The popular numbers were just the thing for such a programme; they help, thus interspersed with finer music, to cultivate a refined musical taste. The two special soloists in the band's company are worthy of the highest praise. Signor Antonio Galassi sang the star song from Tannhauser admirably and was forced to respond to an encore. When Miss Marcella Lindh began singing the mad scene from "Lucia" the audience was uncertain whether to be pleased or not, but long before the conclusion of the aria she was greeted with a perfect storm of applause, a tribute to her exquisite voice and art of singing.

The organization made a most favorable impression last night, and so long as it maintains its present standard will never lack for a good audience in Buffalo.

A SUNDAY CONCERT.

Sousa's New Marine Band at Music Hall—A Hearty Welcome and Many Encores.

John Philip Sousa's new Marine Band at Music Hall last night pleased a big audience so much that every selection on the programme was encored vigorously. Mr. Sousa was agreeable, and in consequence the concert was not over till about 10.30 o'clock.

Mr. Sousa has gathered about him from this country and Europe 50 excellent musicians, and has drilled them to a remarkable precision and as delicate shading as could be asked in the absence of strings. The band is especially strong in woodwind.

The programme began with Rossini's overture to "Semiramide," and included such good music as portions of Edward Grieg's "Peer Gynt" suite and Schubert's ballet music for "Rosamunde," together with Czibulka's dainty "Love's Dream After the Ball" and a charming intermezzo by Jaxone, also several of Mr. Sousa's own martial compositions, including his famous "Sheridan's Ride." The numerous encores were distinctly "popular." It had been announced somewhere that the concert was to be sacred, but the nearest approach to sacredness in the extra-concert was "For You Must be a Lover of the Lord," with some kind of a jig attachment, the melody being sung in burlesque by members of the house, which laughed and cheered till the piece was done over again. Another encore was "Peggy Cline," made familiar by the lightsome Lydia Yeamans. Another was the old negro melody, "The Gospel Train am Comin'"—and so on.

The soloists of the evening were Sig. Antonio Galassi and Miss Marcella Lindh. The former, a well-known baritone, sang "Thou Beautiful Evening Star" magnificently. He has a rich, sympathetic voice of great power. Miss Lindh is an American girl with an Italian manner and a pleasant voice that is, however, thin and girlish. She sang the trying Mad Song from "Lucia di Lammermoor." Miss Lindh lacks lungs.

Sousa's New Marine Band at Music Hall—A Hearty Welcome and Many Encores.

John Philip Sousa's new Marine Band at Music Hall last night pleased a big audience so much that every selection on the programme was encored vigorously. Mr. Sousa was agreeable, and in consequence the concert was not over till about 10.30 o'clock.

Mr. Sousa has gathered about him from this country and Europe 50 excellent musicians, and has drilled them to a remarkable precision and as delicate shading as could be asked in the absence of strings. The band is especially strong in woodwind.

The programme began with Rossini's overture to "Semiramide," and included such good music as portions of Edward Grieg's "Peer Gynt" suite and Schubert's ballet music for "Rosamunde," together with Czibulka's dainty "Love's Dream After the Ball" and a charming intermezzo by Jaxone, also several of Mr. Sousa's own martial compositions, including his famous "Sheridan's Ride." The numerous encores were distinctly "popular." It had been announced somewhere that the concert was to be sacred, but the nearest approach to sacredness in the extra-concert was "For You Must be a Lover of the Lord," with some kind of a jig attachment, the melody being sung in burlesque by members of the house, which laughed and cheered till the piece was done over again. Another encore was "Peggy Cline," made familiar by the lightsome Lydia Yeamans. Another was the old negro melody, "The Gospel Train am Comin'"—and so on.

The soloists of the evening were Sig. Antonio Galassi and Miss Marcella Lindh. The former, a well-known baritone, sang "Thou Beautiful Evening Star" magnificently. He has a rich, sympathetic voice of great power. Miss Lindh is an American girl with an Italian manner and a pleasant voice that is, however, thin and girlish. She sang the trying Mad Song from "Lucia di Lammermoor." Miss Lindh lacks lungs.

An evening with John Philip Sousa and his new military band is a treat as rare as a day in June. A goodly proportion of Detroit's population feel gratified today to Manager Shaw, of the Lyceum theater, for having afforded them the privilege of listening to a program by this splendid organization, even though the engagement was necessarily limited to one concert. The audience was magnificent in numbers and character, and every number was rapturously applauded. With one exception every number was encored three or four times.

Sousa's new band is a very near approach to perfection in that class of organizations. Every member is a skilled and trained musician, and their playing last night was a revelation even to the auditors who were familiar with the famous leader's work in the past. His versatility is shown in the striking way in which both classic and light music is produced. The most pleasing numbers in last night's program were Rossini's overture "Semiramide," and Grieg's descriptive composition, "Peer Gynt."

Sig. Antonio Galassi, Patti's favorite baritone, sang "The Evening Star," from "Tannhauser," in a perfunctory, matter-of-fact way, and responded to an encore with a scowl. He has a magnificent voice, but his singing did not arouse the enthusiasm that was manifested at the close of the mad scene from "Lucia," sung by Miss Marcella Lindh. The reception of this promising Michigan songstress amounted simply to an ovation. Her voice is a soprano of remarkable quality and range, as limpid as a mountain stream. In response to a perfect storm of applause she sang a pleasing ditty called "Bob-o-link."

At the Lyceum—Sousa's New Marine Band

A large and critical audience was charmingly entertained for over two hours at the Lyceum last night by John Philip Sousa and his new Marine Band. The program contained ten numbers which were all rendered remarkably well, drawing much applause and bringing forth many calls for encores. The responses were liberal.

Among the musical people of Detroit Mr. Sousa has firmly established one fact, namely, that the New Marine Band, conducted by himself, is the greatest military band in the country. This is all the more remarkable when it is taken into consideration that the band is composed of new men, all artists, of course, but who have worked together but a very few months. Their ensemble playing is unexcelled. Not one of the fifty instruments ever deviated the slightest degree either in time or tone. The effect was especially noticeable in the piano and pianissimo passages in which the band is extremely successful. The same may be said of their crescendos and decrescendos, which were executed with an exactness and precision seldom heard.

The concert opened with the overture to Rossini's "Semiramide," in which the oboes, clarinets and flutes were heard in lovely harmony. At times the music sounded as if coming from one instrument, like a gigantic organ, and one would almost forget that fifty men instead of one produced those sweet strains. The applause was deafening and in response to the calls the band played "My Mary Green." It had to be rendered again to satisfy the enthused audience. The second number was a composition by Grieg, "Peer Gynt," in three parts: "Morning," "Asa's Death" and "Peer Gynt Chased by the King of the Mountains." The different sentiments of the three themes were cleverly represented and when the low and mournful tunes changed into the loud and vehement music of the chase the audience was carried away. There was long and loud applause and for an encore the Salvation Army march with song by the band was rendered. This was one of the favorite pieces of the late P. J. Gilmore, who was always forced to play the march twice. The same was the case at the Lyceum last night and the production caused much merriment throughout the house.

In the "March of the Royal Trumpets," by Sousa, a sextet of Egyptian trumpets was introduced. These are straight horns, nearly five feet long, and extremely difficult to play, but the solo trumpeters extracted beautiful sounds from the ancient and simple instruments. The march was highly appreciated and Mr. Sousa had to repeat it twice.

Signor Antonio Galassi sang "The Evening Star," a baritone solo from Wagner's "Tannhauser." His voice is full and strong and he also was encored. The next was a double number, an intermezzo, "Children's Ball," by Faxone, and "A Dream After the Ball," by Czibulka. The pianissimos in the latter piece were beautiful and the audience went wild. Answering to the ceaseless calls the band played and sang a plantation melody, "Roll Down That Cotton," which took so well that they had to repeat it. Miss Marcella Lindh sang a soprano solo, the mad scene aria from Donizetti's "Lucia de Lammermoor." She was applauded heartily and responded several times with encores.

"Sheridan's Ride," a composition by Sousa, is a marvelous musical portrait of that famous poem. Its rendition held the audience spell-bound until the close, when the pent-up enthusiasm broke forth in a torrent of applause. The latter was renewed after the playing of "Marching Through Georgia," for an encore, and Sousa good-naturedly threw in a few more lively marches. Then followed No. 9 of the program, Sousa's humorous "Good-bye" composition in which one after another of the players leaves the stage while the music keeps going on by the diminished band until only the leader is left. It created a great deal of amusement. "The Star Spangled Banner" closed the program.

DETROIT PLAY HOUSES.

At the Lyceum—Sousa's New Marine Band

A large and critical audience was charmingly entertained for over two hours at the Lyceum last night by John Philip Sousa and his new Marine Band. The program contained ten numbers which were all rendered remarkably well, drawing much applause and bringing forth many calls for encores. The responses were liberal.

Among the musical people of Detroit Mr. Sousa has firmly established one fact, namely, that the New Marine Band, conducted by himself, is the greatest military band in the country. This is all the more remarkable when it is taken into consideration that the band is composed of new men, all artists, of course, but who have worked together but a very few months. Their ensemble playing is unexcelled. Not one of the fifty instruments ever deviated the slightest degree either in time or tone. The effect was especially noticeable in the piano and pianissimo passages in which the band is extremely successful. The same may be said of their crescendos and decrescendos, which were executed with an exactness and precision seldom heard.

The concert opened with the overture to Rossini's "Semiramide," in which the oboes, clarinets and flutes were heard in lovely harmony. At times the music sounded as if coming from one instrument, like a gigantic organ, and one would almost forget that fifty men instead of one produced those sweet strains. The applause was deafening and in response to the calls the band played "My Mary Green." It had to be rendered again to satisfy the enthused audience. The second number was a composition by Grieg, "Peer Gynt," in three parts: "Morning," "Asa's Death" and "Peer Gynt Chased by the King of the Mountains." The different sentiments of the three themes were cleverly represented and when the low and mournful tunes changed into the loud and vehement music of the chase the audience was carried away. There was long and loud applause and for an encore the Salvation Army march with song by the band was rendered. This was one of the favorite pieces of the late P. J. Gilmore, who was always forced to play the march twice. The same was the case at the Lyceum last night and the production caused much merriment throughout the house.

In the "March of the Royal Trumpets," by Sousa, a sextet of Egyptian trumpets was introduced. These are straight horns, nearly five feet long, and extremely difficult to play, but the solo trumpeters extracted beautiful sounds from the ancient and simple instruments. The march was highly appreciated and Mr. Sousa had to repeat it twice.

Signor Antonio Galassi sang "The Evening Star," a baritone solo from Wagner's "Tannhauser." His voice is full and strong and he also was encored. The next was a double number, an intermezzo, "Children's Ball," by Faxone, and "A Dream After the Ball," by Czibulka. The pianissimos in the latter piece were beautiful and the audience went wild. Answering to the ceaseless calls the band played and sang a plantation melody, "Roll Down That Cotton," which took so well that they had to repeat it. Miss Marcella Lindh sang a soprano solo, the mad scene aria from Donizetti's "Lucia de Lammermoor." She was applauded heartily and responded several times with encores.

"Sheridan's Ride," a composition by Sousa, is a marvelous musical portrait of that famous poem. Its rendition held the audience spell-bound until the close, when the pent-up enthusiasm broke forth in a torrent of applause. The latter was renewed after the playing of "Marching Through Georgia," for an encore, and Sousa good-naturedly threw in a few more lively marches. Then followed No. 9 of the program, Sousa's humorous "Good-bye" composition in which one after another of the players leaves the stage while the music keeps going on by the diminished band until only the leader is left. It created a great deal of amusement. "The Star Spangled Banner" closed the program.

A FINE CONCERT.

Sousa's Marine Band Given an Enthusiastic Reception.

The new Marine Band, under the leadership of the well-known and popular conductor John Philip Sousa, gave a highly entertaining concert before a large audience at the Lyceum Theater last evening. The fact that every number but one on the programme was encored is an indication of the hearty reception given the famous band, and it is no exaggeration to say that all the applause was fully deserved. The new Marine Band is composed almost entirely of musicians who have been picked out of various orchestras. It is, in fact, a band of orchestra players, and the usual brass band effects do not appear. There are so many pieces in the band that strong passages are rendered with all the force of a brass band, but the effect is much more pleasing. In fine, delicate passages the new band excels anything of the sort heard in Detroit for some time past, many of the "runs" being rendered with an equal amount of delicacy to that displayed by a fine symphony orchestra.

The selections presented last evening were calculated to please all tastes. Some of the pieces were classical and were rendered in a manner to suit critical ears, while others, of a more popular order, were calculated to please an average audience. The first number on the programme was the overture from Rossini's "Semiramide." As an encore "The Bogie Man," from "Sinbad," was given, with very pretty effects. The latter, especially "caught" the crowd, and was repeated. Grieg's "Peer Gynt" was then played, each one of its three parts provoking enthusiastic applause. As an encore the band gave an imitation of a Salvation Army air, the musician's humming and singing a song during the piece. This was also repeated. "The March of the Royal Trumpets," by Sousa, introducing a novelty in the shape of a sextette of Egyptian trumpets, was rendered with the dash of a military air and provoked an encore. The ballet music to Schubert's "Rosamonde," Jaxonne's "Bal des Enfants" and Czibulka's "A Dream After the Ball" gave the band a chance to produce some very fine and delicate effects.

Sig. Antonio Galassi, possessor of a magnificent baritone voice, received an encore for his singing the "Evening Star" song from Wagner's "Tannhauser." Miss Marcella Lindh sang the mad scene from Donizetti's "Lucia," and her beautiful soprano voice won her much applause and an encore. The band rendered "Sheridan's Ride," in five parts, arranged by Sousa, in such excellent style as to provoke a quadruple encore, in response to which "Marching Through Georgia" and other patriotic airs were given. A medley of popular airs, giving all the musicians opportunity to present to the audience a taste of individual instruments, was then played. The concert closed with an animated rendition of "The Star Spangled Banner."

IN THE CORRIDORS.

John Philip Sousa, director of the new Marine Band, was at the Hotel Cadillac yesterday and conversed in an interesting manner regarding military bands and other matters. Mr. Sousa was well acquainted with the late Mr. Gilmore and related a number of episodes which illustrate the genial qualities of the lamented director, who did more to entertain the public in his time than any other conductor. One evening in Washington Mr. Gilmore related to Mr. Sousa an experience which is somewhat amusing. "During the war," said Mr. Sousa, Mr. Gilmore—or Pat Gilmore, as he was familiarly called—had a band of which he was especially proud, for no other band played such inspiring martial music. One day while a battle was in progress an orderly approached Mr. Gilmore and said:

"Your band is ordered to take its station five miles in the rear."

"That's all right," said Pat. "I wish it were ten miles."

"So the band went back and the cannon boomed and the fire of the artillery made a great pandemonium."

"I wish now we had been ordered fifteen miles back," remarked Pat, as he listened anxiously to the noise of the ordnance and watched a great shell explode in his immediate vicinity. Before long an orderly approached.

"The commanding officer wants the band to act as a portion of the hospital corps," he said.

"What!" shouted Pat.

"The orderly repeated his message. Pat was thunderstruck."

"Well, boys, we must do our duty," he remarked, "but at the same time I wish we had been ordered twenty miles in the rear—in fact, so far that the orderly couldn't find us."

"However, they constituted themselves a portion of the hospital corps and anxiously awaited the performance of their duties, the while the shells were bursting in close proximity to them, causing them to huddle together."

"I don't like this hospital service, boys, so well as tooting a horn," remarked Pat, as a shell came near his head. They all agreed with him.

"Pretty soon the orderly himself approached and the first joint of the fore finger of his left hand was slightly injured by a stray bullet."

"I'm hurt, boys," he said in a jocular tone.

"We'll see you to the rear," they shouted as in one voice.

"But I can go alone," he said in amazement.

"No, no; we're on the hospital corps and we'll see you safely out of fire." And with that the entire band, headed by Pat Gilmore, escorted the orderly about fifteen miles back into the country. Pat often alluded with pride to this episode as showing how zealous his band was under any circumstances when the path of duty was open before them.

"Another characteristic episode occurred in the City of New Orleans, where Mr. Gilmore was desirous of giving a grand concert. He wanted to secure 20,000 school children to join in the chorus of 'The Star Spangled Banner,' a daring project in a land where rebel sentiment was strong at the time. In answer to his solicitation only about 500 children appeared at the first rehearsal. Accordingly Pat resorted to Gilmorean strategy and visited every school personally and said to the superintendents: "I only want children over 10 years of age and under 16 years."

"At the next rehearsal, would you believe it, he secured the requisite number of children, for all those under 10 came as well as those over 16. It showed that Pat had a fine understanding of human nature."

In this connection Mr. Sousa showed a letter from Mr. Gilmore in which the latter expressed great admiration for the Marine Band, and said that the country possessed a band of which "Uncle Sam and the people should justly feel proud." Mr. Gilmore also added: "With such a leader, whose aim is perfection, and with the beauty and the culture of the capital for his audiences—enough to inspire both him and his men to bring forth the most charming effects of which the divine art of music is capable—is it not to be expected that the Marine Band of Washington should stand peerless and unrivaled on the American continent?"

D. Blakeley, of New York, manager of the new Marine Band, is at the Hotel Cadillac.

Antonio Galvassi, or "Signor Galvassi," as he is known to the world, is at the Hotel Cadillac. The famous baritone, who has appeared with Patti and enjoyed an enviable reputation for many years, still appears in his prime and there is not a gray hair in his head.

Miss Marcella Lindh, the well-known soprano with the Sousa band, is at the Hotel Cadillac. Miss Lindh is a small woman and is a delightful conversationalist. She is, moreover, a veritable native of Kalamazoo. Now, however, since she belongs to the world of art, she does not register from anywhere. Her name, like that of Galvassi, is sufficient. Both belong to the world at large.

Williamsport Gazette

Sousa's Band and Jarbean Last Night—"Davy Crockett" To-night, and "East Lynne" Monday.

The size of the audience at the Lycoming Opera House last night was not at all commensurate with the excellence of the entertainment given by Sousa's New Marine Band.

The opening number was a revelation, no such elegant tone shading, tenderness of expression and perfection of execution was ever heard here before and every selection on the program was equally as well rendered. Mr. Sousa as a conductor, while being quiet and unaffected in manner, has such perfect control over his magnificent organization, that every point and effect is brought out without apparent effort. The vocal numbers were given by Signor Galvassi and Miss Marcella Lindh. Galvassi's voice is not as good as it was ten or twelve years ago, and imperfect English was a hindrance to his successful interpretation of Wagner's composition, which might have been more effective if given in the German and a little more familiarity with the lines (even if attempted in English) of Balfe's "Heart Bowd Down," would have made both audience and singer feel more at ease. The singing of Miss Lindh was an artistic revelation. She has good method and distinct enunciation, with a voice of phenomenal range. The audience though not large was enthusiastic and demands for numerous encores were gracefully acceded to.

Battle Creek Moon

A very large audience attended the Sousa concert at the opera house yesterday afternoon. It appeared to be the general verdict of those whose education and taste should make them fair critics that the band led by Sousa this year is a superior one to the one he led in this city a year ago. The selections were very pleasing and rendered with a vim that appeared to lift the hair on the heads of the excited but interest listeners. Signor Galvassi's baritone appeared to be heavy enough for the powerful support of the large band, while the upper register of Miss Lindh was smooth, bird-like, and apparently effected without exertion. Both artists were vociferously cheered and made to appear before the curtain after each selection by them. All in all, Sousa appears to carry the public with him on the road to success and fame. The band played in Kalamazoo last evening.

Miss Marcella Lindh Welcomed Royally To Her Former Home—"The New Wing" Next Week—Other Attractions at the Academy This Month—Stage Notes.

A critical and highly appreciative audience had gathered in the Academy last evening when the familiar strains of Rossini's beautiful overture "Semiramide," rendered by Sousa's New Marine band fell upon the ear. The fame of Prof. Sousa's new musical organization had preceded it but not one sentence of praise too great has been published. Every performance of the band was marked by perfection in tone and the utmost precision that is all the more remarkable when the brief time that these men have been working together is considered. Prof. John Philip Sousa is without doubt the greatest band director in the country and he has surrounded himself with a company of artists. His inclination to music of the martial order and the effect of his long service with the United States Marine band was perceptible in the rendition of the music and is rather pleasing to a large majority of concert loving people than otherwise. The band is superb in its crescendos and is able to execute pianissimo passages with fine orchestral effect.

The first number on the program after the overture was "Peer Gynt" descriptive of the morning, Asa's death, and Peer Gynt chased by the king of the mountains. The sentiment was vividly brought out in the music impressing the scenes upon the audience. The "March of the Royal Trumpets" one of Professor Sousa's compositions introducing a sextette of Egyptian trumpets was unique and inspiring. "Sheridan's Ride" (Sousa) was a delightful descriptive gem. The music moves softly, representing the army lying, waiting for the bugle call which comes, followed by the attack, pictured by crashing music in which the horns and cymbals lend their aid to produce an almost startling effect. Mournful tones describe the death of Thoburn and with accelerated time and a roar of music drowning the patter of hoofs heard at the first, the coming of Sheridan is announced. This was rendered with splendid effect and was greatly enjoyed. In the humoresque, "Good-bye," another of Sousa's compositions, the players singly and in groups leave the stage, those remaining continuing playing until the director is left alone. Then they return in the same manner, playing the while. The final number was "The Star Spangled Banner," rendered by the full band in full style. Every number was encored in a manner that showed that Sousa's new band is firmly established in the esteem of Kalamazoo lovers of music.

Miss Marcella Lindh was greeted with an ovation returning to her native city after an absence of sixteen years. She sang the mad scene from "Lucia" and in response to a sweeping encore gave a very pretty little song. On being called out after her second number she sang "Home, Sweet Home," with pleasing effect. Miss Lindh's voice is distinguished for the rich quality and smoothness of her tones. She is not so strong in the high notes as Decca with whom she has often been compared, but for melodious voice under perfect control she is charming indeed. She received some very handsome floral tributes.

Signor Galvassi's smooth and powerful baritone won him a recall after his rendition of "The Evening Star" from Tannhauser, but he labored under a disadvantage in point of arousing enthusiasm in comparison with his companion vocalist, Miss Lindh being in her own town as it were. Galvassi has a magnificent voice and is justly famous in the musical world.

SOUSA'S BAND.

A CONCERT OF SOUL STIR- RING AND INSPIRING MUSIC.

A Large Enthusiastic Audience which Thoroughly Appreciated the Musical Event--Mlle. Lindh Receives an Ovation In Her Old Home and She Sings Most Appropriately Home Sweet Home--Social Session Tonight.

Joha Philip Sousa's new marine band played to a large, enthusiastic and deeply appreciative audience at the Academy last evening. The concert was of a very high order and the excellence of the work accomplished by the musicians in so short a time not only reflects great and unbounded credit on Prof. Sousa, but on the performance as well. The overture was Rossini's "Semiramide" finely rendered and showed well the full power, exquisite harmony and the expression of the band. In Grieg's suite, "Peer Gynt," the breaking of morning, Asa's death and Peer Gynt chased by the king of the mountains, was brought out so vividly in musical feeling and expression that one could almost read the lines of the poetic story. An episode militaire, "March of the Royal Trumpets," a composition by Prof. Sousa, was a taking number in which a sextette of Egyptian trumpets were introduced. Other selections from J. S. Bach, Czibulka and Sousa were elaborately given. The descriptive piece by Sousa, "Sheridan's Ride," was one of the most stirring, inspiring and grand musical selections ever heard in this city. The opening, Waiting for the Bugle, is introduced with soft plaintive strains, which are soon made brilliant by the ringing out of the bugle. A more

active movement is gradually heard as the notes became louder, until finally from a pianissimo softness a fortissimo volume precipitates itself upon the hearers, which is descriptive of the attack. A lull of minor strains, representing the death of Thorburn is followed by the coming of Sheridan, with a crash of music both grand and inspiring. The apotheosis tells well of the victory and gives glory to those who won it. It was a musical painting of harmonious coloring. "Good Bye," humoresque, played by Sousa pleased all. The last strains of the band were heard on Arnold's arrangement of the "Star Spangled Banner," the same selection which closed Prof. Sousa's concert a year ago in this city. Numerous encores were given.

Several years ago a Miss Jacobson left this city, her home, and went abroad where she studied in the finest conservatories of music in Europe. Last night she returned to the home of her childhood and upon the stage as Mlle. Marcella Lindh, the prima donna, she was given a welcoming reception of enthusiastic proportions which will not soon be forgotten. Her

voice charmed all with its rare sweetness and the expression and feeling she throws into it makes her indeed an accomplished artist. Her upper tones are remarkably soft and sweet and her execution and enunciation are perfect. Her voice is not as powerful or as brilliant as that of Mlle. Decca who appeared with Sousa last season, but equally as sweet and resonant. She sang an aria by Donizetti, "Lucia" and a polonaise by Thomas, "Mignon." She was recalled and recalled and very appropriately came out the last time and sang, "Home Sweet Home" with an exquisite tenderness and pathos which reached the hearts of all. She was the recipient of several beautiful baskets of roses. Signor Galassi the great baritone sang Wagner's "Evening Star" from Tannhauser and was loudly recalled singing an Italian selection. His grand voice, full, round and brilliant rolled out in the Academy last night as no other baritone has sung in this city and yet the singer was not fully appreciated. Signor Galassi as a baritone ranks with Campanini as a tenor. May Sousa again come to Kalamazoo.

Kalamazoo Journal

HOME, SWEET HOME.

The Allemania Society Tender a Reception to Miss Marcella Lindh.

The Allemania society tendered a reception and banquet last evening after the concert at the Academy of Music, to Miss Marcella Lindh, whose voice charmed so many, and whose childhood's home was in this city. Mr. Meyer Desenberg gave an address of welcome, which was also somewhat reminiscent. He referred to a time years ago when he heard some singing in Allemania hall, and to his remark at the time, that there was gold in the voice. The singer was Rosa Jacobson, now known to the world as Marcella Lindh. The honored lady of the evening sang very sweetly, "Comin' Thro' the Rye," and responded to an encore. Dancing followed and it was 1 o'clock before the festivities were brought to a close. This city is very proud of any one who makes a name in the great world which reflects credit upon Kalamazoo, the former home of the one who has won the fame.

Jackson News

Sousa's new marine band played to a very enthusiastic audience at Baird's opera house last evening. Little wonder it was that a usually cold Lansing audience became wild, for such music would almost rouse the voices of the dead. The fifty professional artists were entirely under the control of the leader, and from the softness and delicacy of pianissimo to the strength and force of fortissimo it was music. This organization is one of which America may well be proud. The singing of Mlle. Marcella Lindh and Sig. Antonia Galassi was well received and loudly encored.

Jackson Courier

SOUSA'S NEW MARINE BAND.

It was a large and cultured audience that greeted Sousa's Marine Band at the opera house last evening. Every member of the band is a skilled and trained musician, and that their music was appreciated each member of the band must have felt assured, from the hearty applause.

GILMORE'S SUCCESSOR.

Who Will Take the Bandmaster's Place in the People's Affections?

It is likely that the organization for many years headed by the late Patrick Sarsfield Gilmore will be directed, as long as it remains in existence, by Sergeant C. N. Freudenvoll, who has been for many years



the famous leader's lieutenant and substitute. Sergeant Freudenvoll received most of his musical experience from Gilmore, naturally methods greatly resemble those of his preceptor. Freudenvoll born in Boston Nov. 1, 1855, that he is quite a young man.

C. N. FREUDENVOLL have charge such an important musical organization. His first reputation was made as a clarinet player in the orchestras of New York theaters. He there attracted the attention of Mr. Gilmore, who engaged him. Since then he has never been in the employ of any one else.

While Gilmore's band may remain intact and continue to be known by the magic of the name which made it famous it will not be the same organization to the general public, now that the great director has passed away.

Speculation is therefore rife as to the musical conductor who will succeed Gilmore in popular favor. Three names at once suggest themselves—J. P. Sousa, who directed the marine band for many years and succeeded making it world famous; Cappa, the leader of the New York Seventh Regiment band and Jules Levy, the greatest living cornet player, who organized a fine military band a couple of years ago. It is rumored that Cappa will go to Portland, Or., to locate so that disposes of him.



J. P. SOUSA.

Sousa's new Chicago "Marine" band is an excellent musical organization, composed of carefully selected performers. The band has been making a tour of the principal American cities, and has never failed to give satisfaction. Levy's aggregation of players, while comprising many instruments as Sousa's, is inferior in quality (numbers considered) to any band in the United States. The great cornet player what the irreverent would term "cranky" but he has developed an unexpected executive and directorial ability. He will therefore doubtless make a strong case against Sousa for the unique position long held by the late lamented Gilmore.



JULES LEVY.

MASTER OF THE ART

Sousa Captivates by the Magic
Charm

OF HIS SUBTLE BAND MUSIC

More Than Fifteen Hundred Persons
Assemble to Hear His Delight-
ful Revelations.

Sousa has come and gone.

The mere advent and exodus will soon be forgotten in the busy whirl of life; the memory of the concert will live long with the 1,500 people who comfortably filled Hartman's hall last evening. Rarely have the emotions of a Grand Rapids audience been as unconsciously swayed by the power of music—laughter and tears were but a bar apart. When one remembers that these effects were produced by a brass band which played compositions ranging from the overture to "Semiramide" to "Mary Green" and from "Peer Gynt" to a burlesque on the Salvation Army there can be but one conclusion: It is a superb band.

When Sousa was last here with the Marine band fault was found with the reed instruments, there the band was weak. Whether this criticism ever reached the ears of Mr. Sousa is problematic; at any rate such a remark will never be made of the new Marine band.

Revelation in Melody.

The first number was Rossini's overture to "Semiramide," in which the motif is almost wholly carried by the reeds. The phrasing, coloring, and expression was a revelation to the audience. No band ever rendered it better. For an encore Mr. Sousa gave that catchy little air, "Mary Green," and it had to be repeated.

If there was one thing more than another which endeared Gilmore to the public it was his good nature in responding to encores. His programs contained pieces that appealed to all conditions of men. These were characteristics of the dead bandmaster. They are also those of Sousa.

Those of the audience who were familiar with Greig's "Peer Gynt" gasped with astonishment when the beautiful melody floated through the hall. A brass band to play a composition written for violin and piano! Such a thing had never been heard of. Sousa had arranged the piece in the same pitch for his band as though it were played on a muted violin. The effect was wonderful—the reeds bringing out the violin and piano parts in all their wondrous beauty. One could fairly see the warm, bright sun breaking through the cold, grey clouds, and could sniff the cool, fresh, bracing morning air. The motif changes and Asa is dying; another instant and "Peer Gynt" is fleeing from the king of the mountains, his enormous strides accentuated by drum and cymbal. All the dramatic fire and beauty were brought out by a master hand. None but a superb conductor directing a magnificent organization would have attempted it; none other could have saved it from failure. It was as successful as it was daring.

The Soloists and Program.

Signor Galassi's voice was not heard to advantage in the "Evening Star" from Tannhauser. The composition was not suited to him. It showed that his voice was growing old. His artistic rendition, however, received a well merited encore and he responded by singing "Largo al Factotem" from the Barber of Seville, where the beauties of his voice were apparent. Miss Marcella Lindh captivated the audience.

Her voice is a remarkably sympathetic soprano of singular sweetness, particularly in the upper register, and is under perfect control. She sings with intelligence, phrasing well and coloring wonderfully. The mad scene from "Lucia" was superbly rendered.

The following is the program:

Overture—"Semiramide,".....Rossini.
Suite—"Peer Gynt,".....Grieg.
A. Morning. B. Asa's death.
C. Peer Gynt chased by the king of the mountains.
Episode Militaire—"March of the Royal Trumpets,".....Sousa.
Introducing a sextette of Egyptian trumpets.
Song—"Evening Star" (Tannhauser).....Wagner.
Signor Galassi.
Ballet music to "Rosamunde,".....Schubert.
A. Intermezzo—"Bal des Enfants,".....Jaxone.
B. Morceau—"A Dream after the Ball,"
.....Czibulka.
Aria—Mad scene from "Lucia,".....Donizetti.
Miss Marcella Lindh.
Scenes historical—Sheridan's Ride.....Sousa.
Humoresque—"Good Bye,".....Sousa.
Patriotic air—"The Spangled Banner,"
.....Arnold.

SOUSA TALKS TO THE HERALD.

He Replies to Col. Heywood's Criticism on the Band.

"If Colonel Heywood could hear our band play he might be proud that we are using the name, 'The New Marine Band,'" said John Phillip Sousa to a reporter for THE HERALD yesterday. Mr. Sousa and the members of his band were guests at the Morton during their stay in the city. The reporter who called at Mr. Sousa's room found him with Mr. Smith the solo cornetist busily engaged in arranging a selection from "Don Juan," to be used by Signor Galassi as an encore. Mr. Sousa is a bright, active man of not more than 40. His beard and hair are black and his eyes peer from beneath a pair of glasses with an open, honest and frank expression. The famous leader has few mannerisms, and talks freely and easily. In discussing Colonel Heywood's criticism of him for using the title "The New Marine Band," Mr. Sousa grew almost indignant. It's of no value to me," he said as he removed a cigar he had been chewing nervously. "I don't make a dollar by it. The syndicate adopted the title contrary to my advice; but even if it did,

"I can't see how Colonel Heywood is injured in any way. We don't claim to be the Marine band, and furthermore don't wish to be known by that name. But Colonel Heywood has no copyright on the word 'Marine,' and might as consistently criticize a man for calling his hotel 'The New Marine Hotel,' as to find fault with us. When our band was organized the syndicate adopted the present name because it wished to bring me before the public as the former leader of the Marine band. Until two years ago I had no reputation outside of a certain circle, except what I had derived from my compositions. For ten years I had worked incessantly to place the Marine band on a higher plane. There was only the crudest material to work with.

The musicians were paid from \$13 to \$38 a month, and few of them had any musical taste or cultivation. It was an almost hopeless task to try to form them into a good band and if I had remained in Washington five years longer I think they could have buried me. During all this time I received no credit for my work whatever. When Gilmore's band gave a concert Gilmore was the centerpiece about which everything else was arranged. He was the band. When the marine band played for any state occasions the despatches

stated that the Marine band played excellently, and that was all.

There is no man who has so little vanity and egotism that he has no desire to receive credit for what he has done. I felt that all there was in the marine band was due to my efforts; but I was not even known by name by half the persons who heard the band play.

For ten years we scarcely left Washington. The commandant was opposed to leaving the city for more than twenty four hours. We generally gave a concert in Philadelphia every year, but always returned the next morning after the concert. About four years ago Mr. Pugh, the manager of Gilmore, heard us, and insisted that we should make a tour. I told him we could not leave Washington so long as the present commandant was there, but that in about two years a new one, probably Colonel Heywood, would be appointed and then perhaps we could get away. That proved to be true and two years after I suggested to Secretary Tracey that we be allowed to make a tour. He thought the idea was a good one, and since then the Marine band has been famous.

When the Chicago syndicate asked me to leave Washington I hesitated. I was receiving only \$1,500 a year as leader of the band, but with the proceeds from my compositions I managed very well. The offering from the Chicago syndicate was a very flattering one, and taken in connection with the privilege of leading the official band of the world's fair, I decided to accept it. We have none of the members of the old Marine band in our present company. It is composed of the best players we could find, and I think that Colonel Heywood might well be proud to have us use the term 'marine' in any connection with the band we have now."

Saginaw Democrat Herald

Sousa and the Marine Band.

As predicted, the visit of Sousa and his new marine band was a musical treat such as is not often enjoyed by the citizens of Saginaw, and by their wrapt attention and enthusiastic applause the large audience present at the Academy last evening showed their appreciation of the splendid performance. From the opening overture to Rossini's "Semiramide" to "The Star Spangled Banner," with which it closed, the programme was comprised of musical gems rendered in that faultless manner of which only skilled musicians under the direction of a thorough master are capable. Signor Galassi's splendid baritone voice was heard in "The Evening Star" from Wagner's Tannhauser, and he was obliged to respond to an encore, as was M'le Lindh, whose sweet soprano voice in the mad scene aria from "Lucia," captivated the audience. It was a notable performance.

Grand Rapids Dem.

AMUSEMENTS.

Touched by the fire of genius which drops from the baton of John Philip Sousa, the new Marine band last night demonstrated that the new was better than the old. The program rendered covered a wide range and was of a nature to convince the most critical that the organization proposed to win on artistic merit and not mere musical fireworks. Band music occupies a field by itself and many think of it only as a sounding of brass and a squeaking of reeds. The concert last evening proved that numbers which it is usually considered absolutely essential to have strings for a proper rendition, can be most beautifully rendered by such a band as Sousa has organized.

The opening number was the overture to "Semiramide," and was played in a style full of expression. Mr. Sousa's interpretation, of course, differed somewhat from the usual orchestral style, but it was rarely effective. Perhaps the number in which the finest work was shown was the suite "Peer Gynt," by Greig. The tone coloring in this was exquisite. There was grandeur where grandeur was wanted, and sympathy and tears in the notes of the passage chronicling "Asa's death." There were several of Sousa's own compositions on the program, and all of a military tone. He seems to have been in quasi-military life so long that in creating a score he naturally turns to the trumpet for his key-note. "Episode Militaire," introducing the Egyptian horses, was warmly received. The work of the horns, ringing out above the entire band, was rarely effective. Ballet music to "Rosamunde" is one of the many bright things which Schubert has given to the musical world and as rendered last night, it was but necessary to close the eyes to see the premier danseuse tripping about the stage. "Bal des Enfants" by Jaxone was another bright thing, and "A Dream After the Ball, by Czibulka, was as rendered full of rhythm and dreamy force. "Sheridan's Ride," another of Sousa's own productions, was a war drama in music. It was full of grandeur and not wanting in pathos. The bugles rang in a way which woke the hearts of the old soldiers present, and when "taps" sounded there were tears in some manly eyes, so vividly had the charm of music brought back days when "taps" sounded over the grave of some fallen comrade. Sousa's "Good Bye," a humorous production, calculated to show the ability of the players, as each group of instruments took up some part of the melody by itself and then left the stage, proved a pleasant portion of the program. The last number was "The Star-Spangled Banner," Mr. Sousa closing every concert with it as a tribute to the country in whose service he has spent so many years.

There was continued applause at the close of each number, and encores were demanded in a manner which was almost too free. The great leader is, however, very accommodating, and the responses were liberal. He has his own ideas of what will please the public, and instead of repeating heavy music, gives a welcome rest to ears and brains by rendering some popular air for an encore. Last evening among those he gave were "Mary Green," "The Salvation Army March," "Darkies Patrol." These selections were applauded to the echo.

Of the solo artists, it can be said that seldom have two such singers been heard this city with a concert company. Signor Antonio Galassi sang with wonderful effect Wagner's "Evening Star," from Tannhauser. He has a baritone voice of great power and beauty of tone. He enunciates splendidly and sings with an evident artistic conception of the music he is rendering. In response to enthusiastic demands for another song, he gave a song which showed the flexibility as well as power of his voice.

Miss Marcella Lindh sang the aria from the mad scene of "Lucia di Lammermoor," Donizetti. She has a soprano voice of great range and good power. Her upper register is particularly beautiful and clear. She sang the weird music in a manner which left little to be desired, except that the dramatic action had been added to the musical. For an encore she sang "Bob-a-Link."

The audience was large, though there was room for more, and enthusiastic to a degree seldom seen in Grand Rapids.

* * *

G. Rapids News

The second appearance of Sousa's Marine band at Hartman's hall last night was greeted by a sea of faces. It was a compliment to the great leader that such a large, fashionable, intelligent and music-loving audience were drawn from their homes and churches to drink in the melody from his peerless musicians. The first selection caught the audience. It was Rossini's "Semiramide," and was no sooner finished than applause broke out and sounded like the breaking of huge waves against a beach. The suite "Peer Gynt," by Greig, was rendered in such a matchless manner that it brought out prominently the marvelous interpretation and invention of John Philip Sousa. The military swing in the "March of the Royal Trumpets" was admirably executed and the chorus of Egyptian trumpets added greatly to the spirit of the production. The beautiful baritone voice of Signor Galassi, as he sang the "Evening Star," from Tannhauser, caused everyone present to wish that he would sing for an hour. The ballet music to "Rosamunde" and "Bals des Enfants," with "A Dream After the Ball" following, were gems that will long remain in the memory of those who were fortunate in hearing them. Then came Miss Marcella Lindh, and how the ladies did crane their necks to see more closely the lady who had carried off the honors of the Berlin Conservatory of Music. She sang an aria from the mad scene in "Lucia," and as the waves of her voice arose and fell, showing the matchless timbre and wide range, it left the impression that the singer was possessed of the spirits of Jennie Lind and Emma Abbott, and that it was a blending of their voices that was heard.

Grand Rapids Eagle

THE SOUSA CONCERT.

A Rather Light Attendance But a Great Artistic Success.

Sousa and his new Marine band appeared last night before an audience of 1,100 people at Hartman hall. What was lacking in number was made up in enthusiasm, for the splendid band, under the leadership of that most competent of band masters, Sousa, did most excellent work from the beautiful overture of "Semiramide" to the "Star Spangled Banner." Those who feast upon the classic in music were delighted with "Semiramide" and Griegs' "Peer Gynt," which under the superb conducting of Sousa was a revelation of the capabilities of a brass band in music usually performed by the orchestra or upon violin and piano. Those who enjoy the lighter and more popular compositions were filled to satiety with "Scenes historical," "Episode Militaire," etc.

Not by any means the least among the attractions of the evening were the vocal numbers. Galassi's rendering of "Evening Star," was simply magnificent. His grand voice filled the great hall with rich, artistic melody. His wonderful capacity and power upon the stage was further illustrated in his encore from "Barber of Seville." A welcome surprise was the singing of Miss Marcella Lindh. Her singularly sweet and rather full voice showed great flexibility and range. Her performance in the "Mad Scene from Lucia" displayed her great power in an artistic, expressive rendition of a great theme, and wonderful execution. Altogether the concert was a great artistic success.

G. Rapids Leader

PLAYS AND PLAYERS.

Sousa's fine band played before several hundred people at Hartman's last night and was accorded unstinted applause. The programme in the main was composed of popular numbers with a jingle that could be appreciated by the uncultivated ear and it was noticeable that these numbers received the most enthusiastic applause. The encores were numerous and the responses gave the audiences, a double programme, which lasted until nearly 11 o'clock. The Salvation army imitation, the descriptive piece, "Sheridan's Ride," and "Good Bye" were the most taking numbers on the programme. The vocal numbers were given by Miss Marcella Lindh, soprano, and Sig. Antonia Galassi, baritone, each winning warm applause. The engagement was not a financial success so far as local interests were involved.

Owosso Star

Sousa's famous Marine band arrived at Owosso about 1 o'clock this afternoon from Lansing where they gave an entertainment last night. The band gave a concert at the opera house this afternoon which was well attended, and was pronounced one of the finest entertainments ever given in this city. The band will play at Saginaw this evening.

Saginaw Evening News

Saginaw Citizen

Chicago Herald

MICHIGAN'S LINDH.

An Interesting Chat With the Sweet Singer With Sousa's Band.

Miss Marcella Lindh, the Michigan girl who so charmed the audience at the academy of music last night with her artistic singing, chatted pleasantly with a News man after the concert. She had just returned from a rehearsal at the academy and although it might have been expected that her work would have rendered her weary she exhibited the same vivacity which was noticeable in her appearance on the stage. She is a petite little woman, brown as a gipsy, with raven black hair, and eyes dark as sloes which sparkle with intelligence. She is quiet and unaffected in her manners and truly entertaining. She explained that she had been rehearsing, as she expected to give two numbers in Kalamazoo.

"You see I was born there," she said, "and I am very anxious to see my friends. I know a great many people and shall have my time fully occupied when I arrive there. I am invited out to tea and after the concert I will be tendered a reception in one of the halls. Dear old Kalamazoo. It seems good to go back there once more.

"Did I commence to sing when I was young? Well, yes. The temperance people of Kalamazoo got up an entertainment in what was called Union hall and I sang a temperance song and that old song, 'Oh, why should a poor Gypsy maiden like me?' I was 7 years old then. When I was 8 I went to Berlin to study. Afterwards I had diphtheria and the doctors said I must not sing for some time or I would spoil my voice. I was 11 years old then but my voice became as mature as it is now, only it was more full and I could not control it so well. Then I continued my studies and my mother took me out in society a good deal where I sang. Finally I went into opera and sang in Berlin, Paris, Buda-Pesth, Leipzig and other European cities.

"I came to New York where I was married about two years ago. Since then I have been studying and have not sung. This is my first appearance in America, but I have met with flattering receptions, especially in Michigan."

Miss Lindh expressed her appreciation of the warm reception given her by last night's audience and said that she had a warm place in her heart for Michigan. Lindh is her stage name. Her maiden name was Rosalind Marcella Jacobson.

Ann Arbor News

A Splendid Performance.

Sousa's New Marine Band gave a matinee at the Grand Opera House yesterday, which proved to be one of the finest musical entertainments ever given in Ann Arbor. The program comprised 10 numbers and several encores, and was thoroughly appreciated by the audience. Special mention should be made of the singing of Miss Lindh. Her tones were remarkably perfect and pure, and her manner very pleasing. Her air and variations showed a wonderful control of her voice as in the difficult part of following the notes of a flute into a high register, there was always the most perfect harmony, it being at times difficult to distinguish the two tones apart.

A GRAND ORGANIZATION.

Concert By Sousa's Incomparable Band.

John Phillip Sousa, conceded to be the premier band master of the United States, has a capacity for pleasing people of varied musical tastes. In this respect the gentleman stands unrivalled. This fact was demonstrated at the concert given last evening at the opera house by the New Marine band under the direction of Mr. Sousa. The program contained selections pleasing to all. The concert opened with Rossini's "Semiramide," which was rendered in a manner close to the marvelous, the ability of the musicians to give the desired light and shading to the difficult composition was a revelation. The same artistic portrayal of the compositions of various composers was apparent throughout the numbers allotted to the band.

The "Scenes Historical"—Sheridan's Ride—(Sousa)—was of deep interest to all. One could follow the well known poem through the music, so vivid was the piece. The various scenes, waiting for the bugle, the attack with its awful clatter, the death of Thoburn, the arrival of Sheridan, whose horse's footfalls were represented by machinery, and the apotheosis, was a grand production.

Signor Antonio Galassi received an encore to his "Evening Star" from Wagner's Tannhauser. Galassi, the most famous baritone singer in America, has a wonderful voice, which is under the complete control of the artist.

Miss Lindh possesses a clear and sweet soprano voice of much power and great compass. The lady's artistic rendition of the mad scene from Donizetti's "Lucia" is evidence of this. Miss Lindh, who is a Michigan product, received two recalls, singing in English cute love songs. Her enunciation is perfect, and she sang with a clearness which permeated every section of the house. Miss Lindh captivated her audience by her obliging characteristics as well as her superb singing. Miss Lindh is a Kalamazoo girl. Friday night the band gives a concert in that city, and the citizens are preparing to give the lady a grand reception.

The concert closed with the "Star Spangled Banner" by the band.

Sousa is a great band master and he has under his baton a musical organization which will compare favorably with any in existence. Mr. Sousa but a few weeks since gathered together the individuals composing his band, but in the meantime has molded them into an organization of sterling merit.

Saginaw Globe

John Phillip Sousa and his great Marine band reached the city by special train last evening at 6 o'clock and were in their places at the Academy at the regulation time. As soloists every man is an artist and as a combination they are magnificent. The program opened with Rossini's "Semiramide," which was rendered in a most finished manner. The great band leader holds his men as under a spell. Every motion of his baton brings forth a response. Unlike the great Gilmore, Sousa does not make himself conspicuous by his vigorous work, but is very quiet and unassuming. Yet the result is the same. Every number on the long program was a masterpiece and the encores, and they were numerous, were as excellently rendered. Signor Galossi is a baritone singer with a magnificent voice excellently cultivated and under perfect control, and Miss Lindh, the soprano of the organization, is an artist of great ability. So much did her singing please the audience that she was obliged to respond to two encores. The engagement was a great treat for the music loving Saginawians and was appreciated.

A more cordial reception than was extended to them by the large audience that assembled in the Auditorium last evening Mr. Sousa and his new marine band could not have wished for. It was a brilliant audience and one that was thoroughly prepared to enjoy everything that was offered. After hearing the first number the thought suggested itself that if the government seems in the least inclined to take exception to the names adopted by the new organization there is no reason whatsoever why it should be retained. It would be much more appropriate and perhaps even more just to name the new organization after the popular bandmaster, who made the former one so famous, for it was evident at once that Mr. Sousa and not the band is the essential feature. Barring the lack of that entire sympathy between players and leader and the absence of that smoothness and finish that years of careful practice had attained, it would have been almost impossible for one who had not been so informed to realize that the band was an entirely new one, whose members had only recently been brought together. The success he achieved last evening is the best testimonial that could be given Mr. Sousa for his ability as a drillmaster and a bandmaster. The band certainly contains excellent materials and gives promise soon to surpass its old namesake. It is an organization of which Chicago has every reason to be proud, and it is to be hoped that Mr. Sousa will bear in mind the fact that upon him, in a measure, devolves the responsibility of educating the taste of the people so that they may eventually learn to appreciate the higher forms of orchestral music. For band music always appeals to the masses and can thus be made a stepping stone to something better.

One of the secrets of Sousa's success with his audiences is a generally accepted tacit promise to them that if they will only be patient and listen to the number on the programme, which may occasionally be of a somewhat more serious nature, their patience shall be rewarded with sweetmeats that are presented as encores. The result is that the encore is inevitable and the programme originally containing only eleven numbers was more than doubled in length before the close of the entertainment. Just as in the circus the buffoonery of the clown amuses as much as the daring feats of the acrobat, so here also the musical joke is appreciated not less than the serious composition. In fact, judging from last evening's demonstrations, the clown was decidedly in demand and musical drollery formed the bulk of the concert.

It is, however, due to Mr. Sousa to state that in such works as the overture to "Semiramide" and the ballet music to "Faust" he obtained magnificent effects, telling contrasts and at times an overwhelming volume of tone. Such precision as would be desirable will, with a little more training, be forthcoming. Czibulka's "Dream After the Ball" was played with exquisite delicacy, considering the means employed. It is scarcely necessary to enter into a detailed account of the programme; the general character of Mr. Sousa's repertory is too well known. The new march, "The Belle of Chicago," which Sousa composed in honor of the city which shall henceforth be his home, will no doubt in time become popular. Judging from the general tenor of the march the maiden who inspired it would seem to be none other than the giantess whom an esteemed contemporary suggested as the symbol of the city, and whose motto on this occasion well might have been, "I Will Make a Noise."

It is very creditable to the management that it has engaged such excellent artists for the vocal solos. Antonio Galassi was in superb voice, and was heard to excellent advantage. He sang the "Evening Star" romanza from "Tannhauser" in a manner that fully revealed how great an artist he is. His singing was so thoroughly finished and so wholly without effort that he was made the recipient of a perfect ovation, in response to which he sang the famous buffo aria "Largo al factotum," from the "Barber of Seville," with captivating vim. Miss Marcella Lindh is a young American lady who has heretofore confined her performances to Europe. She has a light soprano voice of pleasing quality, admirably schooled and under excellent control. Her solo was half of the mad scene from "Lucia," to which the other half was added in response to the demands of the audience, who insisted upon a second encore. There will be a concert every evening this week and matinees on Wednesday and Saturday.

SOUSA'S MARINE BAND.

Initial Chicago Appearance of This New Organization.

Mr. Sousa has demonstrated his sound musical judgment in the selection of players for the New Marine band, which gave its first concert at the Auditorium last night. The men have been chosen from the finest bands of the United States, and a few of them from abroad. Each player is an artist. The balance of tone is fine. The brasses are rich and smooth. The trombones are remarkable. The clarionets are better than any before heard in a military band.

The band has rehearsed but about two weeks and the finish shown in the playing of last night gives promise of a perfection in the near future excelled by no other similar organization in existence. The precision of attack seems perfect, the shading is most effective, and the refinement of tone, particularly in the pianissimo passages, shows the musicianship of the players to be of a high order. The strong effects are more than usually effective and a splendid volume of tone was produced in the climaxes and fortissimos. The crescendos were even and exact. The overture to "Semiramide" was the first number, and the success of the band was assured by the fine performance. The "Faust" ballet music was played with fine contrast and artistic phrasing.

Desorme's Spanish divertissement was given with excellent variety in effects. Mr. Sousa was represented by two numbers, "The Belle of Chicago" and "Motive Militaire," both marches. The first was noisy enough to have been written somewhere near the corner of Randolph and La Salle streets. The second is a fine composition, rich in harmony and original effects in instrumentation. The Egyptian trumpets were used with skill, and the six players were exact in intonation and time. The mosaic from Audran's "La Cigale," an intermezzo, "Bal des Enfants," by Jaxone; Czibulka's exquisite little "Dream After the Ball," a taking humoresque, "The Cornist, the Trombonist, and the Stone Breakers," by King, in which "Ta-ra-ra Boom-de-ay" was used with effective arabesques, and Arnold's arrangement of "The Star-Spangled Banner" were the other selections.

The encores were numerous. The most taking of them were "Marching Thro' Georgia," a Salvation army march, and a Mississippi steamboat scene.

Sig. Galassi was in good voice and sang "The Evening Star Romanza," from Tannhaeuser, magnificently. He responded to an imperative recall with "Largo Al Factotum" from Rossini's "Barbriere."

Mlle. Lindh sang a scena and aria from "Lucia." She has a pure soprano voice of extended compass and sympathetic quality. Her vocalization was clear and the runs even and smooth. The flexibility of her voice is unusual and her singing shows a thorough school. She sang "Bobolink" as an encore.

The name chosen for the band is a mistake. The Marine band of Washington has been so long famous that it would have been in better taste to have chosen an original name for the new organization. The encores were altogether too numerous and made the performance tiresome toward the end.

- Following is the program for tonight:
- Overture—"Mysora".....Wettge
 - Suite—"Peer Gynt".....Grieg
 - (a) Morning.
 - (b) Asa's death.
 - (c) Peer Gynt chased by the king of the mountains.
 - Mosaic—"Lohengrin".....Wagner
 - Aria—"Toreador" ("Carmen").....Bizet
 - Sig. Galassi.
 - March—"The Belle of Chicago".....Sousa
 - Mosaic—"The Mountebanks".....Cellier
 - Clarinet Solo—"Pre au Clercs".....Paradis
 - C. L. Staats.
 - Valse—"La Serenata".....Jaxone
 - Polonaise—"Mignon".....Thomas
 - Mlle. Lindh.
 - Humoresque—"Good-By".....Sousa
 - Patriotic Air—"Hail Columbia".....Fyles

SOUSA ACCORDED A ROYAL WELCOME.

First Performance of the New Military Band at the Auditorium.

John Philip Sousa and his new military band were accorded a welcome to Chicago last night, the heartiness and cordiality of which there was no gainsaying. The Auditorium was comfortably filled by an audience that came bent on being pleased; that found abundant cause for pleasure, and therefore gave vent to its feelings in an enthusiasm that would be content with nothing less than one encore after each of the eleven selections on the program, and in several instances was not satisfied till the encore had been repeated or another number played.

Such enthusiasm is not infrequent at military band concerts, neither is it always evidence of musical worth in the performance. It is gratifying, however, to be able to state that last evening the enthusiasm was merited, and placed a correct estimate upon the abilities of Mr. Sousa and his men.

The concert last night came somewhat in the nature of a surprise. Creditable work was expected, but there was some fear that roughness, and possibly inaccuracies, would be discovered in the playing. The recent formation of the band seemed to render these shortcomings unavoidable. The overture to "Semiramide" soon freed the hearer of his doubts as to the capabilities of the players. The "Faust" ballet music, with its sharply contrasted divisions, served to display the high finish of the playing. The program was a long one and contained everything from Wagner's "Evening Star" Romanza and the "Semiramide" overture to a set of variations on the insufferable musical nuisance "Ta-ra-ra Boom-de-ay." A new march, "The Belle of Chicago," by Mr. Sousa, proved a lively, stirring composition.

The soloists of the evening were Sig. Gallassi and Mlle. Marcella Lindh. The well-known baritone sang the "Evening Star," Romanza from "Tannhaeuser," and as encore "Largo al factotum," from "Il Barbriere." The Wagner selection was sung with great beauty of tone and fine vocal finish. Mlle. Lindh has a high soprano voice of range sufficient to permit the singing of the "Mad Scene" from "Lucia," and of a flexibility and purity that render her performance satisfactory. An encore was demanded, and replied to with a "Bobolink Song."

- Tonight the program will be as follows:
- Overture, "Mysora".....Wettge
 - Suite, "Peer Gynt".....Grieg
 - Mosaic, "Lohengrin".....Wagner
 - Aria, "Toreador" ("Carmen").....Bizet
 - Signor Galassi.
 - March, "The Belle of Chicago".....Sousa
 - Mosaic, "The Mountebanks".....Cellier
 - Clarinet Solo, "Pre au Clercs".....Paradis
 - C. L. Staats.
 - Valse, "La Serenata".....Jaxone
 - Polonaise, "Mignon".....Thomas
 - Mlle. Lindh.
 - Humoresque, "Good By".....Sousa
 - Patriotic Air, "Hail Columbia".....Fyles

N. Y. Record

John Philip Sousa's newly organized New Marine Band made its debut last night at the fourth popular concert in the Broadway Theatre, given under the management of Mr. George W. Floyd.

The personnel of the band is nearly new, and a great improvement over the old. The programme, while being a popular one, was also a good one musically, and much praise must be awarded to the excellent phrasing, shading and general ensemble work of Prof. Sousa's forces.

Rossini's overture to "Semiramide" was extremely well given as to dynamic effects, and several numbers of Grieg's "Peer Gynt" suite were very well done indeed. Signor Raffayolo made a hit with his Euphonium concerto, and Miss Marcella Lindh displayed her well cultivated voice in the roudles of the famous aria from "Lucia." She sang brilliantly, and at the close took the E flat in alt with ease.

The cornet playing of Mr. Smith and Signor Galassi's solo were heartily applauded.

Prof. Sousa may be congratulated on the excellent playing of his organization, though he should let "Lohengrin" severely alone hereafter.

MAJ. SOUSA'S NEW BAND.

Maj. John Philip Sousa's New Marine band made its first appearance in Chicago last evening, bringing out a large audience to the Auditorium. Those who heard the organization brought here last season by the same conductor already know Maj. Sousa's peculiar capacities as a leader. Energetic, ambitious and a thorough disciplinarian, he contrives to get from his men a neatness of attack, a certainty and precision which are more to be expected in string organizations than in bands of wood and brass wind instruments. The new body of players which has been brought together was perhaps excelled by the old in one point only—the unity of performance which comes only from training and long association in working together. There are places where the band can, and doubtless will, be improved in the coming months. Beyond this there is little lacking in what is probably the best military band in the union. The company of instruments is well balanced and the proportion preserved among the different voices could only be improved by a little suppression of the basses, which are sometimes a trifle too vigorous. Individually, these players are evidently quite adequate to their work, the solo performances throughout the first evening being admirable. The particularly clear and soft tone gained by the first cornet is a revelation as to the powers of that instrument, and the clarinet, the oboe-player and the flutist, who played the obligato for Mlle. Lindh's solo, are evidently as good as could be asked. To these and other members of the band, as yet unrecognized, the velvety smoothness of some of the pianissimo passages and the general absence of the customary nasal harshness of street bands are probably due.

Maj. Sousa's programme was of the same character as those presented in former concerts. It was adorned by the names of Wagner, Rossini and Gounod, and contained a fragment of "Ta-ra-ra-boom-de-aye," together with "Marching Thro' Georgia" and a number of humorous pieces. The audience demanded encores everywhere and then encored the encores. Maj. Sousa would do well, however, to guard against two things—the exaggeration of fortissimo passages and the repetition of "humoresques." A musical joke, like a funny story, loses point on a second hearing. One of the features of the programme was a new march by the conductor, "The Belle of Chicago." Maj. Sousa has made his Chicago belle a strapping kitchen wench with a disposition to be hilarious. The piece, like others given last night, could stand a little toning down.

The soloists, Sig. Galassi and Mlle. Lindh, were well received. Sig. Galassi's voice—of good quality, but singularly lacking in resonance—was heard in the "Evening Star" song from "Tannhaeuser." Mlle. Lindh may have been suffering from nervousness, for her floriture singing lacked lightness and brilliancy. Her voice, too, appears to be uneven, and when she forces it loses both in quality and in pitch.

Chic. Inter Ocean

SOUSA DOESN'T LIKE THE NAME.
Would Rather Have His Aggregation of Musicians Called the Chicago Band.

Sousa's New Marine band, which would undoubtedly play as good music under any other name, arrived in the city yesterday. In speaking of the objections which had been raised in Washington regarding the title of the organization Mr. Sousa said yesterday:

"Personally I do not like the name of the New Marine band, and it is the only thing in which Mr. Blakely and I have differed since the commencement of this undertaking. There are other marine bands. There is one at Portland, Oregon, and the bands at all the navy-yards style themselves marine bands. Part of my contract contained the clause that this organization was to be styled 'Sousa's' band of some description. Mr. Blakely's idea of having it called 'Sousa's New Marine band' was to show the public that the Sousa who was with the Marine band at Washington was the head of this band. As a rule leaders of government bands lose their identity in the band, and there are only two in Europe (and I flatter myself I am alone in America) who were known as the leaders of bands as much as the band itself. I do not suppose that they can prevent us using the name, as the word marine does not belong to the government, but I should not mind at all if they took out an injunction restraining us from doing so, as I do not like the name and would sooner have it called 'Sousa's Chicago band.'"

Band Leader Sousa Tells What Music
the Presidents and Their Wives
Preferred.

HOW 'CACHUCA' WAS PLAYED FOR ARTHUR

Mrs. Harrison and Mrs. Hayes Held in
High Esteem—The Cleveland
Wedding, Etc., Etc.

The sensuous, languorous strains of "The Beautiful Blue Danube" swelled and sunk and rose again out over the dark, gloomy theater till the very shadows seemed to sway and glide and waltz, thrilled with the ecstasy of dance. "Piano! Short, now; cut it short! Staccato! Let it out, forte; that's it!" and Mr. Sousa's baton tied true lover's knots in the air. "Now, go to the coda. Stop; the trombones play that alone. Take E—no, E natural; slowly now—once again, ready. Staccato—make it more staccato! Stop! Go back. One, two, three, six, eight measures," and the whole orchestra repeats the strain.

It was 12 o'clock, high noon, Wednesday, and Sousa's New Marine band was rehearsing on the Auditorium stage for the Wednesday matinee and evening performances. Mr. Sousa, looking almost as natty as he does at a regular performance, was shouting his instructions in Italian, German or English, according to the needs of his cosmopolitan orchestra, which is composed of Germans, Americans, Italians, English and German-Americans. When a strain was wrong the director would stop waving his baton, pick out the offending instrument instantly and make its player give an extemporaneous solo of the difficult measures. The three trombones went over a few bars till the leader was satisfied.

"That's too good for a matinee," said one of the men, swinging round in his seat to laugh at a trombone-player.

All the time hammering and pounding was being done under and back of the stage, but it did not seem to annoy the musicians, who are probably used to it. From "The Blue Danube" to the divine exquisiteness of "Cavalleria Rusticana." "Let this alone," shouted Mr. Sousa to the trombones. "No baritone in this. Come down. Come down, basses. You've got too many F's there." And he darted down to examine the music in front of one of the horns. "Here, there are three F's here." "I'll make A," volunteered one big fellow. Mr. Arthur Smith rehearsed his cornet solo and then Mdle. Lindh sung her selection from "Traviata," during which Mr. Sousa called: "Where's the second flute?" and the rest of the orchestra, most of whom were not playing, craned their necks to see what had become of him, while Mdle. Lindh, impervious to any disturbance or interruption, sent her bird-like trills out to the vacant seats of the vast, dark theater.

That ended the rehearsal and Mr. Sousa was ready to chat.

"Where did you get the new band and how long have you been rehearsing?"

"I got the players everywhere—from New York, Boston, Philadelphia, one from Chicago, one from Grand Rapids, Mich.—indeed, nearly all the cities contributed. It didn't matter where a man came from if he could play well. I know 'louder' and 'softer' in almost every language. If a man came from Senegambia I might be stuck for a few minutes. The band has been organized only since Sept. 12 and we have been having two rehearsals a day of from four to five hours each. I thought I'd die," he concluded, as if it made him tired to simply think of it, "but I think we've got a good organization now."

"Were you regularly enlisted in the navy and did you have to resign?"

"Yes, I had to get permission of the secretary of the navy to withdraw from the marine corps. I was leader of the Marine band for twelve years. It is the official band of the United States. It plays at all the white house entertainments. Yes, I know everybody. When Boulanger was over here he fell very much in love with the band's music. We were with him ten days at the Yorktown celebration. He gave me the 'Mysora' overture that you heard us play Tuesday night.

"Mrs. Harrison? She is lovely. A beautiful type of the true American woman. She has every quality that a woman should have. She can entertain well. At a reception she would come to me from a conversation with some great foreign diplomat and say: 'Mr. Sousa, have the boys had anything to eat?' That just shows how American she is. Often after a state dinner Mrs. Harrison or Mrs. McKee or the president himself would come and ask me if we were not too tired if we would play something for him, now that he could enjoy it. And I always got out my best piece for him. He would sit and smoke with his family around him and enjoy it. And the boys always knew that it meant a fine cigar afterward, as his own box was passed around. Mrs. Harrison's favorite song is 'Good-night, Beloved,' by Nevin. Many, many times I'd played that for her, and it was at her request that it was originally arranged for the band. The president likes light music.

"When I first became leader of the Marine band, during the Hayes administration, there was very little music at the white house. At the Saturday afternoon receptions by the president's wife there was none at all. But during the latter part of the Arthur administration it became customary for us to play then, and of course Mrs. Cleveland, with her charming power of entertaining and doing the honors, kept it up, and then Mrs. Harrison did the same. Now no entertainment ever takes place at the white house without the Marine band.

"I know Mr. Blaine very well. He is very fond of music and goes to the band's open-air concerts a great deal. Mrs. Cleveland's favorite selection is the overture to 'Tannhauser.' Mr. Cleveland is fond of music and was always very kind to me, as, in fact, all the presidents were. They treated me royally.

"One night President Arthur was entertaining a party in the east room and one of the ushers came out and said that he wanted us to play 'Cachuca.' We did not have the music with us, so I sent back word that I was very sorry, but I would bring the music any other time and play it for him. He sent out word that he had always thought we could do anything. Well, I was just American enough to make up my mind not to be outdone. If one of those foreigners wanted to hear us play 'Cachuca' we would do it. I couldn't remember the air just at that moment, but one of the musicians hummed it. I jotted down three or four parts, told the rest to listen, and in a little while we played 'Cachuca.' At the time of the unveiling of the Farragut statue, during Garfield's administration, it was suddenly proposed having a reception at the white house in honor of the many distinguished visitors in the city, so an informal and very impromptu reception was held, the invitations being issued the afternoon preceding the evening it was given. At 7 o'clock word came to me to go down to the barracks at once. I went and was told to report at the white house with the band at 8 o'clock. 'But,' said I, 'it's after 7 now, and it would take ten hours to get the men together. Some of them are playing at theaters to-night, and I know it will be useless to try to get them.' 'Well,' said the officer, 'those were my instructions and those are your orders.' So we sent the messengers out and they found just one man, and he was a bass-drummer. So at 8 o'clock I, in my gorgeous red uniform, sat at one end of the platform and the bass-drummer down at the other. There was a dazzling array of music stands and empty chairs, but no men. The president evidently saw the humorous side of it. When I explained it to him he said it couldn't be helped. So all evening long we sat there and I replied to questions and sallies from nearly every one who came in. 'When are we going to hear you play, Mr. Sousa?' 'Well, if you'll come down to guard mount to-morrow morning you'll hear us,' etc. We had 'reported for duty,' though, and staid till the reception was over.

"At the Cleveland wedding all the boys received boutonnières and I a big basket of flowers. Col. Lamont and I stepped off the distance that the bridal party had to walk so that we would know when to start the music. We played Mendelssohn's wedding march. Mrs. Cleveland is a handsome woman and she made a lovely bride, Mrs. Hayes was

very much like Mrs. Harrison—a woman of beautiful character. I remember so well a little incident which happened the first night I ever played at the white house. The Marine band's leader before me had been accustomed to furnishing very loud music. I don't want to say anything against him, but he had played such ear-splitting selections that it was customary to send out word for him to send part of the band home, whereat he always sent soft parts and kept the loud ones to play. I was told that I could use my own discretion about how many of the band I should take, and I took them all, but I selected only the lightest music. Mrs. Hayes was very much pleased, and after coming to me, expressing her satisfaction, pleasure and surprise at the evening's music, she went into the dining-room. In the center of the table was a huge basket of flowers. It must have been four feet long. She had two ushers bring that out to me, and she presented it. Wasn't that a graceful thing to do?"

Mr. Sousa is a delightful talker, easy, quiet, with just enough of the army polish and mannerisms to make it fascinating. It will interest a great many of the matinee girls who adore Mr. Sousa to know that there is a Mrs. Sousa. Mr. and Mrs. Sousa will make their home in Chicago.

The Sousa Concerts.

Sousa's band rendered an enjoyable programme last night. Massenet's "Scenes Pittoresques," a mosaic from "Tannhauser" and La Thiere's "Gypsy Life" were played in a manner that does credit to the organization and its leadership. Sig. Galassi sung the aria from "The Barber of Seville," Mdle. Lindh the aria from "La Sonambula," which showed her voice to good advantage. It is well trained, of good volume and her distinct enunciation is really remarkable, as shown in her encore, "Bob-o-link." The following programme is offered for to-night:

1. Overture, "Raymond".....Thomas
2. Ballet music, "William Tell".....Rossini
3. Flute solo, "Souvenir de Vienne".....Terschak
Mr. J. S. Cox.
4. Aria, "Ballo Maschera".....Verdi
Sig. Galassi.
5. Fantasia on a dance tune.....Stasny
INTERMISSION.
6. Songs of the Nations.....Godfrey
7. "The Post Horn".....Koenig
Obligato by Mr. Arthur Smith.
8. Aria, "Perle de Brazil".....David
Mdle. Marcella Lindh.
Flute Obligato, Mr. L. S. Cox.
9. Humoresque, "Good-By".....Sousa
10. Patriotic march, "The Great Republic" Thiele

Saturday night Mr. Sousa will probably give a programme of the successes of the week, though it is hard to see how he will select, as everything he has played has been a success.

There will be an extra concert next Monday night.

N. Y. Herald

SOUSA'S NEW MARINE BAND.

Mr. John Philip Sousa, the leader of the new Marine Band, deserves all the congratulations and applause that were showered upon him at the close of the concert at the Broadway Theatre last evening. It is no exaggeration to say that the audience heard the best concert of the kind that New York remembers. Much has been said in advance of what Mr. Sousa could do, but not too much. His band plays with a tone, a delicacy and a musical effect that cannot be too highly praised. It is a new sensation to hear such music from a military band, and Mr. Sousa is perfectly right in declaring that his organization is one for high class concert purposes. The only criticism that I should make is that the leader did not make allowance for the small size of the Broadway Theatre: the band was at times too powerful.

There are many excellent soloists in Mr. Sousa's ranks, of whom a few were heard as such last night. Signor Raffayolo played very well a euphonium solo, and Mr. Arthur Smith played on the cornet a fantasia on "Robert le Diable."

The vocalists were Mlle. Marcella Lindh, who sang brilliantly and with much taste an aria from "Lucia," and Signor Galassi, who was heard in the "Evening Star" romance from "Tannhauser" and as an encore in the "Toreador," from "Carmen."

The programme for the band consisted of Rossini's "Semiramide" overture, Grieg's "Peer Gynt" suite, a "Lohengrin" fantasia, Czibulka's "Dream after the Ball," and much popular music.

Mr. Sousa was recalled many times by an audience that nearly filled the house, and it was announced from the stage that the band had been engaged for another concert November 13.

SOUSA HAS THE PALM.

He Pleas'd a Good Audience and Established Himself as Rockford's Favorite Bandmaster.

John Philip Sousa modestly asks the public to decide as to what position they will give his band among other musical organizations. Well, if the public of Rockford is asked to judge they will term Sousa's aggregation the premier and award him the palm. Indeed, Mr. Sousa gave Rockford theatergoers the finest treat of the kind they ever listened to and when the great leader made his entree he was warmly, even enthusiastically greeted, and that was Rockford's tribute to the excellence of the leader and his men. The program fortunately was not so severely technical as to make people affect to like it. On the contrary, the selections were popular ones and so grandly and perfectly rendered as to win generous applause and frequent encores. Indeed Mr. Sousa knows how to catch the popular fancy. "The Salvation Army" with male and apparently female voices, Kling's "Humoresque," "Mary Green" and the closing medley, pleased and instructed. The old marine band was said to have been almost faultless, but the new band may be said to be well nigh perfect.

Other organizations have pleased us, but none of them had attained such finish, delicacy and well controlled volume. Sousa is now Rockford's favorite and it is sincerely hoped that he will come again before the season closes. The audience liked him and he must have returned the affection, as he kindly responded to every encore. Miss Lindh made a good impression. Her voice is a light soprano, not full in volume, but delicately rich. Signor Galossi has a superb voice and easily won a recall. The audience was a good sized one, which will be trebled if Sousa comes again,

Toledo Blade

Blade A Few Bass Notes.

Bandmaster Sousa has written a new march, and christened it "the Belle of Chicago." It was played for the first time at the opening concert at the Auditorium, Chicago. A Chicago paper in speaking of the composition, says: "Mr. Sousa evidently regards the Chicago belle as a powerful creature, with the swinging stride of a giant, a voice like a fog-horn and feet like a sugar-cured ham; for there was an overpowering amount of brasses and solid, emphatic forte effects."

A RARE TREAT.

Sousa's New Marine Band the Event of the Season.

When Manager Jones announced that he had secured Sousa's new Marine band to perform at the opera house, it was understood that it was to be the event of the season, but it is to be doubted if anybody really appreciated the treat in store for them. The audience present last evening were more than pleased. They were enraptured and captivated by the handsome leader and his perfectly trained musicians. It would be rash, remembering that Theodore Thomas has been here, to say that no musical organization ever faced a Rockford audience which so thoroughly pleased and satisfied them, but rash as it reflects the feeling of the splendid audience which was at the opera house last evening. The audience was a splendid one, both in quality and numbers, although not so large as the attraction deserved.

Sousa is a consummate general. He is alert, active, watches every man and brings in every note just where it belongs. That he is a magnificent organizer his band testifies. It is a new organization but every man moves in perfect unison with every other man. The band is composed of good musicians but in reality it consists of Sousa. He is the dominating spirit of the whole thing. He woos the harmony out of the men with the air of a master. Every moment of the evening was a delight to the audience.

One feature of the program was noticeable and commendable. The music was popular and entertaining. Much of it was light grade music, but it was of the style to please the people rather than severely classical.

The most delightful number was "The Chariot Race" arranged by Sousa himself. It was adapted to the description of the chariot race in "Ben Hur" and carries the senses through all the sensations of that exciting description.

Signor Galassi, the bass singer has a splendid voice. Miss Lindh, the soprano soloist is indifferent. She struggles hard to attain perfection but somehow or other seems to fail.

N.Y. World

Sousa's Band Played.

The fourth popular and sacred concert was given last night at the Broadway Theatre, under the direction of George W. Floyd. Sousa's New Marine Band was the chief attraction. The Marine Band, with John Philip Sousa as conductor, played several classical and popular pieces, a selection from "Lohengrin" being specially applauded. Mlle. Marcella Linde sang an aria from "Lucia" and Signor Galassi gave "The Evening Stars," from "Tannhauser." Both artists received great applause.

Now that John Philly, Sousa has located in Chicago we think it proper to correct a growing misapprehension as to the correct pronunciation of his name. A certain wealthy and cultured and influential society faction on the south side call him Souse-er, and at the Chicago club it is seriously argued that the eminent musician was called to this city not only in recognition of his genius and talents, but also and especially because it was fancied that his name, identified with music development here, would stand as an enduring tribute to one of the greatest industries in the packing-house quarter of our civilization. About the only joke that Phil Armour ever cracked was when he put this conundrum to a group of friends the other evening: "Why am I like the leader of our famous band?" "Why am I, Marshall Field (who is a sly wag)—"Because you blow your own horn—ha, ha, ha!"

Mr. Armour—"No."
George M. Pullman (somewhat of a humorist himself)—"Because he lives by a baton and you live by a battoir."

Mr. Armour (wearily)—"No, no!"
N. K. Fairbank (always subtle)—"Because he tries hard to please and you try hard to please."

Mr. Armour—"You are all wrong."
Omnes—"We give it up."
Mr. Armour—"Then I will tell you why I am like the leader of our famous band. It's because I am a souser, too!"

Marshall Field—"But you ain't; you're an Armour."

George M. Pullman—"That's so; Marshall's right; you're an Armour—you ain't a Sousa!"

Mr. Armour—"But don't you see? He is a Sousa, and I am a souser, too! I make souse—I'm a souser—see? So we are both Sousas!"

Marshall Field—"Oh, oh! y-a-as; by George, that's a good one! Has Higginbotham heard it?"

In spite of Mr. Armour's pretty wit, and in spite of south side usages, Mr. Sousa's name is not correctly pronounced Souse-er; the correct pronunciation of the name is as if the name were spelled S-o-o-s-a-h, with the accent upon the penult. This pronunciation obtains upon the north side, where most of our literary talent lives (at least Lyman J. Gage says so), and this pronunciation is indorsed and confirmed as correct by Mr. Sousa himself.

Altoona Tribune

Sousa's Band a Success.

Like Caesar of old, Sousa, the bandmaster, could say last night, "I come, I saw, I conquered." for Sousa and his wonderful band certainly created a sensation in this city. The Eleventh Avenue opera house was only fairly well filled last night, but had the size of the audience been commensurate with the merits of the entertainment there would not have been a building in Blair county large enough to contain even a tithe of the people. From beginning to end every number on the programme was vociferously encored. The seventh number, vociferously encored, describing "Sheridan's Ride," arranged by Sousa, was perhaps the favorite selection, although all were well received. The singing of Signor Galassi was very fine and was loudly encored. Following "Sheridan's Ride" Miss Marcella Lindh sang an aria, the mad scene from "Lucia," in a manner that showed her to be the possessor of a marvelously well trained soprano voice. Her execution was faultless. As an encore she sang "The Bobolink." Nothing on the programme aroused more enthusiasm than the humoresque "Good Bye" in which all the various classes of instruments played different airs, including a splendid trombone quartette. The performance concluded with "The Star Spangled Banner." Sousa's new marine band is certainly a wonderful organization of musicians and it does not detract from other bands in the least to say that its superior has never been heard in Altoona.

Sousa and the Marine Band.

That the people of Altoona are losing instead of gaining taste for classic and grand music was again demonstrated last evening by the comparatively small audience which greeted Mr. Sousa and the New Marine band at the opera house. On two occasions this week has Altoona been favored by musical companies, one mainly vocal the other mainly instrumental, the first equal to any on the road and the second having no superior in this country, and on as many occasions have there been very many vacant seats. Those who were present last evening enjoyed a musical treat of a rare and rich order. The vocal solos of Signor Galassi and Miss Marcella Lindh were rendered with so much force and sweetness that they had to respond to encores, as did the band after every piece. Nothing can be said here that would add to the fame of the renowned John Philip Sousa. He is deserving of all the praise that has been bestowed on him as a great band leader.

SOUSA'S NEW BAND.—Metzerott's New Music Hall was opened to the public for the first time last evening and the dedicatory entertainment was given by the new band of John Philip Sousa. The hall is pleasing in appearance and commodious in size and seems to be admirably adapted for its purpose. The stage was handsomely decorated with palms and potted plants, while from the ceiling depended in graceful folds the national colors. Mr. Sousa was greeted with loud applause when he made his appearance and took his position on the conductor's stand, and it was some time before he was permitted to wave his baton for the opening number of the program, which was the well-known overture to "Semiramide." The work of his band in this selection showed how thoroughly Mr. Sousa has his force under control, and the favorable impression created then was deepened by each succeeding number. Mr. Sousa's corps is not so large as he intends it shall be, but it is composed of the best material available in this country and its individual and collective work has already reached a high stage of excellence. Mr. Sousa himself seems to have gained in ease and dash since he has been freed from governmental discipline and in the manner of his leading there is an increase of force and magnetism that is imparted to his men. Every number on the program was encored and in several cases double encores were given. Naturally those in the audience made comparison of the work of the new band with that of the Marine Band and all were forced to admit that however much local pride might favor the latter, which has a national reputation, candor and justice compelled the warmest admiration for the new organization. Mr. Sousa's ability as a conductor has been demonstrated by the rapid progress his band has made in the brief time he has had control, and he has every reason to be proud of the result of his effort, although he does not consider that its best work has yet been brought out by any means. The two band soloists were Mr. Cox, flutist, and Signor Raffavolo on the euphonium, both of whom justified the liberal applause that was bestowed upon their efforts. The vocalists were Mlle. Marcella Lindh, who displayed a soprano voice of exceptional range and flexibility, and Signor Galassi, whose full rich baritone was heard in the Wagner song, "Evening Star," and in the Toreador song from "Carmen." The last concert by Mr. Sousa and his band will be given tonight and the hall should be crowded.

APPLAUDING SOUSA'S BAND.

Sousa's Band gave its second concert at the Broadway Theatre last night. The house was well filled, Mr. Sousa and his musicians were warmly received, and the soloists, who were Mlle. Marcella Lindh, soprano; Sig. Galassi, baritone, and Sig. Stengler, clarinet, late of Gilmore's Band, were repeatedly encored. Several selections had been given in the previous concert and were repeated by special request at last night's entertainment.

The concert began with the overture of Rossini's "William Tell." Then came "Scenes Pittoresque," composed by Massenet. Sig. Stengler played a concerto by Charles Behrmann. He was recalled for other solos. An aria from "La Sonnambula," as sung by Mlle. Marcella Lindh, pleased the audience exceedingly. Sousa's "Sheridan's Ride," played by the band, caused no little enthusiasm. This was followed by "An Episode" and several dance arias. Sig. Galassi gave a solo from "Il Barbiere," and, when encored, sang the well-known baritone solo the Toreador from "Carmen," which brought forth loud applause. A "humoresque," by Sousa, provoked considerable merriment. The members of the band, having taken umbrage at a sharp criticism of their leader, rebel. Alone or in pairs, three, four and five together, they leave the stage. Finding that their leader takes no notice of them they finally return marching back to duty with the air of "Annie Laurie." A medley of National and popular songs was the last number of the programme.

Wilmington Journal

SOUSA AND HIS BAND.

The Great Bandmaster Says That People are Getting Shrewder and Demand for Good Music Increases.

The great Marine band, which has just been organized by the Blakeley syndicate with a capital of \$100,000 and with John Phillip Sousa at its head, arrived in the city at noon today to give a matinee in the Opera House. In it are some of the best musicians in America.

Professor Sousa, who is every inch a soldier and distinguished looking leader in the handsome uniform that he always wears, was interviewed by an EVENING JOURNAL reporter at the Clayton House. He said:

"The new band is meeting with marvellous success. We call it the new Marine band now but will shortly change its name. The Blakeley syndicate adopted that name because they wanted to impress upon the mind of the public that I and my whole influence was with the band. Of course the success of the band depends a great deal more on the conductor than on the compositor. Our organization, now, is superior to any military band.

"We did something in Chicago," he continued, "the like of which was never heard of, when we gave nine straight concerts, of band music solely, and had the biggest house of the entire engagement on the ninth night.

"The demand for good music is growing every day. Years ago even Theodore Thomas, whom I consider the greatest conductor in the world, could not support an orchestra ten years ago. Now look at our organization, meeting big houses everywhere and growing in public favor every day. The public is getting very shrewd. People want even popular music played in such style that nothing but a first-class band can exist."

Sousa's Band at the Broadway Theatre.

Sousa's Band introduced a number of novelties in the programme of their popular concert at the Broadway Theatre last night. It was distinctly a popular programme, the music was light and catchy, and repetitions were frequent. The theatre was filled when the band began the overture to "William Tell," and Director Sousa had no reason to complain of the way in which his efforts were received. Several of his own arrangements were particularly successful. His musical description of Sheridan's Ride was one of them. Mr. Sousa is also something of a musical humorist and his "Good-by Humoresque," was rendered again by "general request." The members of the band rebel in this number, the oboe leading the mutiny and each in turn marches off playing a different air. The leader pays no attention to them, and when one of the men repents and comes back to play "Annie Laurie" the whole band flies on the stage again and takes up the air. It was executed in a way that amused the audience immensely. Sousa's band was assisted last night by Mlle. Marcella Lindh, soprano, Signor Galassi, baritone, and Signor Stengler, clarinet. Last night's concert was the sixth of the series under the management of Mr. George W. Floyd. The next one will be given on Nov. 27.

Sunday Concerts.

There were no fewer than three Sunday concerts last evening, all of them well attended. At the Broadway Theatre Sousa's Marine Band played a number of popular pieces and the principal soloist was Signor Galassi. The band played Rossini's "Tell" overture with admirable precision and spirit. There are among the wood-wind players soloists who would be heard to advantage in our best symphony orchestras, and the leader is evidently

Washington

Sousa's Band Concerts.

Sousa's New Band gave two concerts yesterday at Metzerott Music Hall, with better attendance than on Thursday night, yet still not what the performance merited. Miss Lindh and Sig. Galassi were both in the best of voice, and strengthened the favorable impression made at the first concert. The work of the band was not as good, and it was evident that the first programme was their best.

N. Y. Telegram

Professor Sousa's new Marine Band delighted a big household of people at the Broadway Theatre last evening with a programme of light, catchy music. It was the second performance of the new organization in this city and the size of the audience showed conclusively that the first one had pleased the popular fancy. Two of the leader's arrangements were received with unusual favor, and the "Good-by Humoresque" was the hit of the evening. In addition to the instrumental performance there were selections by Mlle. Lindh, soprano, and Signor Galassi.

MUSICAL MATTERS.

Sousa's New Marine Band Makes a Sensation.

The new military band organized by Bandmaster John Philip Sousa created a decided sensation at Music Hall last evening, and the anticipations and predictions of those familiar with its triumphs in other cities were fully realized.

The new organization has come into being under much the same circumstances as those attending the origin of the Boston Symphony orchestra, ample financial means having been placed at the disposal of a thoroughly competent musician, with instructions to create a military band capable of maintaining the highest character, and of being compared with the best organizations of a like description throughout the world.

Chicago men and Chicago money have, under the intelligent guidance of Manager D. Blakely, enabled Bandmaster Sousa to create the new band, and Chicago deserves the thanks of the country for its action in this particular direction. It will no longer be necessary to hold up the playing of the famous Garle Republicaine band of Paris as a standard of excellence, for Sousa's new band has in its short existence established a new standard that will demand a similar recognition by all competent critics of military band work.

In the selection of a programme for the first concert in Boston Bandmaster Sousa included in his numbers a very varied list of compositions which, as a whole, served admirably to display the mastery he has gained over the new organizations, its value in ensemble playing and the brilliant abilities of its leading members. The performance of this programme certainly justified the claim that the new band demands a new classification as an organization, for it is essentially a military orchestra, that is, a body of players of the usual instruments included in the makeup of a military band but capable of producing the effects commonly confined to the players of a concert orchestra.

The performance of the familiar "Semiramide" overture was a complete surprise to all who had not heard the band, and it made an introduction to the evening's programme which awakened the most pleasing anticipation. The tone of the reed department of the band was a revelation of the possibilities of this class of players, and the rich color of the brasses caused great enjoyment. The reading of the overture was one well calculated to bring out all its beauties, and its performance called out an ovation which made the key to the evening's experiences, for a more enthusiastic audience has seldom been assembled in Music Hall than that of this occasion.

The quaint characteristics of the "Peer Gynt" suite afforded an excellent opportunity to illustrate the value of the band in indoor concert work, and the delicacy and refinement of the playing of its members in the "Morning" and "Ase's Death," as well as the brilliant work done in the final movement, will not soon be forgotten. A "Lohengrin" mosaic was played in a splendid broad style, which showed the grasp Bandmaster Sousa has upon the Wagner school of compositions, and later on in the programme Mr. Sousa treated the audience to some light and humorous selections, which proved his skill in meeting the demands of the popular taste.

An "episode," in which Mr. Smith, the solo cornet, and Mr. Pryor, the solo trombone, had an improvised accompaniment supplied by amateur stone-breakers, gave great pleasure, and an original "Good Bye" composed by Bandmaster Sousa as a "humoresque" created much merriment. Some smaller pieces by Saxone and Czibulka, and the "Star Spangled Banner," with a dozen musical gems given as encores, made up the band's numbers.

The soloists of the band taking part as such last evening were Sig. Liberati, the cornet virtuoso, who had a hearty greeting from his host of Boston admirers, and Sig. Raffayolo the euphonium player who repeated his old time successes. Mlle. Marcella Lindh, the soprano of the concert organization, gained an instant and well merited recognition of her skill as a coloratura singer in a scene and aria from "Lucia," as well as in a pretty ballad given as an encore. Sig. Galassi also shared in the general successes of the evening. The band gives its second and last concert here next Sunday evening.

Music Hall: Sousa's Band.

The military Band lately organized by John Philip Sousa, formerly director of the United States Marine Band at Washington, gave its first concert in this city at the Music Hall, last evening, before a large audience which lost no opportunity to testify its satisfaction. Applause was generous and so were the responses, nearly every piece on the programme being supplemented by an extra performance. So far as good workmanship was concerned the band deserved all the recognition which an audience could offer in this manner. In accuracy of time, in precision of accent, in uniform gradation of tone, whether swelling or diminishing, the playing was admirable. There were moments, however, when the pitch varied among the players, possibly because of atmospheric influences. Not often has a band similarly constituted, with clarinets in place of violins and bass tubas for contrabasses, played piano passages with equal delicacy, or been even endurable in accompaniments for the voice. At this concert, for instance, baring the monotony of too long persistence in one color, the band played the accompaniment for the great scene from "Lucia"—sung very brilliantly by Miss Marcella Lindh—with genuine refinement. But when a forte was reached and blown—well, then there were some who thought that the deaf were not to be so greatly pitied, after all. Besides Miss Lindh, the solo performers were Mr. Galassi, the popular barytone, Mr. Liberati, the equally popular cornet player, and Mr. Raffayolo, who probably makes the euphonium sound as sweetly as it can be made to sound. The scope of the repertory of the band can be gathered from the programme which is repeated below. It is but just to say that the piece of the comic order excited the warmest acknowledgments from the audience. This candor is highly commendable, but the experience must not be offered as evidence that a gathering of Boston music amateurs has approved as altogether worthy the fashion of employing a wind orchestra within doors. This is the programme:

- Overture, "Semiramide".....Rossini
Selections from Suite, "Peer Gynt"—Morning:
Ase's Death; Peer Gynt chased by the King of the Mountains.....Grieg
Concerto for Euphonium.....Raffayolo
Mosaic, "Lohengrin".....Wagner
Scene and Aria, "Lucia".....Donizetti
An Episode—The Cornetist, the Trombonist and the Stone-breakers.....Kling
A cornet and trombone chance to be playing a duet near some stone-breakers, who catch the spirit of the music and break in with their hammers in time with the players.
Cornet Solo, selected.....A. Liberati
Intermezzo, "Bal des Enfants".....Saxone
Morceau, "A Dream After the Ball".....Czibulka
Barytone Aria, "The Evening Star," from "Tannhauser".....Wagner
Humorous Sketch, "Good-by".....Sousa
The members of the band having taken umbrage at a sharp criticism of their leader conclude to rebel. The oboe initiates the revolt by playing "I'm Going Back to Dixie" and leaving the stage. The others follow in pairs, trios or quartets, each playing a familiar farewell song. Finding that the leader remains unconcerned and recalling that pay-day comes on the morrow, they march back playing, as an index of their repentance, "Annie Laurie.".....Arnold
"The Star-spangled Banner".....Arnold

Boston News

Sousa's new Marine Band gave its first concert in Boston at Music Hall last evening. The organization, which numbers fifty or more, is composed of trained musicians, and the admirable skill of Mr. Sousa as leader was shown in every number. From first to last there was displayed the most thorough training and the conductor's control of his men was marvellous. The programme was carefully selected and all the numbers appealed to the popular as well as the educated taste. Mr. Sousa is to be congratulated on the excellence of his band, which can scarcely be equalled in this country. The soloists were Mlle. Marcella Lindh, Signor Galassi, Signor Raffayolo and Signor Liberati. Mlle. Lindh has a voice of remarkable purity of tone, and although not of great power, is most pleasant to hear. A second concert will be given next Sunday evening.

Sousa's new Marine Band gave its first concert in Boston at Music Hall last evening. The organization, which numbers fifty or more, is composed of trained musicians, and the admirable skill of Mr. Sousa as leader was shown in every number. From first to last there was displayed the most thorough training and the conductor's control of his men was marvellous. The programme was carefully selected and all the numbers appealed to the popular as well as the educated taste. Mr. Sousa is to be congratulated on the excellence of his band, which can scarcely be equalled in this country. The soloists were Mlle. Marcella Lindh, Signor Galassi, Signor Raffayolo and Signor Liberati. Mlle. Lindh has a voice of remarkable purity of tone, and although not of great power, is most pleasant to hear. A second concert will be given next Sunday evening.

Miss Marcella Lindh entertained Miss

Boston Record

SOUSA'S NEW MARINE BAND.

It was a treat last night to the large audience which attended Music Hall to listen to Sousa's new marine band. From the first number on the programme, "Semiramide," to the last piece, "The Star-Spangled Banner," the audience gave close attention and was exceedingly liberal in its applause, nearly every piece being encored. The rendering of the several selections and the work of the soloists were of the highest order. Mlle. Marcella Lindh's "Lucia" captivated the audience. She has an extremely sweet voice and one of great possibilities. It might be said in regard to her singing that, while she reached very high notes, the impression was given that it was not the height of her capabilities. The band accompaniment seemed at times too harsh. Sig. Raffayolo, euphonium, Sig. Liberati, cornet, and Sig. Galassi, barytone, are all artists of note, who always receive the recognition they deserve. Sousa's humoresque, "Good-by," in which the players leave the stage in groups of two, four and six, until all are gone, and return with the general chorus of "Annie Laurie," gave excellent opportunity for judging of the individual work.

Boston Journal

The New Marine Band, under the direction of John P. Sousa, gave a concert last evening in Music Hall. The band was assisted by Miss Marcella Lindh, soprano; Antonio Galassi, barytone, and Mr. Liberati, cornet. There was a large audience, and the enthusiasm was great. Each number of the programme stood for two numbers that were played; dances, marches and arrangements of popular tunes were given to the heart's desire of the most insatiate encore fiend. The band is composed of excellent material, and it would be invidious to particularize. The men have been drilled carefully, and the precision is worthy of high praise. There is also an observance of dynamic marks, of gradations of tone that is unusual in bands of this character. The concert reflected credit on the leader and the men. Mr. Sousa does not always ride in the whirlwind and direct the storm; he has a lively appreciation of the value of contrasts, and certain numbers, as the arrangement of the dirge from the "Peer Gynt" suite were played with delicacy and feeling. Miss Lindh sang the scene and aria from "Lucia," and displayed therein more than ordinary agility. Mr. Raffayolo played his concerto for the euphonium, and Mr. Liberati wandered far away from the true pitch in his cornet solo. This band, which is well worth the hearing, will give a concert in Music Hall next Sunday evening.

The Sousa Concert.

Sousa and his New Marine Band have been here and entertained Dover lovers of music with their fine musical performance. The band is an excellent aggregation and composed of skilled musicians, but to those who listened to the last performance of the lamented Gilmore's famous band in this city last season it did not seem to reach the standard of excellence held by the latter. The organization is comparatively new and it is evident that it needs more training as such to bring it up to the point of being able to give the finished and artistic rendering the classical selection upon the program given here, Rossini's Semiramide, demanded. The suite "Peer Gynt" from Grieg was a very interesting descriptive piece. Sousa's "Sheridan's Ride" was also another fine piece of tone painting and elicited much applause.

Mlle. Marcella Lindh showed herself a highly accomplished vocalist. She has a rich musical voice which is very pleasing to listen to, and her rendering of "Lucia" received much applause and an encore.

It would be putting it mildly to say that Sig. Liberati took the house by storm. No such cornet playing has ever before been heard here. He plays with great power and apparently with the greatest ease. He is a genuine artist. As an encore to the brilliant "Souvenir a la Suisse" composed by himself, he played a selection from "Norma."

Sig. Galassi sang with fine effect the selection "Evening Star" from Tannhauser, and was given a hearty encore.

Sig. Raffayolo who was with Gilmore's band and who, by the way, bears a strong resemblance to Gilmore, delighted the audience with euphonium playing. He received a hearty welcome and was loudly applauded.

The Humoresque by the band was one of the most taking features of the program. The concert closed with a grand rendering of the soul-stirring, patriotic air, Star Spangled Banner, which the audience remained seated and applauded long and loud as the curtain fell.

Middletown

1. Overture.—"William Tell." This old but ever new overture, the greatest of its kind, will never outlive its popularity nor lose its charm when worthily rendered.
2. Ballet Music.—"Faust."
3. Clarinet Solo.—"Rigoletto." Sig. Stengler. Long the brilliant Clarinet Soloist of Gilmore's band.
4. Fantasia.—On themes from "Robin Hood" (Including the "Tinkers' Chorus" and "Overture to the Merry Wives of Windsor.")
5. Aria.—"La Sonnambula." Mlle. Marcella Lindh. (a.) Russian Dance.—"La Czarine" New and very popular in Europe at the present time.
- (b.) Patrol.—"G. A. R."
7. Cornet Solo.—"Alpine Echoes." Mr. Arthur Smith (of London) Long the Cornet Soloist of the famous Covent Garden Concerts, and of the Queen's Coldstream Band.
8. Symphonic Poem.—"The Chariot Race."
9. Aria.—"Barber of Seville." Sig. Galassi. Inimitably sung by the greatest Baritone of the present time.
10. An Episode.—"The Cornetist, the Trombone Player and the Stone Breaker"

THE NEW MARINE BAND.

John Philip Sousa's Organization Gives a Fine Entertainment.

The new military band organized by John Philip Sousa, for a long time the director of the Marine band of Washington, made its appearance at the opera house last evening, and was through its artistic excellence a success as emphatic as it was well deserved. The organization is backed by Chicago capital and all that money could do has been utilized in the makeup of the band, as it may be said that all the possibilities of reed and brass instruments have been secured in this band, so that it stands to-day the foremost military band in the world. In the programme presented last evening Mr. Sousa exhibited the capabilities and versatility of his organization in a most thorough manner through the variety of compositions rendered. Mr. Sousa also proved that his band was capable of producing effects that have hitherto been confined solely to orchestras in which string instruments were the great factor in melody.

The performance opened with Rossini's familiar overture which was most admirably executed, the tone of the reeds and the richness of the brass revealing hitherto undeveloped possibilities of the former. The rendition called out a storm of applause and was a fitting prelude to the general excellence of the numbers that followed, of which "Sheridan's Ride" a clever piece of descriptive work by Mr. Sousa and "Good Bye" are deserving of special mention. The latter is a humorous conceit that was hugely enjoyed.

The interpolated vocal selections introduced Miss Marcella Lindh and Signor Galassi. The former rendered the mad scene from "Lucia" in an attractive manner, displaying a voice of unusual culture, sweetness and depth. For an encore she sang "The Bobolink Song." Both selections were vociferously applauded. Signor Galassi sang "Evening Star" from "Tannhauser" and for an encore gave a selection from "The Huguenots," his rich baritone being heard to especial advantage in both.

The audience was large and very demonstrative, every number being encored, and a number of very clever numbers were thus added to the bill. There can be no question as to the excellence of the organization and it clearly stands to-day the foremost military band of the country.

Bridgeport

ITALIAN VS. ENGLISH.

An Affecting Case at Yesterday's Concert. Editor Record:

I had the great pleasure yesterday of attending the Sousa concert and I don't know when my sympathies have been so aroused as when the Italian gentleman, Mr. Glassey, sang a tune for us. According to my interpretations of Italian, the poor man, was telling how he had burned his mouth in talking in some too hot soup at the Russwin, and he began calling frantically for a "pickle, a pickle, a pickle." Not a person in the audience made any effort to get the man a pickle and the next moment we all saw him him to leave the opera house no doubt saying to himself, "If no one else will get me a pickle I'll go out and get one myself." A rude fellow near me said I was "way off" on my Italian, that the man was just making believe he was ill, and he was saying "Figaro, Figaro, Figaro," but I don't propose to take any instruction in Italian at any time of life and so when Mr. Glassey (this rude fellow says it's Galassi, but what's he know about it) comes again. I shall carry up some pickles, and if he wants one or two, he can have 'em. I propose that he shall carry away pleasant recollections of New Britain, though I am free to say I never heard of taking pickles for sore mouth, but fellows differ about what they like and don't like, don't you know?

AUDITOR.

Sousa's Band.

Musical pyrotechnics flared and fizzed and banged (particularly the last) at the Middletown on Wednesday afternoon. Mr. John Philip Sousa and his 50 musicians were in charge, and proved conclusively that the capacity of brass and parchment is only to be measured by the ingenuity of the composer and the endurance of the instrumentalist. Everyone seemed to enjoy the concert, as everyone properly should, for there was a deal of bright, catchy music and many of those pleasant surprises that always put an audience in very good humor. The overture from William Tell was well rendered though one missed the delicate shading which only an orchestra at its best can secure. Perhaps the most popular number on the entire programme was "The Chariot Race"—a symphonic poem. This is a composition by Mr. Sousa and it introduces as realistic effects in music as ever did M. Zola bring into literature. The tap of the horse's hoofs, the rattle of harness, the clash of the chariot wheels, the snap of whips, the shouts of the people, all form a part of the grand uproar. This was not exactly music, but it was fun. The Fantasia on themes from Robin Hood was exceedingly well received, both for the taking music, which it contained and because it called to memory the delightful opera so recently presented here. "La Czarine," the new Russian dance, is remarkably original in its conception and harmonious in its development. The band was at its best in this composition. The soloists were all strong. Sig. Stengler sustained his well won reputation as a clarinetist while Mr. Arthur Smith fell not a whit below in his masterly rendition of Hufert's "Alpine Echoes" on the cornet. Mlle. Marcella Lindh revealed a wonderful flexibility of voice and purity in her tones as she sang the old aria from "La Sonnambula." It is by no means in disparagement of the other soloists that we should accord the triumph of the day to the famous baritone, Sig. Galassi. Rossini's difficult aria in "Barber of Seville" seemed like child's play to this singer. His tones are full, sweet and resonant. He is no mean actor, as well, and understands how to enter into the spirit of his selection, and, what is much harder, compel his audience to full appreciation of the theme.

Hartford Paper

SOUSA'S BAND.

An Excellent Concert Given at Foot Guard Hall Last Evening.

Sousa's splendid Marine band charmed a large audience at Foot Guard hall last evening. A recall was given after every number and the highest praise was given the rendering. Sherman's ride, the mad scene from "Lucia," and Peer Gynt were wonderful pieces of descriptive music. Signor Raffayolo was tremendously applauded in his euphonium selections. The humoresque "Good Bye" was a novel number. It describes a strike in the band, one musician after another deserting the leader and leaving the stage. When all are off but the leader, the strikers become repentant and return, one by one, playing "Annie Laurie." The singers were Mlle Marcella Lindh, the best soprano heard in Hartford for a decade, and Sig. Galassi, baritone. Both were accorded a reception to which they were justly entitled by excellence.

SOUSA'S MARINE BAND.

The Audience Rather Small, But the Music Was Great.

An audience of moderate size heard a remarkably good band at Foot Guard Hall last evening. The band was that collected by Sousa since his retirement from the direction of the Marine Band at Washington.

It is made up of excellent material and is under a control that is vigorous and delicate. With it Sousa accomplishes wonders, not the least being the performance of Grieg's Peer Gynt with a delicacy in the pastoral part and a fire and clearness in the mad tumult of the third movement that makes one forget the lack of strings and afterwards admire the fashion in which he has been made to forget. The same fine quality was noticeable in the "Semiramide" overture which was given for the opening number. The rest of the band work was made up of several quicksteps, two or three in response to encores, a pretty arrangement of Mary Green, also as an encore, three pieces of dance music and two descriptive pieces—one telling Sheridan's ride and introducing very striking imitations, and the other a humorous piece, which gives each instrument an opportunity to play a solo and go out, until at last the stage is empty. Then they come back with a rush, playing "Annie Laurie." The "Annie Laurie" had to be repeated, and in it the trombones had the air and the stage, and made a great effect, in its way. The concert closed with an elaborate and intricate arrangement of "The Star Spangled Banner."

There were two vocalists, Mlle. Marcella Lindh, a soprano, who suffered at first from nervousness, but after a little sang brilliantly the rather pyrotechnic music of the mad scene in "Lucia." Her voice is a high soprano of good quality and volume, and she was enthusiastically recalled. For an encore she gave a bobolink song neatly and effectively. The bass was Signor Galassi, who gave the recitative and Evening Star air from Tannhauser and scored a more pronounced success when in answer to a recall he sang the Toreador song from "Carmen."

Taken as a whole the concert was not only highly enjoyable, but in some sense a revelation of what can be done with a military band under such leadership as there was last evening.

Something on the Band Question.

For twenty-five or more years among the great bands of the country, the palm of supremacy has seemed to belong to Gilmore's band. Since the recent death of Gilmore, that organization has undergone a change in its membership, eight of its men are now playing in Sousa's great band which played here yesterday.

Under the existing conditions, it certainly looks as if the band of the country hereafter was to be Sousa's, for a very important feature entered into its organization, and that is, ample capital supporting it. The backers consisting of a syndicate of a dozen men with plenty of money, known as the Blakely syndicate. Conductor Sousa is therefore backed and supported as no other band leader is in the United States, and beyond question it will have no rivals in this country, as the band of the "Garde Republicaine" in France has no equal in Europe. According to well-informed critics, nothing short of money will hold great players together. Sousa now will have no such serious embarrassment as he had while conducting his famous Marine band at Washington. The personnel of that band changed several times during the 12 years he conducted it, by reason of the men being lured away by better pay in other quarters.

The case of Mr. Sousa under government employ is another illustration of the practice of the government, viz: of expecting the services of competent men for one-third and less than those men can gain elsewhere. Patent Commissioner Mitchell, had he remained in office, would have to sacrifice two-thirds or more of an income he could gain in private practice. The country ought, to have the best men that can be secured, and the services of those men held by salaries equal to the highest paid. The wonder is, that under the circumstances, Conductor Sousa was able to keep men together after they had become proficient long enough to work up a speculation.

In a conversation yesterday with Mr. Sousa the RECORD reporter learned that the conductor was born in Washington, D. C., thirty-eight years ago, his father being a Spaniard (hence the name) and his mother a German. He began studying music when he was very young and led an orchestra when seventeen years old. "Theodore Thomas is the ideal conductor," said Mr. Sousa, at the same time paying a very high compliment to Conductor Reeves late of the American Band of Providence. Mr. Reeves is now the leader of Gilmore's band and if he is supported with plenty of money will give Mr. Sousa a hard race for the lead.

On their return trip this season Sousa's band will give a concert in this city in the evening at the new Russwin Lyceum.

Handwritten: New Haven News

AMUSEMENTS.

Sousa's New Marine Band Has a Warm Reception.

Those who went to the Hyperion last evening to hear Sousa's new Marine band and who had previously heard the old Marine band were quite ready when they came away to declare that the former is fully equal to the latter, if not in some respects its superior. The instruments, at least, seemed better balanced, and the execution was more delicate and discriminate in its shading. No band that has ever come to New Haven has been accompanied by better soloists, either vocal or instrumental.

The program was marked by a freshness and variety which were alike grateful. There was, besides, a sufficient mixture of the classical and the popular to suit every taste. Of the former category were the overture from "Semiramide," which was excellently rendered, an aria from "The Magic Flute," exquisitely sung by Mlle. Marcella Lindh, the "Evening Star" song from the "Tannhauser," which Signor Galassi gave in his best voice, magnificently modulated, and the "Toreador" song from "Carmen," with which he responded to an encore. There were lively regrets all through the house that he did not accept a second recall.

The whole program produced very great delight, and it is the universal wish of those who were present, as voiced by Manager Bunnell last evening, that Sousa will return to New Haven before the present season is ended. In spite of the torrents that poured down, a fair-sized audience was in attendance.

Handwritten: Hartford Despatch

SOUSA'S BAND.

An Excellent Concert Given at Foot Guard Hall Last Evening.

Sousa's splendid Marine band charmed a large audience at Foot Guard hall last evening. A recall was given after every number and the highest praise was given the rendering. Sherman's ride, the mad scene from "Lucia," and Peer Gynt were wonderful pieces of descriptive music. Signor Raffayolo was tremendously applauded in his euphonium selections. The humoresque "Good Bye" was a novel number. It describes a strike in the band, one musician after another deserting the leader and leaving the stage. When all are off but the leader, the strikers become repentant and return, one by one, playing "Annie Laurie." The singers were Mlle. Marcella Lindh, the best soprano heard in Hartford for a decade, and Sig. Gallassi, baritone. Both were accorded a reception to which they were justly entitled by excellence.

SOUSA'S BAND.—To say that the concert given by this organization at the Opera House last evening was the best of its kind ever heard in Lowell would be more than the fact would warrant, but, judging from the approbation it received from the large audience that assembled to witness it, it must be acknowledged that no band concert was ever more satisfactory. The band is composed of individual talent of high order, which of course is the great secret of success of all organizations of its kind, but what it needs to equal the lamented Gilmore's musical aggregation (which must be accepted as the standard in judging of merit) is concerted experience and the personal presence and ability of that matchless bandmaster. This Professor Sousa does not possess at present, although he may acquire it in time. Many of the performers acquired their concert experience under the direction of Gilmore's magic baton; he knew what to expect of each and they were all completely under his control and nothing but long experience could command that peculiar combination of harmonious light and shade, that he was capable of eliciting.

But the concert, as before stated, gave the best of satisfaction, and what else could be desired. The solo on the euphonium by Raffayolo and the cornet solo by Liberati, were both exquisitely rendered and the concerted pieces, particularly those composed by the conductor himself, elicited the heartiest applause. Mlle. Lindh, the soprano, and Signor Galassi, the baritone, both made excellent impressions and both were loudly encored. Miss Lindh gave "The Bobolink" for a second selection, and Galassi sang the Toreador's song from Carmen, as only an Italian can sing it. The most taking number by the band was a piece entitled "Humoresque," in which the performers all left the stage after giving selections on their several instruments, leaving the conductor entirely alone. They returned in groups playing Annie Laurie, the effect being very amusing.

The band will continue its present tour for about three weeks and then suspend until spring.

INSTRUMENTS ALMOST SPOKE.

Leader Sousa and His Excellent Band Greatly Please Bridgeporters.

Music loving people turned out in large numbers yesterday afternoon to the Bunnell, where Sousa's band rendered what those present said was the finest concert ever heard in this city. It was a treat. Manager Gibbons is to be congratulated for it. It was an appreciative audience, and Leader Sousa seemed to be spurred on by the applause. Several pieces which the leader arranged himself, were excellently rendered, and caught on immensely. The musical description of Sheridan's ride, one of Sousa's own, was wonderful. This was loudly applauded.

The band played a humorous piece which greatly delighted the audience. In this the players rebel, and each walked off playing a different tune. The leader pays no attention to his men but continues his score. Finally one of the men returns and plays "Annie Laurie" this is a cue for the others to return, and all join in the popular air. This piece showed how ably the musicians were drilled. Several well known local musicians said it was simply grand. The singing of Miss Marcella Lindh was appreciated by all. As was also the efforts of Signor Galassi, the baritone, and Signor Stengler, clarinet. A better pleased audience never filed out of a theatre door than those who left the Bunnell yesterday.

Handwritten: Bridgeport

SOUSA'S BAND.

Magnificent Concert Given at the Academy of Music by This Famous Band.

John Phillip Sousa, whose marches are played in every city and town in this country, and who, as the band master of the Marine band, has gained a world wide reputation, made his first bow before a Haverhill audience last evening as the conductor of the new Blakely syndicate Marine band. He was given a most cordial welcome, and both he and his band made a distinct hit. The citizens of Haverhill have been privileged to listen to some of the finest bands in the country. Gilmore, Liberati and Levy have all appeared here in years gone by. A new band claimed recognition last evening, and it can be said that it does not suffer by comparison with any of the other famous organizations. Director Sousa has under his charge one of the finest bands which has ever been heard in this city, and their concert last evening was a magnificent one, and the audience from the opening selection to the final number sat enraptured. The applause after every number was almost deafening, and encores were the rule and not the exception. Mr. Sousa has arranged an admirable programme of classical and popular selections, and a thoroughly delighted audience left the theatre at the close of the concert. The opening selection, the standard overture, Semiramide, was grandly rendered, and the audience broke into long and loud applause at its conclusion. For an encore the band rendered the pretty waltz song, "My Mary Green." Greig's "Peer Gynt" held the audience spellbound, and it was one of the finest numbers on the programme. "Sheridan's Ride," a descriptive piece, was finely rendered, and for an encore the band played the ever popular "Salvation Army Patrol." The humorous selection, "Good-bye," was one of the features of the concert and was a wonderful composition.

The soloists of the evening are artists of a world-wide reputation. Both Raffayolo and Liberati are well known here, and their solos last evening were magnificently rendered, the audience in each case demanding encores. The vocal artists also carried the house by storm. Mlle. Lindh had a sweet, if not powerful, voice, of a wonderful range, and a repetition of her solo was demanded, as was the case after Sig. Galassi's selection.

In fact, the audience was very demonstrative, and Mr. Sousa and his band can be accredited with making a most pronounced hit. Manager West should be congratulated on giving the public such a magnificent treat, and it is to be regretted that a larger audience was not present.

Bridgeport

1. OVERTURE,—"Semiramide,"
1. SUITE,—"Peer Gynt,"
 - a. Morning. b. Asa's death.
 - c. Peer Gynt chased by the King of the Mountains.
 The contrasts displayed by the delicacy of movement, the solemn mournfulness of the fervor and extreme rapidity of the last, constitute the skill of a fine orchestra, to say the least.
3. EUPHONIUM—Trombone solo, SIG. RAFFAYOLO. (Until Gilmore's death, the greatest soloist.)
4. SCENES HISTORICAL,—"Sheridan's Ride"
5. ARABESQUE, An Old Dance Tune, A varied, tuneful and extremely "fetching" piece.
6. ARIA,—Mad Scene from "Lucia" Mlle. Marcella Lindh.
7. a. INTERMEZZO,—"Bal des Enfants." Mlle. Marcella Lindh.
7. b. MORCEAU,—"A Dream After the Ball." The above are delicious bits of melodies for graceful refined and delicate treatment.
8. SONG,—"Evening Star," (Tannhauser) Sig. Galassi.
9. HUMORESQUE,—"Good Bye,"

Concert by Sousa's New Marine Band.

Mr. John Phillip Sousa is well known to musical people as the conductor, for several years past of the United States Marine Band, which organization under his skillful leadership, acquired a very high reputation. He has now resigned that post, and organized a band of 50 players for concert work under the title of the "New Marine Band." Ample financial backing has enabled him to secure for the new organization the best available material, including such players as Liberati and Raffayolo, the famous soloists of Gilmore's Band. At Music Hall last night the new band appeared for the first time in Providence, and performed the following programme:

Overture, "Semiramide," Rossini; suite, "Peer Gynt," (a) Morning, (b) Asa's Death, (c) Peer Gynt chased by the King of the Mountains, Grieg; euphonium solo, Signor Raffayolo; symphonic poem, "The Chariot Race," Sousa; arabesque, "An Old Dance Tune," Stasny; aria, mad scene from "Lucia," Donizetti, Mlle. Marcella Lindh; cornet solo, Signor Liberati; (a) Intermezzo, "Bal des Enfants," Jaxone, (b) morceau, "A Dream After the Ball," Czibulka; song, "Evening Star," (Tannhauser), Wagner; Signor Galassi; humoresque, "Good Bye," Sousa; patriotic air, "The Star Spangled Banner," Arnold.

The band scored a most pronounced success. They play with a unanimity which must be considered phenomenal for men who have not had long practice together; their execution is marvellous, their crescendo remarkable, while their fortissimo reaches a point of powerful sonority that is almost overpowering. Mr. Sousa's manner of conducting is easy and graceful, but decisive as well, while his readings were unexceptionably tasteful. The overture to Rossini's "Semiramide" was exquisitely played, and the difficult "Peer Gynt" suite of Grieg's (played the evening before by the Symphony Orchestra) was given in a most effective manner, despite the lack of strings. Signors Liberati and Raffayolo met with much favor in their respective solos, and each was compelled to respond to hearty encores.

The vocal soloists accompanying the band were Mlle. Marcella Lindh, soprano, and Signor Antonio Galassi, baritone. Mlle. Lindh gave the mad scene from Donizetti's "Lucia di Lammermoor" in a style which calls for the warmest praise. Her vocalization was remarkably even and accurate, while her voice answered fully the exacting demands of the score, both in compass and power. She completely captivated the audience, who were loth to let her go, even after a brilliant encore.

Signor Galassi's vocal ability is so well known that it is not necessary to say more than that he sang the romance from "Tannhauser" with the same skill which has made his reputation as one of the greatest of operatic artists. He, too, was obliged to respond to a very hearty recall.

The audience was not large, but made up in enthusiasm what it lacked in numbers. Nearly every piece on the programme was encored, which made the concert uncomfortably long, in spite of its excellent quality. Singers and players appreciate just recognition of good work on the part of an audience, but are not always well satisfied to perform a programme of 20 numbers in the place of 10. When encores are demanded after every number, the suspicion becomes very strong that the motive is not so much to honor the performer as to procure a dollar's worth of music for 50 cents.

1. OVERTURE,—"Semiramide"
2. SUITE,—"Peer Gynt"
 - a. Morning. b. Asa's Death.
 - c. Peer Gynt chased by the King of the Mountains.

The contrasts displayed by the delicacy and solemn mournfulness of the second, and the fervor of the last, constitute an admirable test of the skill of a military band,

3. EUPHONIUM—Trombone Solo, SIG. RAFFAYOLO. (Until Gilmore's death, the greatest soloist.)
4. SCENES HISTORICAL,—"Sheridan's Ride"
5. ARABESQUE, An old Dance Tune, A varied, tuneful and extremely "fetching" piece.

BRASS BAND CONCERT.

Only about two-thirds full was Foot Guard hall, last night, when Sousa and his new Marine band appeared. But before the evening was over the audience was enthusiastic enough for three times that number. In point of fact the band is large and of magnificent material. It is fairly trained and under good control, but remains as yet far from that notable unity and solidarity of rendition, and that wonderful success in expression and beauty of shading, which made Gilmore's band and our large orchestras famous. It can not be expected at present, and it will surely come in time. The leader is full of spirit and force, and undoubtedly a man of magnificent skill in directing. The programme of last night contained some very pretty numbers. The old Rossini Overture was dashed off melodiously, and the *Peter Gynt* Suite, played here not long ago, received careful treatment and its beauties were neatly brought out both with harmonic perfection and with poetic understanding. The last movement was carried with superb skill and in breathless tempo. One of the most interesting pieces proved *Sheridan's Ride*, a composition conceived somewhat in Wagner's spirit and carried out by Wagner methods. The *Walkyrie* and *Gottterdammerung* came up forcibly when listening to the crash of instruments in the battle scene, and to the picturesque imitation of the ride. Since the tramp of the statue in *Don Juan* and the hoof sounds in *Walkyrie* these imitations are countenanced. The effect was certainly splendid, and to a degree, overwhelming. Very pretty but very light were the other numbers. They were gracefully rendered and pleased much. A humorously conceived final piece, in which each set of instruments is given an opportunity to exhibit by themselves in the fag end of a tune, and then marches off, amused the audience greatly. When all came back and played "Annie Laurie," with the big brasses in front, there was a deafening round of applause. In the close, "The Star Spangled Banner," which was the most dignified number, a distinct Wagner imitation was interestingly obvious. The fortissime repetition of the air was set to something like the sobbing accompaniment which, in the *Tannhauser* overture, falls to the part of the fiddles, and it proved, here as there, remarkably effective. It will be seen that the programme was pretty light—a very popular selection, a concert merely for the ear. The encores were still lighter. They were the apotheosis of the commonplace, tuneful, ordinary airs brought out with all the magnificence of instrumentation and coloring that a large brass band is capable of. It was "Nancy Lee" with the boom-tara of horn, trombone, bassoon, cymbal, triangle and drum. It was everything mustered to express next to nothing. And the melodious noise was pleasant.

Mlle Lindh, in a young fresh voice, not great or of volume, but sweet, and far carrying, and flexible, sang with good skill and some expression a very serious and difficult *Lucia* selection. Signor Galassi, in a magnificent baritone and a grand manner, sang the *Evening Star* song from *Tannhauser*, very superbly vocally, but without the depth and soulfulness this number requires. Even some of his vocal transitions were sudden and not smooth. Splendidly did he give the "Bullfighter's Song" from *Carmen* as an encore. Early in the programme the "only" Raffayolo had delighted the audience with his sonorous euphonium, a huge brass, in the air "Thou, thou" with variations. Some tunes live for ever.

Wednesday, Dec. 1.
Concert by Sousa's New Marine Band.

Mr. John Philip Sousa is well known to musical people as the conductor for several years past of the United States Marine Band, which organization under his skillful leadership, acquired a very high reputation. He has now resigned that post, and organized a band of 50 players for concert work under the title of the "New Marine Band." Ample financial backing has enabled him to secure for the new organization the best available material, including such players as Liberati and Raffayolo, the famous soloists of Gilmore's Band. At Music Hall last night the new band appeared for the first time in Providence, and performed the following programme:

Overture, "Semiramide," Rossini; suite, "Peer Gynt," (a) Morning, (b) Asa's Death, (c) Peer Gynt chased by the King of the Mountains, Grieg; euphonium solo, Signor Raffayolo; symphonic poem, "The Chariot Race," Sousa; arabesque, "An Old Dance Tune," Stasny; aria, mad scene from "Lucia," Donizetti, Mlle. Marcella Lindh; cornet solo, Signor Liberati; (a) intermezzo, "Bal des Enfants," Jaxone, (b) morceau, "A Dream After the Ball," Czibulka; song, "Evening Star" ("Tannhauser"), Wagner; Signor Galassi; humoresque, "Good By," Sousa; patriotic air, "The Star Spangled Banner," Arnold.

The band scored a most pronounced success. They play with a unanimity which must be considered phenomenal for men who have not had long practice together; their execution is marvellous, their crescendo remarkable, while their fortissimo reaches a point of powerful sonority that is almost overpowering. Mr. Sousa's manner of conducting is easy and graceful, but decisive as well, while his readings were unexceptionably tasteful. The overture to Rossini's "Semiramide" was exquisitely played, and the difficult "Peer Gynt" suite of Grieg's (played the evening before by the Symphony Orchestra) was given in a most effective manner, despite the lack of strings. Signors Liberati and Raffayolo met with much favor in their respective solos, and each was compelled to respond to hearty encores.

The vocal soloists accompanying the band were Mlle. Marcella Lindh, soprano, and Signor Antonio Galassi, baritone. Mlle. Lindh gave the mad scene from Donizetti's "Lucia di Lammermoor" in a style which calls for the warmest praise. Her vocalization was remarkably even and accurate, while her voice answered fully the exacting demands of the score, both in compass and power. She completely captivated the audience, who were loath to let her go, even after a brilliant encore. Signor Galassi's vocal ability is so well known that it is not necessary to say more than that he sang the romance from "Tannhauser" with the same skill which has made his reputation as one of the greatest of operatic artists. He, too, was obliged to respond to a very hearty recall.

The audience was not large, but made up in enthusiasm what it lacked in numbers. Nearly every piece on the programme was encored, which made the concert uncomfortably long, in spite of its excellent quality. Singers and players appreciate just recognition of good work on the part of an audience, but are not always well satisfied to perform a programme of 20 numbers in the place of 10. When encores are demanded after every number, the suspicion becomes very strong that the motive is not so much to honor the performer as to procure a dollar's worth of music for 50 cents.

Mendon News

"The Music of the Mop."

During the matinee at the Middlesex Wednesday afternoon, when the "Alpine Chorus" was being rendered, those occupying seats in the upper gallery were greatly disturbed and lost the melody of the music by the noise made by a woman who was engaged in washing the floor. It would seem that the occasion was not propitious for such kind of work. Those who suffered the annoyance were lovers of music and could not hear much harmony of sound between the sweet notes of the musicians, which they occasionally caught and the noise from the mop of the woman.

Entertainments.
HYPERION.

The heavy rains of last evening did not prevent the lovers of music flocking to the Hyperion to hear Sousa's marine band. It is unquestionably a very fine band. The overture was magnificent, gradually increasing in power like some great chorus of voices. After the overture, that old but ever new melody, Mary Green, was rendered. This was greeted by enthusiastic applause from the galleries. In the Suite-Peer-Gynt, the first part, Morning, seemed to carry one to some beautiful retreat and with the sun gradually rising from the distant hills and the song of birds swelling forth in the morning hymn of praise. The noted trombonist, Signor Raffayolo, then gave a very pleasing solo, which was received by loud applause. He was formerly with Gilmore. Mlle. Marcella Lindh, a star from Berlin, sang an aria from Lucia. She reached the high notes with clear and flute-like tone. She received great applause, and responded with a Bobolink song. Signor Galassi then sang "The Evening Star," from Tannhauser. He was called back repeatedly and rendered a pleasing little air. The Humoresque, where members of the band take offence at a reprimand and each one leaves the stage after giving a solo on his instrument, but seeing the unimpaired confidence of the leader, gradually come back playing Annie Laurie, took immensely. Sousa has a splendid band and under splendid training and control.

Providence Telegram

SOUSA'S SUCCESS.

His New Marine Band Makes Its Debut and Appears Creditably.

It could not have been a very flattering conclusion as to the readiness of Providence to pay tribute to such an organization as the New Marine band which Conductor Sousa drew, as he faced the meager assemblage in Music hall last night and saw in what measure interest in his coming had been excited. Mr. Sousa is to be congratulated on having, in the really brief time he has endeavored to form and discipline his new force, done so well. At present the band cannot be placed on a par with the old Marine band, or with Gilmore's veterans, but it has the material from which may be built up fully as splendid an institution. Last night's program was planned evidently to exhibit the resources and accomplishments of the band as far as it has been advanced.

Mlle. Marcella Lindh and Sig. Galassi were the vocal specialists of the evening. Mlle. Lindh was new to the city. She has a voice of considerable depth and force, and a good range, but as a dramatic or a tragic singer she is not in her element; in comic or sentimental music she evinces much better ability and taste. She was twice encored.

Sig. Galassi was heard in the evening song from "Tannhauser" and in an encore the blithesome lorer's song from "Carmen." Both pieces were pleasingly treated, and in the second one the signor's arts were utilized to the exhilaration of his listeners.

Liberati, the cornet player, who has medals by the pound, gave a number of his own productions and an encore.

MR. SOUSA'S BAND.

Sousa's New Marine Band gave an excellent concert last night at Music Hall and furnished an entertainment which merited a larger audience. The band is composed of upwards of fifty talented musicians, many of whom served with Gilmore. It was assisted by Mlle. Marcella Lindh, a young American soprano, an accomplished artist; Sig. Antonio Galassi, a baritone of wide reputation; Sig. Raffayolo, euphonium soloist, and A. Liberati, cornetist. The program was a well selected one and the numbers were loudly encored. The program opened with Rossini's overture "Semiramide" which, as an opening selection, only hinted at what the band was able to do. The suite "Peer Gynt" tested its skill admirably, and the contrast between the three extracts was well executed. Sig. Raffayolo rendered a selection and responded to an encore. The symphonic poem "The Chariot Race" arranged by Sousa was a grand descriptive rendering from the famous story of "Ben Hur," and it took the audience by storm. Mlle. Lindh sang the aria of the mad scene from "Lucia." She has a wonderfully sweet voice and her effort received hearty applause. Liberati demonstrated his ability as a cornetist by his rendering of "Souvenir a la Suisse." Sig. Galassi sang Tannhauser's "Evening Star." He has a magnificent voice and a rare talent. "The Star Spangled Banner," given in a manner seldom heard, ended the program.

N. Britain

Sousa's Band.

The first appearance of Sousa's New Marine band in this city yesterday afternoon furnished an entertainment thoroughly enjoyed by the best of our musicians and lovers of music and well demonstrated the popularity of the gifted musician who for so many years wielded the baton over the famous Marine Band at the national capitol. This new band is composed of musicians picked from various well-known orchestras in Europe and America who confirm the sound musical judgment of the leader by their careful and accurate work and high musical talent. In rendering that masterpiece of Rossini, the overture from "William Tell" the shading was excellent and the delicacy of treatment rivaled the work of a symphony orchestra, the tone being mellow and clear and not in the least blaring or brassy. The chariot race from "Ben Hur" is a very vivid tone picture composed by Mr. Sousa, and was very realistic in its production. In a lighter view were the selections from DeKoven's new and popular opera, Robin Hood. Mr. Arthur Smith's cornet solo "Alpine Echoes," was a revelation of the possibilities of this instrument in producing clear and soft tones. Mlle. Marcella Lindh is a prima donna of wonderful compass of voice and most perfect in method and clear in enunciation. Signor Galassi sang an aria, "Barber of Seville," which well displayed his powers on a baritone. The clarinet solo by Signor Stengler was brilliant and pleasing. It was a pity that so excellent an entertainment was marred by the most uncomfortable temperature of the house. It was so cold as to be almost unendurable, and this is a cause of very frequent complaint which should be remedied.

Beaver Hill

AMUSEMENT WORLD.

Sousa's Marine Band at the Opera House Yesterday—A Fair Rebel.

They might indeed be reckoned fortunate who were permitted by time or inclination to attend the concert given by Sousa's Marine band yesterday. The audience was not as large as the entertainment offered deserved, for that would require that every seat should have been taken, but it was a decidedly appreciative audience, and comprised a majority of the music loving public of our city. Well, indeed, would those who spent the two hours of yesterday afternoon in the Woonsocket Opera House have been repaid if they were to but listen to the vocal and instrumental soloists, for they were all artists such as our citizens seldom hear. It might be said that for once in their lives everything outside was forgotten and the audience listened to the noble harmony that proceeded from the soloist and the chorus of musicians everyone of whom was an artist of merit and added his no unimportant unit to the grand ensemble. There was one touch of tenderness in the whole affair for gathered in the chorus were many who were friends and performers for the beloved and lamented Gilmore. It will take naught from the brilliant success of Sousa to say that the minds of many wandered back to the last concert of that great leader; he had in the generosity of his great heart endorsed in the freest manner, he who now leads the finest band in America. If the thought be true "the king is dead, long live the king" so also is the one "Oh for the touch of a vanished hand and the sound of a voice that is stilled."

No leader of a musical entertainment will ever receive, should he honor us with a visit again, a heartier welcome than the leader of yesterday's concert, nor should the public spirit of Manager Hawes be forgotten for he seems to possess the artistic idea in his dealings with the public. It will certainly be no injustice to the members of the rare combination that gave us the delightful treat of yesterday to refer most distinctively to Marcella Lindh. Woonsocketers have heard exquisite soloists previous to her, but seldom one whose purity, power and fullness of tone equalled hers. The aria from the opera of the Sonnambula, afforded a magnificent opportunity for the display of her vocal powers and the wide register and perfect purity of her voice. In the "Bobolink," given in response to an encore, she captivated her auditors. It was wonderful the beauty she found in a simple natural ballad. The clarinet solo of Sig. Stengler was one of the gems of the concert; it received warm applause. Rich and beautiful was the cornet solo entitled "Felice," rendered by Liberati, who was its composer. The warm welcome Sig. Galassi received only added to the charm with which he sang the aria from the "Barber of Seville," and at his conclusion round after round of applause recalled the great baritone, to which he generously responded with a very well-received selection. In regard to chorus work the old but ever powerful overture of William Tell was given as the first number, and in response to an encore, "Mary Green" was rendered. Then came ballet music from the opera of Faust. One of the most popular numbers of the programme was the fantasia from Robin Hood, including the "Tinker's Chorus" and "Oh, Promise Me." A pleasing feature was the double number "Russian Dance" by Ganne, and the G. A. R. Patrol by Fas-

sett. The chariot race from Ben Hur was a decidedly dramatic and forceful number and was rendered with a most praiseworthy attention to detail and harmony. It was worthy of that most dramatic and almost weird scene. Interesting indeed was the "Episode" including as it did such a variety of instruments. The duet obligato of Smith and Pryor in this number was well received. The concluding number was "Hail Columbia" by Fyles, and it was stirringly rendered as such an air should be. In response to an encore of one of the pieces, several members sang in a very taking manner, "The Dream," given as an encore for the second number, was one of the prettiest things of the concert.

Dr. Hawes

AMUSEMENTS.

HYPERION.

Sousa's New Marine band gave a highly successful concert at this theater last night. No better military band has been heard in this city.

New Britain

PROGRAM

1. OVERTURE.—"William Tell."
This old but ever new overture, the greatest will never outlive its popularity, nor lose its luster when worthily rendered.
2. BALLET MUSIC.—"Faust."
3. CLARINET SOLO.—"Rigoletto."
SIG. STENGLER, (long the brilliant Clarinet Soloist.)
4. FANTASIE.—On themes from "Robin Hood" (Including the popular "Tinker's Chorus" and "Oh, Promise Me.")
5. ARIA.—"La Sonnambula."
MILLE MARCELLA LINDH
6. (a.) RUSSIAN DANCE.—"La Polka."
New, and very popular in Europe.
- (b.) PATROL.—"G. A. R."
7. CORNET SOLO.—"Alpine Echo."
MR. ARTHUR SMITH, of London, (long the Cornet Soloist at the Covent Garden Promenade Concerts, and the London Stream Guards.)
8. SYMPHONIC POEM.—"The Chorus."
(See Synopsis.)
9. ARIA.—"Barber of Seville."
SIG. GALASSI, (imitably sung by the greatest of vocalists.)
10. AN EPISODE.—"The Cornetist, Trombonist and the Stream Guard."
With duet obligato by Messrs. SMITH and STENGLER.
NOTE.—A cornet and trombone chance to be merry and musical stone breakers. The latter quit music and break in with their hammers in accurate imitation of the hammering of the hammers.
11. PATRIOTIC SONG.—"Hail Columbia."

1. OVERTURE,—"Semiramide,"
2. SUITE,—"Peer Gynt," - - -
a. Morning. b. Asa's death.
c. Peer Gynt chased by the King of Denmark.
The contrasts displayed by the delicacy and grace of the first, and the solemn mournfulness of the second, and the fire, fervor and grandeur of the last, constitute an admirable test of the skill of a fine orchestra, and of the delicacy and grace of a fine orchestra.
3. EUPHONIUM—TROMBONE SOLO.
SIG. RAFFAYOLO
(Until Gilmore's death, the greatest soloist.)
4. SCENES HISTORICAL,—"Sheridan's Arabesque, An Old Dance Tune."
A varied, tuneful, and extremely "fetching" selection.
5. CORNET SOLO,—"Souvenir a la Reine."

Amesbury

PROGRAM

1. OVERTURE—"William Tell"..
This old but ever new overture, the greatest will never outlive its popularity nor when worthily rendered.
2. BALLET MUSIC—"Faust".....
3. CLARINET SOLO—"Rigoletto".
SIG. STENGLER
(Long the brilliant Clarinet Soloist.)
4. FANTASIE—On themes from "Robin Hood" Including the popular "Tinker's Chorus" and "Oh, Promise Me."
5. ARIA—"La Sonnambula".....
MILLE MARCELLA LINDH

Programme continued on page 23

- OVERTURE,—"Semiramide,".....
- SUITE,—"Peer Gynt," *Meriden*..
a. Morning. b. Asa's death.
c. Peer Gynt chased by the King of Denmark.
The contrasts displayed by the delicacy and grace of the first, and the solemn mournfulness of the second, and the fire, fervor and grandeur of the last, constitute an admirable test of the skill of a fine orchestra, and of the delicacy and grace of a fine orchestra.
- EUPHONIUM—TROMBONE SOLO.
SIG. RAFFAYOLO
(Until Gilmore's death, the greatest soloist.)
- SCENES HISTORICAL,—"Sheridan's Arabesque, An Old Dance Tune."
A varied, tuneful, and extremely "fetching" selection.
- ARIA,—Mad Scene from "Lucia"....
MILLE MARCELLA LINDH
- (a. INTERMEZZO,—"Bal des Enfants."
b. MORCEAU,—"A Dream After the Storm."
The above are delicious tit bits of melody, full of melody and delicate treatment.
- SONG,—"Evening Star," (Tannhauser).
SIG. GALASSI.
- HUMORESQUE,—"Good Bye".....

SOSA'S BAND.

Remarkable Body of Musicians Surrounding a Noted Leader.

It certainly is not because Woonsocketers cannot appreciate music that so small an audience was present at the grand concert given by Prof. Sousa's Marine band of fifty performers in the opera house Thursday afternoon.

Of course it would not be right to expect a very large audience at a matinee entertainment in this city, as the great majority of people are at work during the hours when such an entertainment takes place, yet a much larger audience might be expected for so grand a treat as that given by Sousa and his musicians.

No better or more acceptable concert was ever given here, and the lovers of music who were absent missed an opportunity which may never again present itself. Those who were present were very enthusiastic and bestowed round after round of applause on every number.

By a generous willingness to respond to encores the programme was swelled to twenty or more numbers, which was brought within about two hours by the brevity of the intervals between the numbers. With the range of a programme that touches the depths of soul in the prayerful harmony of "Oh, Promise Me," from "Robin Hood," that accentuates in every muscle of the hearer the time beats in patrols and similar movements, or that gives such faithful and easily recognized sound pictures or musical descriptions as the "Chariot Race," there can be nothing tedious. The organization has existed but a few months, which makes the more remarkable the finished performance and the more evident the persistent practice Sousa doubtless exacts. As a director he has an easy way of using his baton quite his own, giving him the appearance of acting rather than of leading the music. In composition the band is peculiar for the mellow quality produced by the large number of wooden instruments; in execution it is remarkable for perfection in quick crescendos and sustained fortissimo.

The first number was Rossini's ever popular overture "William Tell." The instrumentation in this was perfect from the light echoes in the mountains to the roar of the torrent and sound of battle. For an encore the light and catchy music of "Mary Greene" was given.

The ballet music of Gounod's "Faust" was the next number and was well received.

Sig. Stengler rendered a delightful clarinet solo, with full band accompaniment, the piece played being Verdi's "Rigoletto." For an encore he played Schumann's "Traumerel."

A fantasia on themes from De Koven's "Robin Hood," including the popular "Tinker's Chorus" and "Oh, Promise Me," were given by the band with brilliant effect. The "High School Cadets' March," by Sousa, was given in response to an encore.

An aria from Bellini's "La Sonnambula" was divinely sung by Miss Marcella Lindh. The applause this lady received was well earned, the rendition of all the passages being superior to that of any vocalist previously heard here. She also in ascending to high Eb surpassed any singer ever appearing before the public in Woonsocket. This note was taken by the gifted singer with the greatest ease. "Bobolink" was sung by her as an encore.

"Russian Dance," from Ganne's "La Czarine" and "Patrol G. A. R." by Fassett were both splendidly rendered as a double number by the band. Both were applauded and the last encored, and "The Darkies' Jubilee" was given and delighted everybody.

A. Liberati, the great cornetist, next made his bow, and played his instruments in a manner never equalled at a concert here. His selection was a waltz solo, "Felice," composed by himself. Tremendous applause greeted the splendid work of the soloist. For an encore he played a light number and was again greeted with applause.

The other numbers by the band consisted of "The Chariot Race" by Sousa, a duet obligato for trombone and cornet by Smith and Pryor with instrumental accompaniment, and "Hall Columbia," by Fyles, this being placed as the last number, by all the musicians standing. "The Salvation Army," composed and arranged by Sousa, and still another number with vocal chorus were given in response to a double encore after "The Chariot Race."

Sig Galassi sang "Figaro," from Rossini's "Barber of Seville," and received deserved applause. For an encore he sang "Toreador" from "Carmen" by Bizet.

Woonsocket

1. OVERTURE, *William Tell*
2. BALLET MUSIC, *Faust*
3. CLARINET SOLO, *Rigoletto*
- SIG. STENGLER
- Long the brilliant Clarinet!
4. FANTASIE, On themes from *Robin Hood*
- Including the popular "Tinker's Chorus"
5. ARIA, *La Sonnambula*
- Mlle. MARCELLA LINDH
6. (a.) RUSSIAN DANCE, *La Czarine*
- New, and very popular
- (b.) PATROL, *G. A. R.*
7. CORNET SOLO, *Waltz, Felice*
- A. LIBERATI
8. SYMPHONIC POEM, *The Chariot Race*

New Britain

Sousa's Marine Band Concert.

Sousa's Marine band gave a matinee concert yesterday afternoon in the opera house. The audience was not very large, but it included all the musical people in the city. The *Tell* overture was a magnificent burst of melody "that lingers in the memory of the heart." It surpassed Gilmore's at the latter's best, and this is almost extravagant praise. It is just, however. Conductor Sousa is skillful with his baton and his men obey his every movement with intelligence and accuracy. The "Chariot Race," a descriptive piece of Mr. Sousa's composition, was very much enjoyed. What Lew Wallace has done in word-painting for the Roman pastime, Sousa has done in music and with greater effect. It was Moore, the author of *Lallah Rookh*, who, in his poem on "Music," said: "Language fades before thy spell." This composition alone is enough to elevate Sousa to a leading position in his profession. Most of the pieces were popular airs. They were delightfully rendered, but it is quite possible the audience, which was a critical one, would have been better pleased if more classic selections had been given. The soprano soloist, Mlle. Lindh, displayed wonderful vocal skill and power. She won rounds of applause. It seemed that her compass was unlimited. Galassi, the greatest baritone in the country, kept the audience spellbound by his singing. On the whole it was a delightful musical treat. Those who were present thoroughly enjoyed it. Mr. Sousa promised to give another concert in the evening when the new Lyceum theater is opened.

CONCERT YESTERDAY.

Sousa's New Marine Band Give a Very Enjoyable Entertainment.

Conductor Sousa did not have the audience in point of numbers that he will have when he comes back to this city and gives a concert in the evening. The people generally are too closely occupied to permit them to attend matinee concerts. As it was, the musical people of the city were fairly well represented, and when the magnificent band had finished the *Tell* overture (its opening number) all doubt regarding the merits of the organization were allayed. No band (including Gilmore's) has ever played that overture here as Sousa's band performed it. It was complete and thrilling.

Conductor Sousa is a very pleasing conductor, his men responding well to the slightest call from his baton. Everybody was curious, of course, to note the comparison between this organization and others that have played here. When Gilmore last played here his band was classed as a military band. Mr. Sousa, in organizing his band, formed it on the basis of an orchestra, hence his twelve B clarionets. A syndicate of a dozen men of wealth gives Mr. Sousa ample backing and he is thus able to secure any man in the country. He has thus eight men from the Gilmore band and leading artists from other great bands and orchestras.

Among his basses is a great double Bb tuba. Frequently during the concert the deep tones of this instrument give an organ like effect that is grand indeed.

One of the conductor's compositions, the "Chariot Race," was played with thrilling effect. The work alone stamps Sousa as a skillful writer. His band music is rapidly becoming standard all over the country. This conductor, like Gilmore, believes that if people pay their dollar they have a right to hear music they can enjoy, but, and here is our main criticism, the proportion of so-called "popular music" was too great in yesterday's concert.

Solos by two great players, upon the clarinet and cornet should be, at least in one number, something more elaborate than "Hearts Bowed Down" and ballads of that style. Neither soloist had any chance to exhibit any execution. Such selections as they played really come properly under the head of encores.

The soprano soloist, Mlle. Lindh, displayed vocal skill that was phenomenal. At one time she sang Eb above high C. There was apparently no limit to her compass. We should say, however, that Sousa's concert is called for a soprano of different style.

Galassi, the greatest baritone ever in America, was heard here for the first time. To sum all up in one word he was grand. A HERALD reporter had the pleasure of an hour's chat at the Russian with Conductor Sousa, and he learned many interesting things relative to the conductor's service for twelve years in Washington as leader of the Marine band, which owes its reputation squarely to Sousa, for, in nearly every case, men that joined that band had to enlist into the army and, as all know, the pay was meagre. In five years the men would become proficient players and then they were taken away and given fine positions in some of the other great bands. The government in other words undertook to hold men at \$15 a month that would command \$40 to \$50 a week elsewhere. Conductor Sousa's salary to-day is five times what he derived from the government.

Before leaving town Mr. Sousa was requested to come to this city again when the new Opera house is completed and give an evening concert.

Boston Providence

Exeter Dover

Spawtigan

1. OVERTURE,—“Semiramide.”
2. SUITE,—“Peer Gynt,”
 - a. Morning. b. Asa’s death.
 - c. Peer Gynt chased by the King of the Mountains.

The contrasts displayed by the delicate solemn mournfulness of the second, and the rapidity of the last, constitute an admirable test of a military band.
3. EUPHONIUM—TROMBONE
SIG. RAFFAYOLO,
(Until Gilmore’s death, the greatest soloist)
4. SCENES HISTORICAL.—“Sheridan’s Lovers”
(See Score)
5. CORNET SOLO.
SIG. LIBERATI
6. ARABESQUE.—An Old Dance Tune
A varied, tuneful, and extremely “fetching” melody.
7. ARIA.—“Mad Scene from Lucia”
Mlle. MARCELLA LINCOLN
8. { a. INTERMEZZO.—“Bal des Enfants”
b. MORCEAU.—“A Dream after the Storm”
The above are delicious tit bits of melody, full of refined and delicate treatment.
9. SONG.—“Evening Star,” (Tannhauser)
SIG. GALASSI
10. HUMORESQUE.—“Good-by.”

1. OVERTURE,—“Semiramide.”
2. SUITE,—“Peer Gynt,”
 - a. Morning. b. Asa’s death.
 - c. Peer Gynt chased by the King of the Mountains.

The contrasts displayed by the delicate solemn mournfulness of the second, and the rapidity of the last, constitute an admirable test of a military band.
3. EUPHONIUM—TROMBONE
SIG. RAFFAYOLO,
(Until Gilmore’s death, the greatest soloist)
4. SCENES HISTORICAL.—“Sheridan’s Lovers”
(See Score)
5. ARABESQUE, An Old Dance Tune
A varied, tuneful and extremely “fetching” melody.
6. ARIA,—Mad Scene from “Lucia”
Mlle. MARCELLA LINCOLN
7. CORNET SOLO.—Souvenir a la Liberte
A. LIBERATI
8. { a. INTERMEZZO.—“Bal des Enfants”
b. MORCEAU.—“A Dream after the Storm”
The above are delicious tit bits of melody, full of refined and delicate treatment.
9. SONG.—“Evening Star,” (Tannhauser)
SIG. GALASSI
10. HUMORESQUE.—“Good Bye.”

1. OVERTURE,—“William Tell”
This old but ever new overture, never outlive its popularity nor lose its charm.
2. BALLET MUSIC,—“Faust,”
3. CLARINET SOLO,—“Rigoletto”
SIG. RAFFAYOLO
(Long the brilliant Clarinetist)
4. FANTASIE,—On themes from “Tannhauser”
(Including the popular “Tinkers”)
5. ARIA,—“La Sonnambula,”
Mlle. MARCELLA LINCOLN
6. { (a.) RUSSIAN DANCE,—“The Russian Dance”
New, and very popular.
(b.) PATROL,—“G. A. R.”
7. CORNET SOLO,—Polka “Felice”
SIG. LIBERATI
8. SYMPHONIC POEM,—“The Sorcerer’s Apprentice”
(See Score)
9. ARIA,—“Barber of Seville,”
SIG. GALASSI
Inimitably sung by the great artist.
10. AN EPISODE,—“The Cornetist”

Boston

Exeter

Augusta

- OVERTURE. “Semiramide.”
- SUITE. “Peer Gynt.”
 - a. Morning. b. Asa’s death.
 - c. Peer Gynt chased by the King of the Mountains.
- SOLO FOR EUPHONIUM. Concerto.
Signor RAFFAYOLO
- MOSAIC. “Lohengrin.”
- SCENE AND ARIA. “Lucia.”
Mlle. MARCELLA LINCOLN
- AN EPISODE. { “The Cornetist,
The Trombonist,
The Stone-breaker”
- Duet Obligato by Mr. SMITH, Cornet and Trombone.
A cornet and trombone chance to be playing together. The latter quickly catch the spirit of the music time with the players.
- CORNET SOLO. Selected.
Sig. LIBERATI
- { a. INTERMEZZO. “Bal des Enfants”
b. MORCEAU. “A Dream after the Storm”
- GRAND ARIA, Evening Star. “Tannhauser”
Sig. GALASSI
- HUMORESQUE. “Good-by.”

1. OVERTURE,—“William Tell”
This old but ever new overture, never outlive its popularity, nor lose its charm.
2. BALLET MUSIC,—“Faust”
3. CLARINET SOLO,—“Rigoletto”
SIG. RAFFAYOLO
Long the brilliant Clarinetist
4. FANTASIE,—On themes from “Tannhauser”
Including the popular “Tinkers”
5. ARIA,—“La Sonnambula,”
Mlle. MARCELLA LINCOLN
6. { (a) RUSSIAN DANCE,—“The Russian Dance”
New and very popular.
(b) PATROL,—“G. A. R.”
7. CORNET SOLO,—Waltz, “Felice”
SIG. LIBERATI
8. SYMPHONIC POEM,—“The Sorcerer’s Apprentice”
(See Score)
9. ARIA,—“Barber of Seville,”
SIG. GALASSI
Inimitably sung by the great artist.
10. AN EPISODE,—“The Cornetist”

1. Overture, “Semiramide”
2. Suite, “Peer Gynt,”
 - a. Morning. b. Asa’s death
 - c. Peer Gynt chased by the King of the Mountains
3. Euphonium, Trombone Solo,
SIG. RAFFAYOLO
(Until Gilmore’s death, the greatest soloist)
4. Scenes Historical, “Sheridan’s Lovers”
(See Score)
5. Solo for Cornet, “Felice,”
SIG. A. LIBERATI
6. Arabesque, An Old Dance Tune
7. Aria, Mad Scene from “Lucia,”
Mlle. MARCELLA LINCOLN
8. { a. Intermezzo, “Bal des Enfants”
b. Morceau, “A Dream After the Storm”
9. Song. “Evening Star,” (Tannhauser)
SIG. GALASSI
10. Humoresque, “Good Bye.”

MONDAY

- 1—Overture, "Semiramide,"
- 2—Ballet Music, "Faust"
- 3—Spanish Divertissement,
- 4—Romance, "Evening Star,"
- 5—March, "The Belle of Chi

INTER

- 6—Mosaic, from "La Cigale"
- 7—*a* Intermezzo, "Bal des
- b* Morceau, "A Dream a
- 8—Motive Militaire, "March
- Introducing a se
- 9—Humoresque, "The Cornet
- Breakers
- 10—Scene and Air from "Luci
- Flute O
- 11—Patriotic Air, "The Star S

TUESDAY E

- 1—Overture, "Mysora"
- 2—Suite, "Peer Gynt"
- a* Morning,
- b* Asa's Death,
- c* Peer Gynt chased by th
- 3—Mosaic, "Lohengrin"
- 4—Aria, "Toreador" (Carmen
- Sig
- 5—March, "The Belle of Chic

INTER

- 6—Mosaic, "The Mountebanks
- 7—Clarinet Solo, "Pre au Clerc
- MR.
- 8—Valse, "La Serenata"
- 9—Polonaise, "Mignon"
- M
- 10—Humoresque, "Good Bye"
- 11—Patriotic Air, "Hail Columb

WEDNESDAY AF

- 1—Overture, "The Beautiful Ga
- 2—Rhapsodie, "Pester Carnival
- 3—Euphonium Solo, Concerto i
- MR.
- 4—Incidental Music to Henry V
- 5—Aria, "Il Balen"
- SIGN
- 6—March, "The Belle of Chicag

INTER

- 7—Fantasie on Chevalier's Song
- 8—Valse, "On the Banks of the
- 9—Mosaic, "Cavalleria Rusticam
- 10—Aria, "Traviata"
- MISS MA
- 11—Humoresque, "The Contest",
- 12—Patriotic Air, "Banner of the

WEDNESDAY EV

- 1—Overture, "The King's Lieuten
- 2—Scenes Pittoresque
- 3—Cornet Solo, "Valse de Concert
- MR. ART
- 4—Ballet Music, "Rosamunde"
- 5—Aria, "Largo al Factotum (Il I
- SIGNOR
- 6—March, "The Belle of Chicago"

INTER

- 7—Mosaic, "Tannhauser"
- 8—Valse, "L'Etoile Polaire"
- 9—Idyl, "Gipsy Life"
- a* Morning,
- c* The Bolero,
- e* The Tarantelle,
- 10—Aria, "La Sonnambula"
- MISS I
- 11—Scenes Historical, "Sheridan's R
- 12—Patriotic Air, "My Country, 'Tis

THURSDAY EVENIN

- 1—Overture, "Raymond"
- 2—Ballet Music, "William Tell"
- 3—Flute Solo, "Souvenir de Vienne",
- MR. J. S.
- 4—Aria, "Ballo Maschera"
- SIGNOR GA
- 5—Fantasia on a dance tune

INTERMI

- 6—Songs of the Nations,
- 7—"The Post Horn"
- Obligato by MR. AR
- 8—Aria, "Perle de Brezil"
- MISS MARCELLA LINDH. Flute
- 9—Humoresque, "Good Bye"

NOTE.—The members of the band, having criticism of their leader, conclude to the revolt by rising in his place, playing "Dixie," and leaving the stage. The quartettes, etc., each playing some favorite song. Finding, after all the fun, perfectly calm and unconcerned, the next day comes on the morrow, they all march back to their duty, playing, as usual, the emotional old song of "Ann

- 10—Patriotic March, "The Great Republic

FRIDAY EVEN

- 1—Overture, "The Merry Wives of
- 2—Patrol, "The G. A. R."
- First tir
- 3—Trombone Solo, "Rocked in th
- MR. A
- 4—Aria, "Evening Song"
- SIGN
- 5—Valse, "Expanna"

INTER

- 6—Collocation, "Doris"
- 7—Pasquinade
- 8—Aria, "Traviata"
- MISS MA
- 9—Humoresque, "The Stag Part
- 10—Patriotic Air, "God Save Our P

SATURDAY AFTE

- 1—Overture, "Rienzi"
- 2—Suite, "Peer Gynt." (By requ
- 3—Cornet Solo, "Alpine Echoes"
- MR. AR
- 4—Aria, "Toreador"
- SIGNOR
- 5—Ballet Music, "Faust"
- 6—Overture, "William Tell"
- 7—Duet for Flute and Clarinet, fr
- MESSRS. C
- 8—Aria, "Lucia"
- MISS MA
- 9—Symphonic Poem, "The Char
- 10—Patriotic Air, "Angel of Peace

SATURDAY AFTERNOC

- 1—Overture, "Rienzi"
- 2—Suite, "Peer Gynt." (By request)
- 3—Cornet Solo, "Alpine Echoes"
- MR. ARTHUR
- 4—Aria, "Toreador"
- SIGNOR GAL
- 5—Ballet Music, "Faust"
- 6—Overture, "William Tell"
- 7—Duet for Flute and Clarinet, from "Po
- MESSRS. COX and
- 8—Aria, "Lucia"
- MISS MARCELLA
- 9—Symphonic Poem, "The Chariot Race
- 10—Patriotic Air, "Angel of Peace"

SATURDAY EVE

- 1—Overture, "The Beautiful Gala
- 2—*a*. King Henry's Song
- b*. The Graceful Dance
- 3—An Episode—The Cornetist, Th
- 4—Song, "Barbieri"
- SIGNOR
- 5—Scenes at a Fandango

INTER

- 6—Valse, "La Serenata"
- 7—*a*. "Bal des Enfants"
- b*. "A Dream after the Ball"
- 8—"The Post Horn"
- Obligato by M
- 9—Aria and Variations
- MISS MAR
- 10—Humoresque, "Good Bye"
- 11—Patriotic Song, "The Star Span

EXTRA CONCERT—MON

- 1—Overture, "Semiramide"
- 2—Ballet Music, "Rosamunde"
- 3—Cornet Solo, *a*. "Love's Old Se
- b*. "Mary Green"
- 4—Aria, "Un Ballo"
- SIGNOR
- 5—Episode, "The Cornetist and Tr

INTER

- 6—Mosaic, Lohengrin
- 7—Waltz, "L'Etoile Polaire"
- 8—Fantasie on an old tune
- 9—Aria, "Com per me Sereno"
- MISS MAR
- 10—Humoresque, "Good Bye"
- 11—Patriotic March, "The Great R

Bath

- 1. OVERTURE,—“William Tell”
This old but ever new overture, the never outlive its popularity nor lose its brill
- 2. BALLET MUSIC,—“Faust,”
- 3. CLARINET SOLO,—“Rigolett”
SIG. STE
(Long the brilliant Clarinet
- 4. FANTASIE,—On themes from
(Including the popular “Tinkers” C
- 5. ARIA,—“La Sonnambula,”
- MILLE. MARC
- 6. { *a*. RUSSIAN DANCE,—“Y
 New and very popula
 b. PATROL,—“G. A. R.”
- 7. CORNET SOLO,—“Waltz Fel
- 8. SYMPHONIC POEM,—“The C
(See Sy
- 9. ARIA,—“Barbor of Seville,”
- SIG. GA
Inimitably sung by the great
- 10. AN EPISODE,—{ “The Corne
 the

SOUSA'S BAND.

Its Appearance in Lewiston Tuesday Evening.



WHAT a masterly and yet modest way John Philip Sousa has, of conducting! His baton has magic in it and when he swoops it upward like a pugilist in an under-cut *crecendo!*

fortissimo! the swell of harmony is glorious even unto ears that are deaf. We give you a portrait of Mr. Sousa as he stood at his music rack, Tuesday evening, in Lewiston City Hall, glancing down the aisles and at the galleries filled with people. Note the modest air of the eminent leader, his refined musicianly manner and consider that he made the fame of the Marine Band at Washington and is now constructing out of widely separated talent, a new medium of harmony that the managers expect to rival the Garde Republicaine of Paris and to make Gilmore's mellifluous 22nd Regiment Band only a melodious memory.

As we have indicated, Lewiston City Hall was well filled. Some one had conspired with the janitor to try and torture holders of front seats by making two chairs grow where only one had ever grown before and by making two pairs of knees fit into an aperture between chair backs where only one pair should have gone. A delay in opening the program was improved by the public, in making room and it is said that the same delay was improved by Mr. Sousa in buying a pair of white kids for the artistic work of leadership, in which the kids aforesaid, gleamed before the eyes of the virtuosi, now stilling into the pianissimo and now invoking the full voice of this very sonorous band.

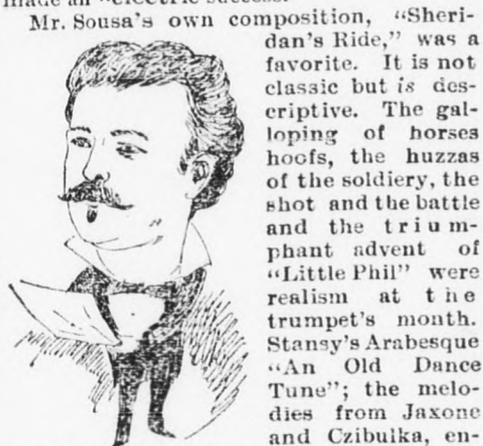


The program was opened by the best number of the evening, the overture of "Semiramide," and this displayed better than anything else the purposes for which this band was organized, viz., that it be more artistic than the usual bang-bang element that has been noticeable in much of the brass-band music (our own band excepted). In it there was much dynamic contrast and the work of the reed department was most excellent. The number was especially fine in the opening movement and the delicate effect of strings and the low, subdued harmony was apparent in this number more than in anything else of the evening.

The same good work was continued in the Grieg number—the suite "Peer Gynt." This selection from the Norwegian composer is especially suited to call out the full force of the band and to require a full accounting of its range of capacities. For an organization of brass and wood to attempt the delicate grace of this opening movement, where the tinkle of the bells and the twitter of the birds and the morning sounds among the hills, indicate a dawning day; to follow that movement by such solemn monotonous as the second

movement, indicating the death of Peter's parent (evidently a long-drawn and melancholy taking off) and then to play the final movement with such excellent spirit, with so much fire and grace and artistic excellence, was a veritable trial of skill that in its success marks the band as one of the famous bands of the world.

Encores were numerous. Mr. Sousa was gracious. With what a popular, jolly air his band dealt out to us the verdant melodies of Mary Green, the sophistic arguments of that popular melody known as "Comrades" and how he even veiled, under many an arabesque, the fetching theme of Boom-de-ay. Some of his encores were the gems of the evening. His band gave us jigs and dances; whistled and sung and every number was pure in phrasing, fetching in expression whether of humor or sentiment and admirable in rhythm and "tune." As to the popular future of Sousa's band there is no doubt. Comparisons with Gilmore may be in order but are unnecessary. It is doubtful if the new band has in its short career attained the wonderful effect in harmony that made the older band so remarkable in its best days, but in popular appreciation and in touching modern fancy, Sousa's band was made an "electric success."



Mr. Sousa's own composition, "Sheridan's Ride," was a favorite. It is not classic but is descriptive. The galloping of horses hoofs, the huzzas of the soldiery, the shot and the battle and the triumphant advent of "Little Phil" were realism at the trumpet's mouth. Stansy's Arabesque "An Old Dance Tune"; the melodies from Jaxone and Czibuika, entitled "Bal de Enfants" and "A Dream After the Ball"; the "Humoresque" and the final number Star Spangled Banner were the other selections by the band. All this work was good. In accuracy of time, precision of accent, uniform gradation of tone whether swelling or diminishing the work was good but, as we have indicated, when a *forte* was blown one needed no ear trumpet.

Miss Marcella Lindh sang the mad scene from "Lucia" (Donizetti) and sang it very brilliantly with a wealth of color and a fine command of the upper register. Miss Lindh is a dark-haired woman in a gorgeous gown of pink brocade and after the first number she replied with a different sort of music—a ballad entitled Bob-o-link. In the "Lucia" number the flute obligato was wonderful. It was hardly essential to the vocal rendition and has been criticised as useless but as a purely instrumental effort it was simply wonderful. The soloist, however, left a most favorable impression and her gracious manner will be remembered with pleasure. She is a promising singer and at times positively brilliant.

Of course, Sig. Galassi was the favorite. What need to say anything more in these columns about his wonderful voice. He sang "Evening Star" from Tannhauser (Wagner) and replied with the "Toreador" song from Carmen. The latter was the triumph of the evening, and the artist being in good humor returned and repeated the number. To his initial performances the house rang with "Bravos." Galassi is one of the finest barytones who ever sang to a Lewiston audience and his grand voice is now at its best.

The instrumental soloists made big hits. Signor Raffayolo makes the euphonium sound as sweetly as it can be made to sound, and Signor Liberati, the great cornet virtuoso won the house by the crystalline effects of the cornet.

The piece of the comic order Sousa's "Humoresque" excited lively applause and was cleverly done.

All in all, it was a most entertaining concert with its popular melodies, its classical touches, its bits of humor, its flute cadenzas, its vocal bouquets.

A happy crowd filed out of City Hall and the local band masters say that it was a genuine lesson in method.

The final number was played by the band standing (and most of the audience standing also) and the huzzas of the brasses mingled in patriotic strains dedicated to "Old Glory" that through the morn's early light, still was there.

Yes, you may tell the folks that it is a fine entertainment—one of the best concerts ever given by a brass band in this part of this land of the free.

1. OVERTURE,—“Semiramide,” . . .
2. SUITE,—“Peer Gynt,”
 - a. Morning. b. Asa's death.
 - c. Peer Gynt chased by the King

The contrasts displayed by the delicacy and grace of solemn mournfulness of the second, and the fire, fervor, the last, constitute an admirable test of the skill of a fine of a military band.
3. EUPHONIUM—TROMBONE SOLO.

SIG. RAFFAYOLO.

(Until Gilmore's death, the greatest soloist of his b)
4. SCENES HISTORICAL—“Sheridan's Ride,”

(See Synopsis.)
5. CORNET SOLO.

SIG. LIBERATI.
6. ARABESQUE—An old Dance Tune.

A varied, tuneful, and extremely "fetching"
7. ARIA.—Mad Scene from "Lucia,"

Mlle. MARCELLA LINDH
8. { a. INTERMEZZO,—“Bal des Enfants”

b. MORCEAU.—“A Dream after the Ball”

The above are delicious tit bits of melody, full of op refined and delicate treatment.
9. SONG,—“Evening Star,” (Tannhauser)

SIG. GALASSI.
10. HUMORESQUE,—“Good Bye,”

Springfield

Sousa's Marine Band.

The academy was the scene of the most acceptable performance ever given in this city, of its kind, yesterday afternoon. A sloppy day, with snow falling quietly, and melting almost as fast as it fell, prevented many from attending, but those who were fortunate enough to be there will remember with pleasure the admirable presentation. The concert was superb. In another column a review of the entertainment, given in Springfield last evening, will be found, and may be considered applicable to the concert here.

SOUSA'S BAND

Opens a Season of Fine Amusements in Bangor.

Minstrels Will Follow this Afternoon and Evening and Comedy Will Be on the Boards.

Sousa's Marine Band gave two concerts Wednesday in the Opera House, one in the afternoon and one in the evening. Both were attended by large audiences. The evening's program was the one published in THE NEWS of Monday morning and the afternoon one of equal excellence. Not only are the members of the full band up to expectations, but the solos are rare treats to music lovers. The band has many former Gilmore men, and critics who pronounce the organization equal to Gilmore's are no doubt right.

MATINEE

1. { (a) OVERTURE, William Tell
(b) BALLET MUSIC, William Tell
2. CLARINET SOLO,—"Rigoletto"
SIC. STENGLER
Long the brilliant Clarinet Soloist
3. FANTASIE,—On themes from Robin Hood
Including the popular "Tinker's Chorus"
4. ARIA,—*"La Sonnambula,"* . . .
Mlle. Marcella Lindh
5. { (a) RUSSIAN DANCE,—*"La Czarine,"*
New and very popular in Europe
(b) PATROL,—G. A. R.,—"The Liberator"
6. CORNET SOLO,—Waltz, *"The Liberator"*
SIC. A. LIBERATI
With duet obligato by
7. AN EPISODE,— { "The Cornetist, the Trombone Player"
and the Trombone Player

NOTE.—A cornet and trombone chorus and musical stone breakers. The latter break in with hammers in apt and

8. ARIA,—*"Barber of Seville,"* . . .
SIC. GALASSI

9. SYMPHONIC POEM,—"The Chariot Race"

1. OVERTURE,—*"Semiramide,"*
2. SUITE,—*"Peer Gynt,"*
a Morning. b Asa's death.
c Peer Gynt chased by the King of the Mountains.
The contrast displayed by delicate solemn mournfulness of the second, and the fire, fervor of the last, constitute an admirable test of the skill of a fine of a military band.
3. EUPHONIUM—TROMBONE SOLO,
SIC. RAFFAYOLO.
(Until Gilmore's death, the greatest soloist of his time)
4. ARIA,—Mad Scene from *"Lucia,"*
Mlle. Marcella Lindh
5. { (a) INTERMEZZO,—*"Bal des Enfants,"*
(b) MORCEAU,—*"A Dream After the Ball,"*
The above are delicious tit bits of melody, full of op refined and delicate treatment.
6. SONG,—*"Evening Star,"* (Tannhauser),
SIC. GALASSI.

SOUSA'S NEW MARINE BAND. Without, for a moment, intending to reflect upon Gilmore as a conductor or his band, (just disbanded), we can truthfully assert that Sousa gave us, Monday afternoon, at Town Hall, the very best performance of its kind ever given in Brunswick, and the selections were of a higher order than are usually adopted upon such occasions. What more charming composition, old as it is, than the overture "William Tell" by Rossini, and when were its finer passages more delicately interpreted, and when its outbursts more evenly given? The selections were varied and of the best.

Signor Gallassi, baritone, full of spirit and expression, reminded us of a baritone that we used to listen to with delight years ago, but whose name we cannot recall.

Mlle. Marcella Lindh sang with spirit and exhibited unusual power of voice.

It was a positive discredit to the taste of Brunswick that so slim an audience was present.

1. OVERTURE, *William Tell*
This old but ever new overture, the greatest will never outlive its popularity nor lose its worthily rendered.
2. BALLET MUSIC, *Faust*
3. CLARINET SOLO, *Rigoletto*
SIC. STENGLER,
Long the brilliant Clarinet Soloist
4. FANTASIE, On themes from *Robin Hood*.
Including the popular "Tinker's Chorus"
5. ARIA, *La Sonnambula*
Mlle. Marcella Lindh
6. { (a.) RUSSIAN DANCE, *La Czarine*
New, and very popular in Europe
(b.) PATROL, *G. A. R.*
7. CORNET SOLO, Waltz, *Felice*
A. LIBERATI.
8. SYMPHONIC POEM, *The Chariot Race*

Portland Mat

- OVERTURE. *William Tell*,
- BALLET MUSIC. *Faust*,
- CLARINET SOLO. *Rigoletto*,
SIC. STENGLER
- FANTASIE. On Themes from *"Robin Hood"*
- ARIA. *La Sonnambula*,
Mlle. Marcella Lindh
- { (a) RUSSIAN DANCE. *La Czarine*,
(b) PATROL. *G. A. R.*,
- CORNET SOLO. *Alpine Echoes*,
MR. ARTHUR SMITH (C)
- SYMPHONIC POEM. *The Chariot Race*
- ARIA. *Barber of Seville*,
SIC. GALASSI
- AN EPISODE. *The Cornetist, the Trombone Player*

OVERTURE—"Semiramide,"

SUITE—"Peer Gynt,"

- a. Morning. b. Asa's death.
- c. Peer Gynt chased by the King of the Mountains.

The contrasts displayed by the delicacy and grace of solemn mournfulness of the second, and the fire, fervor of the last, constitute an admirable test of the skill of a fine of a military band.

EUPHONIUM—TROMBONE SOLO,

SIC. RAFFAYOLO,

(Until Gilmore's death, the greatest soloist of his time)

4. SCENES HISTORICAL—"Sheridan's Ride,"
(See Synopsis.)

5. ARABESQUE—An Old Dance Tune,
A varied, tuneful and extremely "fetching"

6. ARIA—Mad Scene from "Lucia,"
Mlle. Marcella Lindh.

- { a. INTERMEZZO—"Bal des Enfants,"
- b. MORCEAU—"A Dream After the Ball,"

The above are delicious tit bits of melody, full of op refined and delicate treatment.

SONG—"Evening Star," (Tannhauser),
SIC. GALASSI.

9. HUMORESQUE—"Good Bye,"

Portland Times

SOUSA'S MARINE BAND.

A large audience greeted Sousa's New Marine Band in the second entertainment of the Popular course at City Hall, last evening, assisted by Sig. Galassi and Mlle. Marcella Lindh. Enough cannot be said of this fine aggregation of musicians. Almost every number demanded an encore, the imitation of the approach of a horse in the distance and gradually drawing near, in the number, "Sheridan's Ride," by Sousa, being especially fine. Mlle. Marcella Lindh in the aria, mad scene from "Lucia," sang finely, showing remarkable range and execution of voice which demanded an encore. Signor Galassi, the world renowned baritone, sang with much expression and power. He also responded to an encore. Taken as a whole it was a rare musical treat, and much credit is due Mr. Stockbridge in bringing such a fine musical body to our city.

OVERTURE. "Semiramide,"

SUITE. "Peer Gynt,"

- a Morning. b Asa's death.
- c Peer Gynt chased by the King of the Mountains.

EUPHONIUM. Trombone Solo,

SIC. RAFFAYOLO.

SCENES HISTORICAL. "Sheridan's Ride,"

ARABESQUE. An old dance tune,

ARIA. Mad Scene from "Lucia,"

CORNET SOLO. "Souvenir a la Sicilienne"
A. LIBERATI.

MORCEAU. "A Dream after the Ball,"

SONG. "Evening Star," (Tannhauser)

SIC. GALASSI.

HUMORESQUE. "Good Bye,"

Sousa's Band.

This widely heralded aggregation appeared at City Hall last night in the Popular Course and abundantly sustained all the good things said of them.

The programme was opened by the best number of the evening, the overture of "Semiramide." The number was especially fine in the opening movement and the delicate effect of strings and the low, subdued harmony was apparent in this number more than in anything else of the evening.

The same good work was continued in the Grieg number—the suite "Peer Gynt." This selection from the Norwegian composer is especially suited to call out the full force of the band and to require a full accounting of its range of capacities. For an organization of brass and wood to attempt the delicate grace of this opening movement, where the tinkle of the bells and the twitter of the birds and the morning sounds among the hills, indicate a dawning day; to follow that movement by such solemn monotonies as the second movement, and then to play the final movement with such excellent spirit, with so much fire and grace and artistic excellence, was a veritable trial of skill that in its success marks the band as one of the famous bands of the world.

Encores were numerous, and some of them were the gems of the evening. The band gave us jigs and dances; whistled and sung and every number was pure in phrasing, fetching in expression whether of humor or sentiment and admirable in rhythm and "tune." As to the popular future of Sousa's band there is no doubt.

Mr. Sousa's own composition, "Sheridan's Ride," was a favorite. It is not classic but is descriptive. The galloping of horses' hoofs, the huzzas of the soldiery, the shot and the battle and the triumphant advent of "Little Phil" were realism at the trumpet's mouth. Stansy's Arabesque "An Old Dance Tune"; the melodies from Jaxone and Czibulka, entitled "Bal de Enfants" and "A Dream After the Ball"; the "Humoresque" and the final number "Star Spangled Banner" were the other selections by the band. All this work was good. In accuracy of time, precision of accent, uniform gradation of tone whether swelling or diminishing, the work was good, but when a forte was blown one needed no ear trumpet.

Mlle. Marcella Lindh sang the mad scene from "Lucia" (Donizetti) and sang it very brilliantly with a fine command of the upper register. She is a promising singer and at times positively brilliant.

Sig. Galassi was the favorite. He sang "Evening Star" from Tannhauser, and his encore was quite the feature of the evening. Galassi is one of the finest baritones who ever sang to a Portland audience, and his grand voice is now at its best.

The instrumental soloists made big hits. Signor Rafayollo makes the euphonium sound as sweetly as it can be made to sound, and Signor Liberati, the great cornet virtuoso, won the house by the crystalline efforts of the cornet.

The piece of the comic order, Sousa's "Humoresque," excited lively applause and was cleverly done.

All in all, it was a most entertaining concert with its popular melodies, its classical touches, its bits of humor, its flute cadenzas, and its vocal bouquets.

SOUSA'S NEW MARINE BAND. Without, for a moment, intending to reflect upon Gilmore as a conductor or his band, (just disbanded), we can truthfully assert that Sousa gave us, Monday afternoon, at Town Hall, the very best performance of its kind ever given in Brunswick, and the selections were of a higher order than are usually adopted upon such occasions. What more charming composition, old as it is, than the overture "William Tell" by Rossini, and when were its finer passages more delicately interpreted, and when its outbursts more evenly given? The selections were varied and of the best.

Signor Gallassi, baritone, full of spirit and expression, reminded us of a baritone that we used to listen to with delight years ago, but whose name we cannot recall.

Mlle. Marcella Lindh sang with spirit and exhibited unusual power of voice.

It was a positive discredit to the taste of Brunswick that so slim an audience was present.

Augusta Times

THE GRAND CONCERT BY SOUSA'S MARINE BAND.

The finest band concert ever given in this city was that of Thursday evening by Sousa's Marine Band. If this comparatively recent organization's future is half as brilliant as Augustans predict, it will indeed be glorious. While the highest standard of excellence was maintained in each part of the splendid organization, the popular taste as well as the most critical were not overlooked in the selections and renditions. What exquisite delight for the musical ear there was in the overture, "Semiramide," and in the second number, suite—"Peer Gynt!" And in the latter what a test there was of skill, the skill of a band with band instruments rivalling in delicacy and sweetness the stringed instruments of an orchestra! And then when that superb tone picture which Sousa has painted of "Sheridan's Ride" was unveiled, the entire audience, it was representative of the best in Augusta and filled the Opera house, was thrilled again and again and longed to rise en masse to hurrah for "gallant Phil." The singing of Sig. Gallassi was highly appreciated. Mlle. Marcella Lindh created as much of a furore as an Augusta audience is ever guilty of. Her manner is very attractive and her voice is marvelously sweet, full, clear and birdlike, with wonderful capacity for high notes. She sang three times, perforce, she was willing to grant but one encore only the audience fairly insisted. Her first encore was a ballad entitled "Bobolink" and so flutelike was her voice that it blended perfectly and could scarcely be distinguished from the flute in the obligato. And then at close of all the audience heard the Star Spangled Banner played by the band and went away convinced that they had not known the half "Old Glory" is when played as it should be.

Encore upon encore the audience had asked of the band and most graciously did Director Sousa comply with these requests, some of the choicest morceaux of the evening being encores.

THE SOUSA BAND CONCERT.

In spite of the fact that there was not a very large audience at the concert given by Sousa's new marine band last evening, City hall was none too large, for the band has sufficient power to take the roof off any but a solidly constructed building. A military band has many of the qualities of an orchestra, making up in the extra wood winds what it loses in the absence of the quartet, and with his full orchestration and excellent personnel Mr. Sousa is able to produce some magnificent effects. One regrets to see such superb material wasted upon such empty and meaningless music, but the band-masters have probably learned by sad experience that the people who attend band concerts do not go to hear Beethoven. The best of the band numbers was the overture to "Semiramide." It is quite as brilliant for band as for orchestra, and one feels no compunctions at the metamorphosis in the case of Rossini. The same cannot be said of Grieg, and while the scenes from the "Peer Gynt" suite were marvellously effective in their way, it was really something of a travesty to give them without the stringed instruments. The solo star of the evening was Signor Galassi, the great dramatic baritone, who sang the "Evening Star" aria from "Tannhauser" in a style which was magnificent if it was not Wagner, for it must be confessed that Wagner sung in Italian is little better than a burlesque. It makes it operatic instead of dramatic. One had no disposition to find fault with Signor Galassi for his nationality, however, while listening to his magnificent resonant voice and impassioned delivery. He responded to an encore with the "Toreador's Song" from "Carmen." Mlle. Marcella Lindh was unable to appear, much to the regret of the audience, but Signor Galassi took her place by singing another number. Signor Liberati, the famous cornetist, took immensely. It is hard to tell just what standard cornetists are to be judged by, unless it is by the number of notes they are able to ejaculate in a given second, and measured by this principle Signor Liberati must stand very near the top. The cornetist is in his element only when he is achieving the impossible, and the frequent interruptions of applause showed that his hearers appreciated his efforts to put his tongue in two places at the same time. The band gives a very popular concert and it is likely that a return engagement would be more profitable from a financial point of view.

1. Overture, "Semiramide,"**2. Suite, "Peer Gynt,"**

- a. Morning. b. Asa's
c. Peer Gynt chased by the

The contrast displayed by the delicate solemn mournfulness of the second rapidity of the last, constitute an admirably, to say nothing of a military band.

3. Euphonium—Trombone Solo
SIG. RAFF

(Until Gilmore's death, the greatest)

4. Scenes Historical, "Sheridan's Ride"
Waiting for the Bugle.

The death of Thol
He dashed down the line,
And the way of retreat
The sight of the master cornet
With foam and with du
By the flash of his eye and
He seemed to the whole
I have brought you Sheridan
From Winchester down

5. Aria, Mad Scene from "Lucia"
MLLE. MARCELLA LINDH**6. { a. Intermezzo, "Bal des Enfants"**
b. Morceau, "A Dream After the Ball"
The above are delicious tid-bits of music, refined and delicate treatment.**7. Song, "Evening Star,"** (Tannhauser)
SIG. GALASSI**8. Cornet Solo, "Souvenir a la Reine"**
SIG. LIBERATI**9. Humoresque, "Good Bye,"**
Sousa's

SUNDAY CONCERTS.

Sousa's New Military Band Repeats Its Success.

The notable success made by Sousa's new military band at Music Hall a week previous was repeated at its concert of last evening, and the enjoyable characteristics of the concerts given by this excellent organization will not be readily forgotten. In the widely varied programme of last evening from that of the preceding Sunday it was shown that the band has already a grand repertoire, including about every class of compositions, and is equally well prepared in all styles of playing.

Bandmaster Sousa is particularly successful as a programme maker and he is always ready and willing to gratify even the most unreasonable demands of his audiences. In the selections of last evening were included the overture and ballet music from "William Tell," the great descriptive piece, "Sheridan's Ride," by Bandmaster Sousa; the "Invocation to Battle," from "Rienzi," a brilliant arrangement of J. Frank Gilders' tuneful and pleasing polka; "The Jolly Cadet," played for the first time; a new Waldteufel waltz, and half a dozen or more smaller numbers, all of which were splendidly given, the band displaying the same virtuosity as an organization as in its former programme here.

The soloists of the evening were Mlle. Lindh, the soprano who again sang most acceptably and won a well merited recognition of her rare gifts as a vocalist; Sig. Galassi, the popular baritone; Sig. Stengler, the very accomplished clarinet soloist, and Sig. Liberati, the cornet virtuoso, and the efforts of these instrumental players were fully appreciated. The concert was attended by a large audience.

Boston Globe

SOUSA'S SECOND CONCERT.

Popular Music Played by a Splendid Military Band in Music Hall.

A second concert by Sousa's new marine band was given in Music Hall last evening, and gave a great deal of pleasure to a very large audience.

The favorable impression made by the band on its first appearance here was emphasized by a second performance, and whenever Bandmaster Sousa visits Boston in the future he will surely receive a cordial welcome.

The programme of last evening was fully as enjoyable as that presented a week ago. It was of a pleasantly varied character, and well calculated to display the resources of the band.

The "William Tell" overture was splendidly interpreted, and the ballet music was played with requisite grace and finish.

Wagner's stirring "Invocation to Battle" was played with very good effect, and the lighter numbers on the programme were delightfully interpreted.

A descriptive composition by Mr. Sousa, entitled "Sheridan's Ride," proved very agreeable to the audience. It is an effective work for the purpose for which it is intended.

Mlle. Lindh was heard again with pleasure. This little lady has a wonderfully well-trained voice and she knows how to get the best effect from it. She sang a florid aria from "La Sonnambula" most brilliantly and won enthusiastic plaudits as her reward.

A solo for clarinet by Sig. Stengler revealed the possibilities of that instrument when in the hands of a master, and Sig. Liberati's cornet solo was enjoyed immensely.

Boston Advertiser

Sousa's Marine Band Concert.

The concert given by Sousa's Marine Band last evening in Music Hall was attended by an excellent audience, despite the presence of the encore fiend. The band was heard at its best advantage in selections by Rossini Ganne Gilder (a bright and well written composition entitled "The Jolly Cadet.") Wagner, Waldteufel and Sousa. Sig. Stengler contributed a highly artistic clarinet solo composed by Baermann, father of the well-known pianist by that name, and the singing by Mlle. Lindh was well received. The concert ended with an inspiring performance of "America."

SOUSA'S CONCERT.

It was a very large audience which listened to the concert by Sousa's New Marine Band in Music Hall last evening, and a highly appreciative one. The band was assisted by Sig. G. Stengler, clarinetist, in addition to Mlle. Marcella Lindh, and Sigs. Antonio Galassi, baritone, and A. Liberati, cornetist, who assisted at the concert last week Sunday evening. Nearly all the numbers on the programme were duplicated by encores, and the original programme was very materially lengthened. Sig. Stengler won a great deal of applause for his finished work on the clarinet, and one of the five numbers given by the band was "Sheridan's Ride," with Prof. Sousa's orchestration. This was remarkably realistic, and called out hearty demonstrations of applause from the audience. The entire programme was very satisfactorily rendered.

Marlboro

- a. Overture.—"William Tell".
b. Ballet Music.—"William Tell"

Clarinet Solo—"Rigoletto".....
SIG. STENGLER, Clarinet Solo

Fantasia.—On themes from "Robin Hood".....

Aria.—"La Sonnambula".....
Mlle. MARCELLA

- a. Russian Dance.—"La Czarina".....
b. Patrol.—"G. A. R.".....

Cornet Solo.—Polka "Felice".....
SIG. LIBERATI

An Episode.— { The Cornetist, the
and the Stone

With duet obligato by Messrs. S. M. and G. M.

NOTE—A cornet and trombone chance some merry and musical stone breakers the spirit of the music, and break in with accurate time with the players.

Aria.—Barber of Seville.....
SIG. GALASSI

Symphonic Poem—The Chariot Race.....

Salon

OVERTURE, "Semiramide" - - - - -

SUITE, "Peer Gynt" - - - - -
a. Morning. b. Asa's Death. c. Peer Gynt

The contrasts displayed by the delicacy and grace of the second, and the fire, fervor, and the extreme rapidity of the fine orchestra, to say nothing of a military band.

EUPHONIUM, Trombone Solo, Sig. Raffaele

SCENES HISTORICAL, "Sheridan's Ride"

Waiting for the Bugle. The Attack. The Charge

He dashed down the line, amid a storm of huzzas. And the way of retreat checked its course there, because the sight of the master compelled it to pause.

With foam and with dust the black charger was gray; ARIA, Mad Scene from "Lucia" Mlle. Marcella

ARABESQUE, an old dance tune, - - - - -

CORNET SOLO, "Souvenir a la Suisse" Sig. Liberati

a INTERMEZZO, "Bal es Enfants" - - - - -

b MORCEAU, "A Dream after the Ball" - - - - -

The above are delicious tid bits of melody, full of opportunity

SONG, "Evening Star" (Tannhauser) Sig. Galassi

HUMORESQUE, "Good Bye" - - - - -

IT IS A FINE BAND.

CONDUCTOR SOUSA'S NEW "MARINES" PLAY FOR A GOOD-SIZED AUDIENCE.

An audience that filled the galleries, the rear and sides of Mechanics Hall, but kept for the most part, at a respectful distance from the more central dollar seats, was waked to intense enthusiasm last evening by John Philip Sousa's New Marine Band. The players deserved the plaudits. Mr. Sousa has a fine band, and contrives to get quite marvelous soft effects from the men, whether in accompaniments or in such music as the dirge from Grieg's "Peer Gynt" suite.

The loud effects spoke for themselves, with much literalness and ferocity. When the king of the mountains actually got after Peer Gynt, there was such a wild chase of the uncanny legions of darkness as completely drowned the melody of Peer Gynt's horse's hoofs, and gave nothing but a deafening clangor of cloudy brass, instead. The suite was well calculated to show the inevitable limitations of a military band, but even this statement does not dispute the many excellencies of the performance. There was spirit and there was a very commendable observance of light and shade. The point is that strings, by contrast of tone color, keep the melody always in hearing and make the middle parts distinct, where the brass band inevitably and hopelessly confuses or covers them up. It is an unconquerable defect of any military band. The clarinets, flutes and oboes, despite an occasional deviation of pitch, did excellent work in lieu of violins, and the horns were singularly firm and mellow for such an organization. The overworked trombones, too, deserved some praise.

Miss Marcella Lindh, once a favored candidate for festival honors, is a young and attractive woman, of musical but not over full voice, good instincts and considerable vocal agility, though she be somewhat immature. Her principal number was the Lucia "Mad Scene." Galassi, the baritone, and Raffayolo, the euphonium player, are too well known to require extended notice. Liberati was the cornetist. The remainder of the concert was of the characteristic Sousa or Gilmore stripe, that always doubles the program with imperative encores.

Worcester Telegram

A MUSICAL TRIUMPH.

Sousa's New Marine Band in Mechanics Hall.

It would have been an outrage on the taste of musical Worcester if there had not been a gratifyingly large audience at Mechanics hall last night, to welcome Sousa's new Marine band. But in spite of the driving storm the people were there—1400 or 1500 of them, and they were entertained to a feast of ravishing orchestral music.

Everything, from the first number to the last, was encored, but of especial delight were Jaxone's intermezzo, "Bal des Enfants," and Czibulka's morcean, "A Dream After the Ball."

There were no strings in Sousa's compact little body of instruments, but in the selections mentioned, as well as in everything that the band put its hand to, the woods and the brasses gave all the delicacy of treatment that the most ardent and refined ear could desire.

An emphatic feature of the entertainment was Signor Liberati's cornet solo, "Souvenir a la Suisse," which was so charmingly given and so vociferously applauded that Signor Liberati had to play again.

Sousa's humoresque "Good-bye," was a delicious bit of instrumental humor, and was applauded over and over again. Sousa himself was a notable figure in the entertainment. There was nothing very exuberant about his style of conducting. Oftener than not his hands hung loosely by his side, but the simple lash of his eye, the motion of his little finger were sufficient to control the melodious noise of the hushed harmony of one of the finest bodies of instruments in the world.

There are lots of patriotic airs in Christendom. Some of them, too, are very beautiful, but those who heard Sousa's band play Arnold's arrangement of "The Star Spangled Banner" last night were convinced that nothing so stirring, nothing so thrilling, nothing that appealed so straight to the heart had ever been composed to compare with "The Star Spangled Banner."

Two vocalists—Mlle. Lindh, soprano, and Signor Galassi, baritone, gave delightful variety to the instrumental part of the entertainment.

Boston Advertiser

Sousa's Marine Band Concert.

The concert given by Sousa's Marine Band last evening in Music Hall was attended by an excellent audience, despite the presence of the encore fiend. The band was heard at its best advantage in selections by Rossini Ganne Gilder (a bright and well written composition entitled "The Jolly Cadet.") Wagner, Waldteufel and Sousa. Sig. Stengler contributed a highly artistic clarinet solo composed by Baermann, father of the well-known pianist by that name, and the singing by Mlle. Lindh was well received. The concert ended with an inspiring performance of "America."

IT WAS A GRAND CONCERT.

Sousa's Band Captivated a Large Salem Audience.

Encore Upon Encore Was the Rule.

And Then Delighted Hearers Were Loth to Leave.

The spacious hall of the Cadet's commodious quarters never contained a better satisfied audience than it did last evening, at the close of the concert given by Sousa's new Marine band.

For two hours the audience had sat almost spell-bound, listening to a flow



of harmony and melody that could only come from an organization consisting of the best musicians of the land.

From the first notes of the beautiful overture, "Semiramide," until the grand closing strains of that familiar patriotic air, "The star spangled banner," the hall echoed with such music as the ears of Salemites are seldom privileged to hear. Not only were the selections of

The Incomparable Band

delightful, but the vocal and instrumental soloists were of a class seldom encountered at a single performance.

Foremost among the latter was Mlle. Marcella Lindh, a soprano, whose selections were received with exclamations of wonder as well as delight. Her pure melodious voice had a remarkable range, the highest notes of her selections being reached with an ease, and sounding with a fullness and richness that is heard from the throats of but few sopranos of the present age. Her first selection was an aria, the mad scene from "Lucia." It was not too deep for the audience to comprehend and admire and at its conclusion, Mlle. Lindh was greeted with an enthusiastic outburst of applause. She responded with a captivating selection called "The Bobolink."

The euphonium, to the uninitiated, is a double-barrelled instrument which one would imagine was the last in the world on which a man could play a solo. In the hands of Signor Raffayolo, however, it met a master. The soloist gave two selections, the first introducing a number of difficult variations, which called for brilliant tongue and finger work, and the second consisting of an air from Pinafore, both of which were accorded the recognition which was due by the audience in the shape of applause.

Signor Liberati has been heard by many Salemites before, yet he holds such a position

Among the Masters of the Cornet that no one ever tires of hearing the wonderful notes and entrancing melo-

dies which he can extract from the instrument. His selections last evening were of the same high order which characterizes his performances and were decidedly pleasing to the audience.

Signor Galassi is the possessor of a truly remarkable baritone voice. Furthermore, he knows how to use it to the best advantage. His first selection, the song from Tannhauser, "Evening Star," was admirably rendered, and the audience insisted upon more, whereupon he favored them with another, with equally as good effect.

Of the band itself, under the direction of one of the leading musicians and composers of the country, John Philip Sousa, pages upon pages might be written and then justice would not be done. Salem has never heard anything that surpassed last evening's concert, if the verdict of the audience and the testimony of musicians of high standing is to be believed. The technical terms commonly used in describing musical festivals might all be exhausted and yet there would be a need of descriptive adjectives. To the ordinary lover of music the performance was

Simply a Grand One,

the variety of selections being so extensive that almost every known arrangement of music was introduced during the evening. Every selection on the programme was applauded so heartily that in each instance the band was obliged to respond to an encore. Realizing the difference in public taste, Bandmaster Sousa selected ballads, marches and airs with which the audience was more or less familiar, and this action added greatly to the enjoyment of the concert by a portion of the audience at least. In this line, the High School Cadets' march was especially noticed. It was rendered in an exceptionally fine manner, and was accorded the heartiest applause of the evening.

The hall was well filled, there being an immense sale of tickets at the door. Not a single person could be found in the audience who would have missed the performance at any price, and if the band ever visits Salem again, it will be certain of an audience that will discount that of last evening.

Utica Herald

Sousa's Band.

Sousa's new marine band made its first appearance last evening, in Utica, and while its reception was disappointing as to numbers, yet the marked appreciation with which each selection was received must have been gratifying to the director and performers. A program of ten numbers was finely rendered, and in each instance, Sousa gracefully responded to an encore with popular airs, sometimes twice. The program was well chosen, and called for a wide variety of selections, all of which were given in a most satisfactory and pleasing manner. An agreeable surprise was in store for the audience in the number assigned to Mlle. Marcella Lindh, the aria, "Mad Scene from Lucia." In band concerts, as a rule, the vocalists are broken down opera singers, who, while they may have fine method and culture, also have voices that are worn and displeasing to the ear. Mlle. Lindh is a welcome exception. She has a fresh, sweet, musical voice of good range, and of which she has complete control. Her number was one of the most enjoyable on the program, and she was obliged to respond to an enthusiastic encore. Too much can not be said in praise of the band. It is recruited from the best musicians in the country and is directed by a master. A finer band concert was never given in the city than that of last evening, and Sousa may be assured of a warm reception on his next appearance.

LAST EVENING'S BAND CONCERT

A Delightful Entertainment at the Opera House.

The audience that assembled at the Opera House last evening was not at all proportionate to the merit of the attraction. There were less than 800 people present, and the concert given by Sousa's New Marine Band was of such excellence that there should not have been a vacant seat. The visits of such organizations should be encouraged as they are now too infrequent. The programme presented was a thoroughly good one. The selections were as follows:

1. Overture—Semiramide.....Rossini
2. Suite—Peer Gynt.....Grieg
 - a. Morning. b. Asa's death.
 - c. Peer Gynt chased by the King of the Mountains
3. Euphonium—Trombone Solo.....Selected Sig. Raffayolo.
- (Until Gilmore's death, the greatest soloist in his brilliant band.)
4. Scenes Historical—Sheridan's Ride...Sousa "Waiting for the Bugle," "The Attack," "The Death of Thoburn," "The Apotheosis."
5. Aria—Mad scene from "Lucia"...Dontizetta Mlle. Marcella Lindh.
 - a. Intermez o—"Bal des Enfants, Jaxone
 - b. Morceau—"A Dream After the Bal." Czubuka
- The above are delicious tit bits of melody, full of opportunities for graceful, refined and delicate treatment.
7. Song—"Evening Star," (Tannhauser). Wagner
8. Cornet Solo—"Souvenir a la Suisse." Sig. Liberati.
9. Humoresque—"Good Bye,".....Sousa
10. Patriotic Air—"The Star Spangled Banner" Arnold

Every number was encored, showing that the audience, though it lacked size, did not lack appreciation nor the spirit to express it. Some of the most of the delightful things were given in response to the liberal applause bestowed. They were mostly popular melodies and airs, but rendered so effectively as to develop beauties before unsuspected. The band plays with wonderful precision and the instruments are made to blend most harmoniously. There was all the power of wind instruments and none of the delicacy associated with string instruments seemed to be missing. Sousa directs the organization in a graceful, easy and yet commanding style. He seems to be in complete sympathy with all the players, and they with him. The band's performances merit the highest approval. Comparison with Gilmore's organization needs not to be avoided in speaking of Sousa's Band. It does not excel Gilmore's Band, but surely deserves equal rank. "Sheridan's Ride" was illustrated with inspiring effects. The "humoresque" selection was particularly taking. The musicians in turn played farewells and left the stage. Returning, they united in giving "Annie Laurie" in such style as it is seldom heard. The solo performers were superb. Liberati and his cornet and Raffayolo and his trombone demonstrated the perfection which may be attained in the playing of these instruments. Mlle. Marcella Lindh has a voice which charmed her hearers. It is a pure soprano and thoroughly cultivated. Mlle. Lindh sings with sweetness, power and clear enunciation. She won the most enthusiastic encore of the evening. Sig Galassi is a big man, with a strong baritone voice, and must be a very imposing figure in high opera, where he properly belongs. He was evidently not at home singing in a full-dress suit with commonplace surroundings. But his singing was correct and he commanded his share of the general approval. The concert was enjoyable from first to last. Sousa and his band will have a larger audience and a warmer welcome when they come again. The band will be at the World's Fair in Chicago next year, and will doubtless be heard by many Uticans there.

Glenesville

Rochester Democrat

Rome

1. OVERTURE—"Semiramide".
2. SUITE—"Peer Gynt".
3. SOLDIER'S CHORUS, from Faust
VOCAL SOCIETY AND SOUSA
4. ARIA—Mad Scene from "Lucia".
Mlle. MARCELLA LINDH
5. (a) INTERMEZZO—"Bal des Enfants"
(b) MORCEAU—"A Dream After"
6. CORNET SOLO—"Souvenir a la Suisse"
SIG. LIBERATI
7. SCENES HISTORICAL—"Sheridan's"

Rochester Herald

MUSIC AND DRAMA.

Two Sunday Concerts at the Lyceum—Announcements.

The booking of Sousa's New Marine Band as a Sunday attraction at the Lyceum was a managerial departure in the history of that theater probably regarded with interest by many people in Rochester other than the parties immediately concerned. There was a small ground floor attendance in the afternoon, the house being topheavy. At night the gallery and balcony were filled, Manager Pierce said, and the ground floor nearly so. Both concerts were fine. Sousa is now recognized as the best band leader in the country and his entertainments yesterday were fully up to his standard of excellence. The vocal soloists were very cordially received and the band itself with its instrumental soloists was accorded eighteen encores. Miss Marcella Lindh is a charming singer. Her voice is not powerful at all, but it is delightfully sweet and the singer handles it with rare grace and ease, displaying great range and remarkable flexibility. Her vocalization shows the results of excellent training and is characterized by a brilliance and purity rarely found in so thin a voice. In the afternoon as encore she sang from Zeller's "Nightingale Song" and the beauty of the popular melody was never before in Rochester so exquisitely revealed. In the evening Bishop's "Bobolink" again displayed the bird-like qualities of her voice. Sig. Galassi sang inimitably the "Figaro" song from "Barber of Seville" at the afternoon concert. Galassi has been pronounced unapproachable in the role of this song in Rossini's opera and his sympathy with the dramatic force of the music was evident while he sang, his full dress concert suit being insufficient to suppress the gestures with which he has so often accompanied the song in opera. At both concerts he gave Bizet's "Toreador Song" as encore, in the evening repeating it in response to the applause, which was much heartier than that accorded his Wagner number. Of the band numbers of course the overtures were the finest, Rossini's masterly music being rendered with irresistible brilliance. A number cordially received was Sayre's "Mary Green," daintily adapted by Sousa. It was given as encore music at both concerts, and in the evening the audience demanded it a second time. Given with splendid effect was the new Russian dance by Ganne; to some persons present it must have recalled a scene in "My Official Wife." Signor Liberati played several of his own compositions, but was heard at a disadvantage so soon after Levy. Sig. Stengler substituted a selection from "La Sonnambula" for the programme number from "Rigoletto" and with it showed how much could be done with a clarinet. Sig. Raffayolo played an old German air on his big euphonium and gave "Nancy Lee" as encore. All of the selections, by both band and soloists were received by the audience with an impartial approbation that should make a return of Sousa and his band a not improbable event of the present season.

EXCELLENT BAND MUSIC

Sousa's Organization Gave Two Fine Concerts at the Lyceum.

CONCERTS THAT ARE BOOMING

The Crescent Banjo and Guitar Club Tonight—Melourgia's Concert Tuesday Night—Other Concerts and Recitals on the Programme.

There were two concerts by Sousa's New Marine Band in the Lyceum theater yesterday—one in the afternoon to a goodly number of listeners, and the other in the evening to a large audience. Sousa and his players are well known and are prime favorites in Rochester. For the past few years they have been the only rivals of Gilmore's band, and there are many points in which they may confidently challenge comparison with that famous organization. The two bands differ in their make-up, Sousa's preserving the military characteristics more closely and consequently producing effects of great vigor and vitality. At the same time he attains delicacy, shading and those graces of expression which are demanded in compositions of the highest order. The programmes yesterday took a wide range. Wagner, Greig and Rossini were represented in some of their characteristic works, while selections in lighter vein were interspersed. Sousa's own descriptive compositions and arrangements were features of both programmes. The audiences were wrought up to the highest pitch of enthusiasm, and demanded frequent additions to the scheduled selections, which were generously and amiably given. Sousa has in his repertoire a perfect treasury of minor pieces, models of daintiness and beauty in arrangement, with which he responds to encores. Not to go through the programme in detail, it must suffice to say that everything was played in perfect style and gave unbounded pleasure to the listeners.

The soloists of the concerts were Liberati, whose cornet playing is always welcome; Signor Galassi, who, although assuredly not "the greatest baritone of his time," as stated on the programme, is a singer of robust style, artistic accomplishments, and one whom it is a pleasure to commend for many excellent qualities; and Miss Marcella Lindh, to whom more than a passing word of praise is due. Miss Lindh is one of the most thoroughly excellent and cultivated singers ever heard in Rochester. Her execution is dainty, accurate and well nigh perfect in technique. Her management of tone is superb, especially in control of the extreme upper register. Her voice is pure in quality, her phrasing that of a trained artist, and her dramatic power is strong. She sings with admirable ease and with an utter absence of straining for effect. To listen to her is in many respects an education for aspiring young vocalists. Miss Lindh was received with tumultuous applause and fully deserved the admiration which was so freely bestowed upon her.

SOUSA'S MARINE BAND.

A Fine Concert Given in This City on Saturday Evening.

Sousa's New Marine Band played to a good-sized audience in the Washington Street Opera House on Saturday evening. To say that those present were highly pleased would be to put it mildly. They were delighted. Loud and prolonged applause followed every number and some of the most enjoyable selections of the evening were given in response to encores. The members of the band play with great precision, delicacy of touch and harmony. All the power of the wind instruments is preserved and yet none of the finer music of the string instruments is lacking. Sousa's direction of and control over the players are wonderful. He presides with ease and grace and the result of the training of the master hand and mind is apparent in every number.

A trombone solo by Sig. Raffayolo, formerly of Gilmore's band, was an artistic and finished piece of work. Sheridan's Ride, a descriptive piece by the full band, was one of the most enjoyable numbers. The discharge of musketry, the boom of cannon and the rattle of the hoofs of Sheridan's galloping horse all could be heard. Mlle. Marcella Lindh sings in a most charming and finished manner. Her voice is a pure, fresh, sweet soprano which shows great cultivation and power. She sang with much expression, which added to the pleasure of the listeners. The strong baritone of Sig. Galassi was heard with much satisfaction by all. Sig. Liberati's cornet solo was one of the best numbers of the evening. The humoresque number, Good Bye, by the band was novel and taking. The members of the band, having apparently taking umbrage at a sharp criticism of the leader, rebel and leave. The oboe starts the stampede, the player rising, playing I'm Going Back to Dixie, and leaving. The others follow in pairs, trios and quartets, each playing some good-bye air. Finding that the leader remains perfectly calm and undisturbed and remembering the near approach of pay day, they all march back to their places playing Annie Laurie. This familiar old air was rendered in a manner never heard in Rome before. The selection given in response to an encore included a vocal imitation of a Salvation Army street song which was rendered in a perfect manner. All the other selections by the band were played in a faultless manner. The concert closed with the Star Spangled Banner.

From first to last the concert was a finished, artistic and exceedingly enjoyable entertainment. Sousa is a great bandmaster and he is at the head of a great band. The band will be heard in Chicago during the world's fair.

1. OVERTURE—"William Tell"
This old but ever new overture, the popularity nor lose its brilliance and charm.
2. GRAND SCENE—Invocation
3. CLARINET SOLO—"Rigoletto"
(Long the brilliant)
4. FANTASIE—On Themes from "The Barber of Seville"
(Including the popular "Cavatina")
5. ARIA—"La Sonnambula"
Mlle. Lindh
6. (a) RUSSIAN DANCE—"The Russian Dance"
New and very interesting
- (b) PATROL—"G. A. R."...
7. CORNET SOLO—Polka "Felicita"
8. SYMPHONIC POEM—"The Ocean"
9. ARIA—"Barber of Seville"
Inimitably sung by the band
10. AN EPISODE—"The Cornet Solo"
ist and the band

SOUSA MARINE BAND

Two Brilliant Concerts Given at the Alhambra.

METHODS OF THE LEADER

Sig. Galassi and Mlle. Lindh Receive Ovariations for Their Marvelous Music--A Critical Audience Pleased.



JOHN PHILIP SOUSA.

The musical festival which was held at the Alhambra yesterday and in which John Philip Sousa's new Marine band, Senor Galassi and Mlle. Marcella Lindh, and the Syracuse Oratorio society participated was a very successful and entertaining affair. Sousa's band is by long odds the finest organization of the sort which has ever been heard in this city; the advancement in artistic effects and phrasing being apparent to every one. As bands go, it is the best of them all and the chief reason for this superiority, aside from the fact that the band is made up of the best performers in the land, is that its leader, Sousa, is at heart a leader of strings and his ideal in brass band music is not blare and a great volume of sound, but true harmony. He is the Theodore Thomas of band leaders. His baton is dignified but electric, and the band is under the control of its slightest motion. Mr. Sousa's leading is an innovation and a most welcome one. He seldom uses whole arm movements, and even the halfarm comes into play with less frequency than usual. Mr. Sousa possesses a wrist made flexible by long practice with the violin bow and it is with graceful wrist movements that he does most of his directing. He adds force to any passage by movements of the body at the waist. His feet are seldom moved. The band leader is at the best a necessary evil, but when the leader is capable of extracting such music as Sousa does from his matchless half hundred, without attracting attention to himself, he has reached a perfection which the public hail with joy. Gilmore brought the brass band to a position where it compelled recognition and Sousa has taken it there and advanced it a step farther where it is regarded as capable of doing truly artis-

tic work. The brass band will never be the equal of the string band for concert work any more than the orchestra will ever rival the brass band in the martial music of the street parade. The brass band cannot play such a composition as the Czibulka morceau "A Dream After the Ball," as it is given by a good orchestra. Seidl played it here with muted strings. Sousa played it with the reeds and bass horns, and there was really no chance for comparison for Seidl's interpretation was as far ahead of Sousa's as the sun above the moon. This is with due respect to Mr. Sousa, for to repeat, he has the best band of them all.

Yesterday's concerts took well with the audiences. In the afternoon the Alhambra was about half filled and in the evening most of the seats in the house were taken. At both times encores were hearty and enthusiastic and the pleasure of the people was apparent. The band made its hits with almost every style of composition, from "Peer Gynt," to "Tara-ra-boom-de-ay." Many of the numbers brought forth double encores. Galassi and Mlle. Lindh took well in the afternoon and in the evening each received a perfect ovation. Liberati was very unsatisfactory. It is a marvel why the public will continue to be interested in the triple tonguing, double back action style of playing which is characteristic of the Liberati-Levy school. It is tiresome, dreary and ear-splitting. A man with rawhide lungs and a rubber tongue would be a good drawing card for a dime museum, but his place on a concert platform is a thing of long ago. Yesterday Liberati made some frightful breaks, flitting on notes in such a startling manner that every one noticed it. In the evening he received his share of applause and refused utterly to recognize it, even by a bow.

The Oratorio society was at a great disadvantage. The singers were back of the band in the stage enclosure and when the full band was playing the voices could scarcely be heard. The volume was broken up by the arrangement of the hall. Still the society may justly be complimented for its maiden effort. The care and precision with which the tempo was observed and the phrasing are worthy of commendation. The leading of Profs. Ward and Sutcliffe was very acceptable also. In a smaller hall and with an orchestra the chorus will be able to do work of a very advanced order. The appearance of the chorus, especially in the evening when the young ladies were in evening dress, was very pretty, and the enthusiastic applause which came from back of the band proved contagious and spread to the audience. The swaying heads and interested expressions among the choristers was a good index to the audience of how the band was taking with a purely musical crowd. As usual the West Shore freight trains puffed along during the vocal solos and in the afternoon the rain on the roof made about as much noise. The afternoon programme was given as announced with the exception of the fourth number. In this place the Mosaic from Lohengrin was substituted by special request and was very beautifully rendered. Wagnerian music can be played to good advantage by a military band and Sousa can do it

entire justice. The Russian dance "La Czarine" and the "G. A. R." patrol both met with great applause. The well known "Cocoanut dance" by Hermann was given for an encore. The encores all through were of the most catchy kind of music. After "The Chariot Race" a splendid descriptive piece, Sousa played the High school Cadets march which was a favorite with most of the local bands during the recent campaign. It was this march that Sousa played in Chicago as he led the great dedication week parade down Michigan avenue. It was so well known that when it was played in such spirited fashion the audience was simply delighted. The "Tinker's Chorus" from Robin Hood which was also played for an encore, was received with equal favor. Mlle. Lindh sang the aria from "La Sonnambula" in perfect form and for an encore gave the Nightingale song to a humming accompaniment by the band members. Galassi sang the "Barber of Seville" and the "Toreador" song both afternoon and evening. His style is too well known to need comment, the regular Italian opera "business" and all. He was roundly applauded and seemed especially pleasing to the chorus.

In the evening the band's finesse was put to a severe test in the "Peer Gynt" suite. It was altogether very artistically done. The second part, "Asa's death," was an exquisite bit of tone coloring. In sharp contrast was the Humoresque "Good Bye." It is the sort of composition which, while it is nothing more than a "fake," still serves a purpose and is really very funny. When the men got up in pairs and groups playing well known farewell airs and after all leaving the stage came back to the tune of "Annie Laurie," the audience went into convulsions of laughter. The evening programme was much stronger than the afternoon and was quite a little longer for the reason that nearly every number received a single or double recall. The concerts gave universal satisfaction and on this account Tom Ward and Richard Sutcliffe may be well satisfied with the success of their enterprise.

Sousa Suits.

The walls of the Burtis resounded with the magnificent music of Sousa's new marine band, last evening and while every seat was not taken, there was a good house and everybody seemed appreciative. The vocal soloists, Sig. Galassi and Mlle. Lindh were also rapturously redemanded. The euphonium solo was omitted but the clairionet solo which was substituted was much better than the other could have been. It was an evening of rare pleasure for music-lovers.

Rome

SOUSA'S MARINE BAND.

A Fine Concert Given in This City on Saturday Evening.

Sousa's New Marine Band played to a good-sized audience in the Washington Street Opera House on Saturday evening. To say that those present were highly pleased would be to put it mildly. They were delighted. Loud and prolonged applause followed every number and some of the most enjoyable selections of the evening were given in response to encores. The members of the band play with great precision, delicacy of touch and harmony. All the power of the wind instruments is preserved and yet none of the finer music of the string instruments is lacking. Sousa's direction of and control over the players are wonderful. He presides with ease and grace and the result of the training of the master hand and mind is apparent in every number.

A trombone solo by Sig. Raffayolo, formerly of Gilmore's band, was an artistic and finished piece of work. Sheridan's Ride, a descriptive piece by the full band, was one of the most enjoyable numbers. The discharge of musketry, the boom of cannon and the rattle of the hoofs of Sheridan's galloping horse all could be heard. Mlle. Marcella Lindh sings in a most charming and finished manner. Her voice is a pure, fresh, sweet soprano which shows great cultivation and power. She sang with much expression, which added to the pleasure of the listeners. The strong baritone of Sig. Galassi was heard with much satisfaction by all. Sig. Liberati's cornet solo was one of the best numbers of the evening. The humoresque number, Good Bye, by the band was novel and taking. The members of the band, having apparently taking umbrage at a sharp criticism of the leader, rebel and leave. The oboe starts the stampede, the player rising, playing I'm Going Back to Dixie, and leaving. The others follow in pairs, trios and quartets, each playing some good-bye air. Finding that the leader remains perfectly calm and undisturbed and remembering the near approach of pay day, they all march back to their places playing Annie Laurie. This familiar old air was rendered in a manner never heard in Rome before. The selection given in response to an encore included a vocal imitation of a Salvation Army street song which was rendered in a perfect manner. All the other selections by the band were played in a faultless manner. The concert closed with the Star Spangled Banner.

From first to last the concert was a finished, artistic and exceedingly enjoyable entertainment. Sousa is a great bandmaster and he is at the head of a great band. The band will be heard in Chicago during the world's fair.

- Syracuse
1. OVERTURE—"Semiramide,"
 2. SUITE—"Peer Gynt,"
 3. HALLELUJAH CHORUS—"Messiah" SYRACUSE ORATORIO SOCIETY (Conducted by MR. RICHARD)
 4. ARIA, from "Lucia,"
 5. { a. INTERMEZZO—"Bal des Enfans" b. MORCEAU—"A Dream After the Storm" The above are delicious tidbits of melo- graceful, refined and delicate treatment.
 6. SONG—"Evening Star," (Tannhauser)

Scranton Tribune

SOUSA'S NEW MARINE BAND.

A Brilliant Concert at the Academy of Music Last Evening.

It was said of the late Patrick Sarsfield Gilmore that he had the happy faculty of arranging a concert programme to suit everybody. He interspersed his more pretentious efforts with catchy melodies, and in this manner made his band the most successful organization of its day.

All that has been said of Mr. Gilmore is equally true of John Phillip Sousa, whose new Marine band was at the Academy of Music last evening. The audience was large and thoroughly representative of Scranton's musical population. The programme was a most interesting one, and included such numbers as Rossini's "Semiramide," overture, "Peer Gynt," "Good Bye" and "Sheridan's Ride" by the band, "Evening Star" from Tannhauser, and the "Mad Scene" from Lucia. Signor Raffayolo's euphonium solo and Signor Liberati's solo on the cornet, were rendered in a masterly manner.

The playing of the band was a surprise, a revelation, and a most delightful one. At the conclusion of the concert, the audience was unanimous in the opinion that Mr. Sousa's organization is much superior to the Gilmore band, even in the best days of the latter. The playing of a military band in doors is usually not particularly agreeable, but under Mr. Sousa's admirable leadership, all the objectionable features were absent, and the rendering of the various numbers was as full of tone, and beauty and color as though interpreted by the best of orchestras.

The opening number was the overture "Semiramide" and the rendering was exceedingly brilliant. The reading of the overture brought out all its beauties, and at the conclusion the audience was favored with "Mary Green" for an encore. The interpretation of this simple street ditty was as careful and complete as that of the more classical pieces.

The rendition of "Peer Gynt" was very artistic. Its three movements were rendered with remarkable accuracy. The delicate, mournful passages of the first two were only surpassed in excellence by the brilliant performance of the last movement. A rather pleasing feature was the "Good Bye" overture, arranged by Mr. Sousa. For an encore the band performed two of its director's marches, the "High School" and "Gladiator."

The singing of Mlle Marcella Lindh and Signor Galassi was superb and was warmly applauded. The latter's encore, Toreadors song from "Carmen" was particularly well rendered.

- Syracuse
7. "HAIL BRIGHT ABODE"—"Tannhauser" SYRACUSE ORATORIO SOCIETY (Conducted by MR. TOBIAS)
 8. CORNET SOLO—"Souvenir a la Suisse" SIG. LIBERATI
 9. SCENES HISTORICAL—"Sheridan's Ride" (See Synopsis.)
 10. HUMORESQUE—"Good Bye,"

Scranton Rep. 33

THE SOUSA CONCERT.

Such Perfect Shading with Instruments Was Seldom Heard.

Sousa's New Marine Band was greeted by a large house last evening which applauded to an encore every number. The ensemble playing of the band was excellent. Such perfect shading with so many instruments is seldom heard. This was particularly noticeable in the second number. The contrast displayed by the delicacy and grace of the first movement, the solemn mournfulness of the second, and the fire and rapidity of the last were an admirable test of a fine orchestra, to say nothing of a military band. Signor Raffayolo, who contributed the third selection, did not disappoint old friends, and made many new ones.

Mlle. Lindh surprised and thoroughly pleased with her rendering of the "Mad Scene" from Lucia, revealing a voice of unusual flexibility and compass.

Signor Galassi, whose splendid baritone voice needs no words of praise here, sang the "Evening Star" from Wagner's "Tannhauser."

Liberati, at one time first cornetist of Gilmore's band, gave one of his own compositions in an artistic manner, and responded with a brilliant encore number, as indeed did every other soloist.

Sousa is a dignified and pleasing conductor, and follows out the idea of the late leader of the Twenty-second Regiment band of New York in using at least one-third reed instruments. As an encore to his own composition, "Sheridan's Ride," the band played, "Marching Through Georgia." Sousa is a success, and will always be welcomed as such in Scranton.

1. { a. OVERTURE—"William Tell" b. BALLET MUSIC—"William Tell" Probably no overture ever composed thoroughly as William Tell, the master music is new to American audiences, but of the leading European orchestras.
2. CHORUS—"See the Conquering Hero Come" SYRACUSE ORATORIO SOCIETY (Conducted by TOMAS)
3. CORNET SOLO—Polka, "Felice," SIG. LIBERATI
4. SCENES AT A FANDANGO.....
5. ARIA—"La Sonnambula,"
6. { (a.) RUSSIAN DANCE—"La Czardas" New, and very popular in Europe (b.) PATROL—"G. A. R.,"
7. ARIA—"Barber of Seville,"
8. SOLDIERS' CHORUS, from "Faust" SYRACUSE ORATORIO SOCIETY (Conducted by MR. RICHARD)
9. SYMPHONIC POEM—"The Chariot Race" (See Synopsis)
10. AN EPISODE— { "The Cornetist," the Story

MUSICAL FESTIVAL

Sousa's New Marine Band at the Alhambra.

THE LEADER AND HIS TROUPE

A Company of Rare Artists—The Grand Chorus of Two Hundred Syracusans.

Sousa's band arrived in this city from Auburn at 10 o'clock this morning. A Journal representative met the director, John Philip Sousa, at the Alhambra, an hour later, and had a very pleasant talk with him. Mr. Sousa is a man of medium stature; the complexion of his full round face is pale; his eyes, moustache, beard and hair are jet black, and he wears gold-bowed eyeglasses. He was dressed in his uniform of dark blue, with black braid on the coat, and a stripe of gold down the trousers. He wore a cap of the same color, with a visor and gold cord. The other members of the band wear dark blue suits, with red and gold trimmings.

"I was born in Washington in '54," said Mr. Sousa to the reporter. "I remained in that city until 16 years of age. My younger days were spent in playing in various orchestras in New York, Philadelphia and other cities. In 1876 I was with Offenbach, the great composer, who came to this country in that year. In 1880 I was made conductor of the Marine band at Washington. This is the official band of the government, which plays at the White House. The band has been in existence about eighty years, and the nucleus of it was a band of strolling Italian players who drifted into Washington. The first leader was Carusi, now dead, and his descendants are now among the leading citizens of Washington. The leader before me was Scalla. I am the only American who ever directed the Marine band.

"But my present band should not be confounded with the Marine band. This was formed by the Blakely syndicate of Chicago. I was offered \$30,000 for five years if I would leave the Marine band and take charge of this organization, and I did so. This band is called the new Marine band, but it has no connection with the government. There are fifty men in the band, and they come from all over the world. My solo player is from London; the tuba is from Vienna, and the first bassoon from Brussels. There are nine men in the band who were in in the band of the late Patrick Gilmore. They are all the crack players of the best organizations in the country. It cost \$18,000 a year to run the Marine band, but it costs us more than that every six weeks. We pay the highest salaries of any band in the country."

There are with the band two brilliant vocalists who will appear at the concerts at the Alhambra this afternoon and evening, Signor Galassi, the great baritone, the favorite of the Patti Concert company, and Marcella Lindh, a soprano who has sprung with meteoric suddenness into the zenith of popular favor in the musical world, because of the wonderful beauty of her voice, the perfection of her method and the brilliance of her vocalization.

At 11 o'clock this morning there was a rehearsal at the Alhambra. The Oratorio society, 200 voices, was present, and the chorus and band went through their joint numbers together. The second number on the afternoon programme is "See the, Conquering Hero Comes," conducted by Tom Ward, and the eleventh and closing number is "Hail Columbia."

Sousa and his corps of fine musicians made a great hit with a good-sized audience at the Alhambra this afternoon. They were greeted with loud bursts of applause from the start, the first impression being all that could be desired. The "Overture" and "Ballet Music" from Rossini's famous opera, "William Tell," was a marvelous piece of artistic work, the delicacy of the piano passages being exquisite and the forte passages majestically grand in force. Mr. Sousa's appearance on the conductor's stand is extremely pleasing, in that he is entirely en rapport with his players. The chorus of two hundred voices is in fine form, and sang the first number, "See the Conquering Hero Comes," by Handel, in a fine manner, following their director, Mr. Ward, with exactness and precision. Mlle. Marcella Lindh, soprano; Sig. Liberati, cornetist, and Sig. Galassi, baritone, furnished the solos for the afternoon, making a combination that is a treat to hear. Everyone should avail themselves of the opportunity to hear them to-night.

This evening's programme is as follows:—

- Overture—"Semiramide,".....Rossini
- Suite—"Peer Gynt".....Grieg
 - a. Morning. b. Asa's death.
 - c. Peer Gynt chased by the King of the Mountains.

The contrasts displayed by the delicacy and grace of the first movement, the solemn mournfulness of the second, and the fire, fervor and extreme rapidity of the last, constitute an admirable test of the skill of a fine orchestra, to say nothing of a military band.

- Hallelujah Chorus—"Messiah,".....Handel
- Syracuse Oratorio Society and Band.
- (Conducted by Mr. Richard Sutcliffe.)
- Aria, from "Lucia".....Donizetti
- Mlle. Marcella Lindh.

- a. Intermezzo—"Bal des Enfants,"...Jaxone
 - b. Morceau—"A Dream After the Ball,".....Czibulka
- The above are delicious tid bits of melody, full of opportunities for graceful, refined and delicate treatment.

- Song—"Evening Star" (Tannhauser)..Wagner
- Sig. Galassi.

- "Hail Bright Abode"—"Tannhauser",.Wagner
- Syracuse Oratorio Society and Band.
- (Conducted by Mr. Tom Ward.)

- Cornet Solo—"Souvenir a la Suisse"....Liberati
- Sig. Liberati.

- Scenes Historical—"Sheridan's Ride"....Sousa
- Humoresque—"Good Bye".....Sousa

Note—The members of the band, having taken umbrage at a sharp criticism of their leader, concluded to rebel. The oboe initiates the revolt by rising in his place, playing "I'm Going Back to Dixie," and leaving the stage. The others follow in pairs, trios, quartettes, etc., each playing some familiar good-bye or farewell song. Finding after all the fuss, that the leader remains perfectly calm and unconcerned, and recalling also that pay-day comes on the morrow, they all suddenly and precipitately march back to their duty, playing, as an index of their repentance, the emotional old song of "Annie Laurie."

- Patriotic Song—"The Star Spangled Banner,".....Arnold
- Syracuse Oratorio Society and Band.

SIGNOR GALASSI'S OVATION.

At the Sousa Band Concert and Festival Last Night—A Very Enjoyable Concert.

Signor Galassi received an ovation at the Alhambra last night. He was down on the program for the sixth number, "The Evening Star" from Tannhauser, and as he came upon the stage he was greeted with a storm of applause. He sang the selection superbly, his magnificent voice being heard to best advantage. He was compelled to respond to an encore and sang the "Toreador" song from "Carmen" as only he can sing it. In this song he roused the audience to the highest pitch of enthusiasm and they compelled him by long repeated applause to again respond. For his third selection he sang "Figaro" and sang it splendidly, demonstrating his splendid and conceded abilities as a dramatic artist. Signor Galassi is a prime favorite in Syracuse and it is to the credit of our citizens that they quickly recognize his superb qualities and artistic skill. Sousa's band made its first appearance in Syracuse at the Alhambra yesterday appearing in the afternoon and night. The programs on both occasions were interesting and the band was fully established in popular favor. It plays with great precision and delicacy of expression and both afternoon and evening was deservedly applauded. The soloists were Signor Galassi and Mlle. Lindh. In the afternoon she sang an aria from "Somnambula" and in the evening an air from "Lucia." She is possessed of a clear, bird-like voice which is highly cultivated, and her execution is remarkable. She was compelled to respond to encores and found great favor with her audiences. Signor Liberati, the cornetist, was heard to splendid advantage. In some respects he is the best in the country. The choruses led by Tom Ward and Richard Sutcliffe were splendidly rendered and the singing reflected the highest credit upon these gentlemen. The concerts and festival were given under the auspices of these gentlemen and reflected credit upon their energy and abilities.

Rome

Syracuse Herald

Given an Enthusiastic Reception at the Alhambra This Afternoon.

Sousa's new marine band is giving Syracusans a rare treat at the Alhambra this afternoon. This was very evident from the magnificent manner in which the overture to "William Tell" was rendered. Such splendid finish and breadth of tone in the forte passages was as near perfection as could be imagined, and the climax culminated in a brilliant finale. In contrast was the delightful ballet music from the same opera and this was another foretaste of the good things to follow, being given with a delicacy and coloring that were exquisitely effective. The Syracuse Oratorio society warmly applauded in the grand choral number

1. OVERTURE—"Semiramide"
2. SUITE—"Peer Gynt"
 - a. Morning b. Asa's death.
 - c. Peer Gynt chased by the K

The contrasts displayed by the delicate solemn mournfulness of the second, and the last, constitute an admirable test of the skill of a military band.
3. EUPHONIUM (DOUBLE BELL)
 - SIG. RAF
 - (Until Gilmore's death, the greatest)
4. ARIA—Mad Scene from "Lucia"
 - MLLE. MARCELLA LINDH
5.
 - a. INTERMEZZO—"Bal des Enfants,"...Jaxone
 - b. MORCEAU—"A Dream After the Ball,".....Czibulka

The above are delicious tid bits of melody, full of opportunities for graceful, refined and delicate treatment.
6. SONG—"Evening Star" (Tannhauser)..Wagner
 - SIG. GALASSI
7. CORNET SOLO—"Souvenir a la Suisse"....Liberati
 - SIG. LIBERATI

SOUSA'S BAND CONCERT TO-DAY.



Wilkes-Barre has seen the great band leader, though it must be confessed that she did not give him a very cordial reception this afternoon in point of numbers. The house was small even in a matinee. You can put five or six hundred people in the middle of that great section of seats in the Armory and yet scarcely have made an impression. Whether there were five or six hundred present to-day is a matter open to some doubt, but it is a fact that they scarcely made an impression on the seating capacity of the building. But it is always—almost always—characteristic of a great leader and experienced musicians that they do not mind, whether there is an overflow or not. They play just the same, for their inspiration does not depend so much upon the audience as upon the work in hand. Therefore this afternoon the aggregation sent great waves of harmonic melody rolling, swelling, throbbing, dying away, penetrating every corner of the vast building as if looking for more ears to fill and more senses to delight. The effect heretofore noted, when the crowd has not been great enough to absorb—as 'twere—the sound, was prominent to-day, an echo or rebounding effect of the music, especially in the more vigorous passages. The concert began shortly after the appointed time 2:30, and the program was as fine in every respect as the one which will be offered to-night. Mr. Sousa is a man of fine presence and a leader of grace and dignity. The instrumentation of the band is notable for the generous proportion of wood and reeds. There are upwards of forty instruments, and twenty of these are reeds. Twelve of the twenty are b flat clarionets. The brass is thus subordinated, but not by any means put out of hearing. You might have a band of 58 reeds, a trombone and a cornet, and if the trombone and cornet should become over enthusiastic you'd wish they were in gehenna for the noise they'd make. But the instrumentation of Sousa's band is remarkable. This means that in detail it is unheard of, or unprecedented. The ensemble of instruments from the very causes mentioned is inexpressibly sweet. Permit a homely illustration. You have heard of a delicious drink called shandy-gaff—equal parts of beer and ginger ale. The beer takes off the acerbity of the ale and the ale sweetens the bitterness of the beer. So here the reeds temper the blare of the brass, and the brass spices the reeds. This is a great deal to start on. The band plays magnificently. The papers all over the country have exhausted their collection of musical adjectives in describing the band's work. These comments have been liberally quoted in Wilkes-Barre and it won't be any new feature to multiply terms. Let it suffice to sum up, and say that the full glory of the band is an expiration from 45 individuals that fairly lifts one out of himself. It is not noisy, not blare, but a grand sweep of harmony that astonishes and almost appals the sense. And yet this was not the most enjoyable part of the work, even if it had its revealing in the familiar William Tell overture. It was in the subdued effects, the grey tents that the work best shone out. It must be said however that there wasn't a great quantity of these—the program didn't allow it but the touches here and there showed what a splendid appreciation of the nuances the aggregation possesses.

The Chariot Race was picturesque and therefore exciting—if you can call music exciting. It was so suggestive all through that one could almost see the dust and the swift rolling wheels, and Messala and Ben Hur. And the shouts of despair, the salvos of encouragement seemed almost to pierce the air from the midst of the music. This is Sousa's own.

Mlle Lindh's soprano is one of great compass, and great strength yields to sweetness. You've heard of singing like a bird? Well there you are. Galassi was in good voice and that expresses about all that need be said of this famous baritone. The concert is just concluding with Hall Columbia as the LEADER goes to press.

Perhaps Sousa is at his best in front of his band, but it would be hard to imagine or more thoroughly cultivated gentleman than he. It is the rarest delight to talk to him, or rather to hear him talk. He elaborates his theories with the enthusiasm of a musician and the logic of a scholar, and few rhetoricians have happier figures of speech at command. To-night's program is a fine one and for encores Sousa will probably give some popular airs.

Wilkes-Barre Times

SOUSA'S BAND.

Notwithstanding the inclement conditions that prevailed to-day, the afternoon concert of Sousa's Marine Band was well patronized, and those present were given one of the most delectable musical treats they ever enjoyed. The highest anticipations were more than realized, the most exacting critical demands more than met. The program was a royally entertaining one, each number seeming to outrival its predecessor in beauty and inspirational effect. And what pleased most was its varied character. Here the experience and judgment of the great Sousa were finely displayed. The work of the brilliant soloists was brought out with a grandeur that fascinated, while the ensemble playing was masterful in the highest sense. The tone of the reed department of the band was a revelation of the possibilities of this class of players, and the rich color of the brasses caused great enjoyment. The reading of the overture was one well calculated to bring out all its beauties, and its performance called out an ovation. This afternoon's performance awakened the most pleasing anticipations of this evening's delight, the program for which is supertatively attractive. Reserved seats may be procured at Behee & Evans' confectionary store, No. 21 West Market street. The Armory should be crowded to-night.

1. OVERTURE,—“Semiramic”
2. SUITE,—“Peer Gynt,”.....
 - a. Morning. b. Asa's death
 - c. Peer Gynt chased by the King

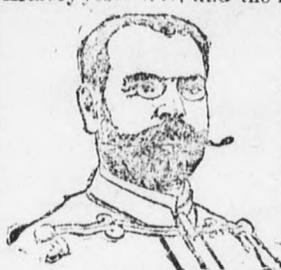
The contrasts displayed by the first movement, the solemn mournful the fire, fervor and extreme rapidity admirable test of the skill of a fine of a military band.
3. EUPHONIUM—TROMBONE SOLO
SIG. RAFFAYO
(Until Gilmore's death, the greatest soloist)
4. SCENES HISTORICAL.—“Sheridan's Ride”
5. ARIA,—Mad Scene from “Lucia di Lammermoor”
Mlle. MARCELLA LINDH
6. { a. INTERMEZZO,—“Ballad of the Minstrel”
b. MORCEAU,—“A Dream of a Night”

The above are delicious tit bits for graceful, refined and delicate palates.

7. SONG,—“Evening Star,” (Trio)
SIG. GALASSI
8. CORNET SOLO,—“Souvenir of the Armory”
SIG. LIBERATI
9. HUMORESQUE,—“Good By,”

Sousa and His Great Band.

The new band organized by John Philip Sousa appealed to the music lovers of Wilkes-Barre and vicinity in two concerts in the Armory yesterday, and the lavish promises by



the press of other cities were fully realized. This new band was organized under circumstances similar to the formation of the Boston Symphony Orchestra, the Danrosch Orchestra and other high class musical combinations, abundant financial means having been placed at Sousa's disposal with the only admonition to organize, if possible, the best band in existence, second to none other. Chicago's money made this dream of the eminent leader a fact and Chicago men merit the thanks of all those who love music in this great country. Since the death of Gilmore,—great leader as he was, with a soul for music that vibrated through his whole body,—it is a fortune that one so talented has been taken from the circumscribed possibilities of the national capital to create a grand name of harmony over the whole country that [swells to unreached heights and falls into sublime effects that have never yet been perfected. Sousa is not so magnetic as Gilmore. He stands before his instrumentalists more composed and sways his baton with a steadier hand. But what he lacks in magnetism he has in the skill to train, in a fine appreciation that make up the best effects. The band has not long been organized and they have not become accustomed to each other and to the persistent rehearsals they are undergoing, and this accounts for the lack of precision in some of the passages; but many of the effects of shading and instrumentation are superior to those of any other band ever heard in Wilkes-Barre. In some of the selections a person with eyes closed would have imagined a concert orchestra in his presence, the music so much like that of string instruments. The tone of the reed department was a revelation of the possibilities of this class of players and the richness of the brasses was also evidence of the most artistic manipulation. The ensemble was an inspiration to the dullest soul. There was great volume that almost raised musical enthusiasts from their seats, but not this alone; the proper prominence of all the instruments, the fine gradations, the evenness of tone, made the ensemble more than a fire and a blaze. There was sweetness through it all.

The overture from “William Tell,” as old as the hills, was played with a brilliancy that even those who have heard it time and time again scarcely thought possible. “The Chariot Race,” from Ben Hur, was another grand descriptive piece. One could follow the call of the charioteers by the trumpets, the rumble of the chariots, the clatter of the horses' hoofs, the lashing of the whips, the excitement of the spectators and the cheers at the finish. The audience, during the rendition of the piece, was as still as the grave with suppressed excitement and the applause would have done credit to an audience twice the size. “Sheridan's Ride” was another fine descriptive selection.

Sousa has a love for this kind of music, as he himself says, and devotes much of his time to the perfection of these pieces.

The soloists were Mlle. Marcella Lindh, soprano; Sig. Antonio Galassi, baritone; Sig. Raffayo, clarinet, and Sig. Liberati, cornet. Mlle. Lindh is a young lady of delicate build, but her voice is very strong, marvellously so and of wonderful compass. The highest note she sang, way up in the sky of vocalism, was a note as clear as a golden bell. The baritone also has a world-wide reputation, but his selection was not to the liking of the audience.

Albentown

The Good Will Benefit.

Whenever the Good Will boys undertake anything they do it the same as when they respond to a fire call, with a "will." It was so when they arranged to get the great Sousa Band here for their benefit. Music Hall was well filled last evening, the concert was grand and the fire company realized a handsome profit. The audience at the afternoon concert was, however, not as large as it should have been. The evening programme opened with Rossini's great overture "Genuramide." Number three was a splendid trombone solo by Sig. Raffayolo, formerly with Gilmore. Then came the wonderful production "Sheridan's Ride." M'lle Marcella Lindh sang "Aria." She was applauded so heartily that she returned and sang "The Nightingale Song." Sig. Galassi sang "Evening Star." The cornet solo by Sig. Liberati was so grand that the applause that followed was deafening. The programme closed with "The Star Spangled Banner." We congratulate the popular Good Will laddies on their taste in securing such a fine attraction, and are pleased that the benefit was financially a success.

- 1. Overture, "Semiramide,"
- 2. Suite, "Peer Gynt,"
 - a. Morning.
 - b. Asa's Death
 - c. Peer Gynt chased by the King
 The contrast displayed by the delicacy and tenderness of the first, the fire, fervor and energy of the second, and the fire, fervor and energy of the skill of a fine orchestra, to say not
- 3. Double-Bell Euphonium Solo.
 - SIG. R
 - (Until Gilmore's death, the
- 4. Scenes Historical, "Sheridan's
- 5. Aria, Mad Scene from "Lucia."
 - Mlle. Mar
- 6. { a. Intermezzo, "Bal des Enfers"
 - b. Morceau, "A Dream After
 The above are delicious tid-bits of melody, each in its own treatment.
- 7. Song, "Evening Star," (Tannhaus
 - SIG.
- 8. Cornet Solo, "Souvenir a la Suisse"
 - SIG. L
- 9. Humoresque, "Good Bye,"
 - The music was... and, having

Mlle. Marcella

- 1. OVERTURE,—“William Tell”
This old but ever new overture composition, will never outlive its brilliance and charm when worthily performed.
- 2. GRAND SCENE.—Invocation
- 3. CLARINET SOLO,—“Rigoloso”
SIG. STENG
(Long the brilliant Clarinet Solo)
- 4. FANTASIE,—On themes from “The Barber of Seville”
(Including the popular “Till Eulenspiegel” and “Oh, Promise Me”) SIG. LIBERATI
- 5. ARIA—“La Sonnambula,”....
Mlle. MARCELLA
- 6. { (a.) RUSSIAN DANCE,—“The Russian Dance”
New, and very popular in
(b.) PATROL,—“G. A. R.”
- 7. CORNET SOLO,—Polka “Feuerwerk”
SIG. LIBERATI
- 8. SYMPHONIC POEM,—“The Star Spangled Banner”
- 9. ARIA,—“Barber of Seville,”....
SIG. GALASSI
Inimitably sung by the greatest
- 10. AN EPISODE.—“The Cornet Solo”