

Kansas City
Mond. Oct 31-98

AMUSEMENTS.

Sousa's Band's Popularity—Opening Performance for Week.

Sousa's success as a composer is proof that he has the gift of divining what the people want in the way of music, and he is shrewd enough as a manager to let them have what they want when his band plays for them. As a result his band possesses greater popularity than any musical organization ever attained in America. Yesterday as many people as the law will permit crowded the Coates opera house at the two concerts. They were enthusiastic before a note was sounded, and they applauded and cheered even when the band was playing and they only stopped encoring when it became apparent that further demands would amount to an imposition. Each program was tripled in length, and even then was increased by the addition of selections from local composers. It was as if some master of an instrument was playing for your individual amusement. Wagnerian overtures were followed by catchy marches, negro melodies, and the airs of popular songs and just when it seemed as though the line of frivolity was dangerously near, the band burst forth into the swelling strains of some grand national anthem and a new emotion as if by magic was touched. There was enough in the concerts that was educational and refining, but there was more than gave genuine enjoyment and relaxation to ears that have not been trained to appreciation of the niceties of musical culture.

Then there were solos by gifted artists that gave just the right proportion of variety, and it is plainly a manifestation of genius that prompted such radical departures from the conventional as the sudden leap from Wagner's "Tannhauser" to a "Hot Time in the Old Town Tonight." Yesterday's concerts materially strengthened the hold of Sousa upon the affections of the people of Kansas City, and when he comes again to us in February, even Convention hall is not going to be spacious enough to more than hold the crowds that will flock to hear his band. The violin playing of Miss Dorothy Hoyle—a mere slip of a girl, she seemed, as she stood at the conductor's stand—was a revelation, and she is scarcely less than a prodigy. Miss Maud Davis' singing was artistic and thoroughly enjoyable. Arthur Pryor's trombone solo, the "Whispering of Love," was so pleasing that by request it was added to the evening program. Emil Kenecke, the cornetist, is to be commended for his modesty in choosing selections that were not of a showy character, perhaps, but as a result his performance did not seem remarkable. As for the band itself, it is certain that it shows an improvement that is noticeable to those who have heard it from year to year.

St. Louis
Post Dispatch
Oct 30/98

AMUSEMENTS.

Nov 6.

Delighted Audience Listens to Sousa's Great Band.

"GIRL I LEFT BEHIND ME."

Hall-Winters Company in a Repertoire of New and Up-to-Date Plays All this Week.

John Philip Sousa is admired from ocean to ocean, and from the lakes to the gulf, besides having a reputation of no small proportions on the other side of the big pond. His compositions are heard everywhere and linger in the memory long after they have been heard. It is by far a greater privilege, however, to hear the great leader himself, or rather his band, under his guidance, play these same familiar tunes, therefore it is no wonder his appearance here last night was greeted by such a large and demonstrative audience.

Sousa's annual visits here are looked forward to with delight. A season without him would be like the play of "Hamlet" with "Hamlet" left out.

The programme last night was a typical Sousa one, and one which, therefore, met with unbounded enthusiasm. And the graciousness with which the great march king responded to encores was only exceeded by the charming manner in which the band rendered them.

It would be useless to go into detail over what was given; it is only necessary to say that it was a splendid programme, superbly rendered in Sousa's best and most captivating manner, and that everybody was highly delighted, to the point of demonstrative applause. It seemed as though the audience never could get enough.

A GREAT DAY WITH SOUSA.

Two Concerts for Large and Enthusiastic Audiences Yesterday.

From a "coon" song and cake walk to the ponderous, strident theme of "Parsifal," from Mendelssohn's "Spring Song" to the "Tannhauser" overture and "William Tell," is a mighty leap for a brass band, just about as big as it is possible to take, yet John Philip Sousa's band does it with ease, grace and charm. Of the two concerts given by Sousa's band at the Coates theater yesterday, the evening concert was especially notable for its artistic worth and the pitch of popular approval.

The secret of Sousa's success is not hard to find. He understands, as do few men, what his audience desires and he gives it in a way known to no other band leader of this time. He is picturesque, he is unique, he is a big personality in himself, and at no time, no matter what the music, is the element of Sousa other than dominant. As he stands on the platform his ways, manners and methods are an interesting study. His temperament, too, is unusual. He is part Spanish by birth, and it is from Spain that he got that dash of fire and chivalry which, combined with the Western spirit, gives piquancy and variety to all that he plays. He has an eye and ear for original effects; he is a drill master par excellence and he has a band of exceptionally good material.

The spell—and many folks "got the power" last night—usually begins to work with the first number, and thence on between surprises and satisfaction the hall is kept briskly rolling. Five encores after a single number are not unusual, in fact, Sousa's programmes, as printed, are merely the pegs on which he hangs his most popular music. For example: A brilliant overture, then "The Stars and Stripes Forever," wild applause, and as it lessens there steals through the theater the lazy, droning of "A Georgia Camp Meeting." Uproarious applause as it ends. A dainty pizzicato movement, with a few characteristic clap-trap effects, follows, and again the audience tears gloves and shouts. Another cake walk and you can almost see the darkies "humpin' along" with shuffling feet, and then another Sousa march, with trombones, cornets and piccolo to the front of the stage. And so it goes. A few big numbers relieve the radically orthodox of any tired feeling they may have; the rest are for the multitude.

Those who have not attended a Sousa concert should go at the next opportunity. It makes no difference whether you are interested in music or not, for to see Sousa conduct is almost as good as hearing him.

The climax of the two concerts, from the standpoint of real excitement, came during the first half of the evening programme. Sousa burst in on heavy applause with "The Star Spangled Banner." The band rose from their seats and the audience did likewise, while shouts, yells, bravos rang through the air. Women waved handkerchiefs and others sang. The scene was one not soon to be forgotten.

Sousa's soloists this year were Arthur Pryor of St. Joseph, who is probably without an equal as a slide trombone soloist; Miss Davies, a youthful soprano with a pleasing, though, light voice; Miss Hoyle, a dark haired violinist with music pulsing through her veins and talent in such abundance as to make one believe she is a coming Camilla Urso, and Herr Kenecke, cornetist. All were well received, and especially Miss Hoyle and Mr. Pryor.

The Coates was filled from orchestra pit to the last row in the gallery for both the afternoon and evening concerts. Both audiences were representative.

SOUSA WILL OPEN THE HALL.

THE DEAL WITH THE MUSICIAN AND HIS BAND IS CLOSED.

After Several Hitches, the Contracts Are Drawn Ready for Signature This Afternoon—The Opening's Features Not settled Yet—As to the Prize Hereford.

The formal opening and dedication of the Convention hall, Kansas City's great public auditorium, will take place on February 22 with an engagement of Sousa's famous band. The hall directors have not yet decided whether to give the visitors an inaugural ball or a grand concert. It may be both. In either event Sousa with his fifty musicians, and two soloists, will be at the hall on the anniversary of Washington's birthday to entertain the multitude of the city and its vicinity.

The contract for the appearance of Sousa's band was made this morning by the hall directors and will be sealed and put in writing this afternoon.

The occasion of the appearance of Sousa in the Convention hall is to be made a memorable one in every respect. The music of Sousa is touching and inspiring and the building directors intend that everybody shall have a chance to hear the great musician while they join in the celebration of the opening of the hall.

CONFERENCE WITH SOUSA.

Charles Campbell, A. F. Seested, Hugh McGowan and E. M. Clendening of the board of hall directors, called upon John Philip Sousa and his manager, Frank Christiana, yesterday afternoon with the view of securing Sousa's band for the opening attraction of the Convention hall. Mr. Sousa's season closes early in December and it was found impossible to induce him to come to Kansas City at a fair price until after the new year. Late in the afternoon Mr. Campbell, Mr. Seested and Mr. Clendening, together with Robert Moody and Frank A. Faxon, escorted Mr. Sousa and his manager to the Convention hall. Mr. Sousa expressed himself as amazed and delighted over the architecture and possibilities of the structure and paid a hearty tribute to the enterprise of Kansas City that had made such a magnificent structure possible in so short a time.

The directors renewed negotiations last night with Sousa for an engagement. Manager Christiana insisted upon conditions which caused the deal to be declared off. The directors left their ultimatum and were preparing to seek a new attraction for the opening of the hall, when Manager Christiana telephoned this morning that the directors' terms would be accepted. The band which will be heard at the opening of the Convention hall will be the same that delighted two large audiences at the Coates Opera house yesterday.

THE HEREFORD COMING.

F. S. Hastings, secretary to Kirk B. Armour, who gave the \$1,000 Hereford heifer to the Convention hall prize fund, wrote Secretary Clendening to-day that the thoroughbred would be brought to Kansas City to-morrow morning from Mr. Armour's Excelsior Springs stock farm. The name of the prize heifer selected by Mr. Armour is, "Armour Beauty." It is a thoroughbred, out of imported stock. It was born on February 2, 1898, and will be 9 months old on Wednesday. "Beauty's" mother was "Mohammed Maid" and her father "Beau Brummel," both the best of thoroughbred "white face" Hereford stock. A man from Mr. Armour's farm will accompany the heifer to take care of it.

The hall directors will meet "Beauty" at the stock yards with a band and will parade through the streets. Where the animal is to be kept or where placed on exhibition has not yet been decided.

Indianapolis, Ind., is about to start a movement to build a large public auditorium. The secretary of the Commercial club of that city has written to Secretary Clendening of the Commercial club of this city for tips as to how to raise money. Secretary Clendening will give him all of his old ones, but will divulge none of those he has up his sleeve.

CLOSE OF THE EXPOSITION.

Satisfactory and Gratifying Success of the Season.

The fifteenth annual Exposition in St. Louis closed last night. It was a success.

Secretary and Manager Frank Gaiennie, who never says more than he means and rarely says as much as he means when he is talking about the success of an enterprise he is identified with, said last night:

"The association has made some money this year. I cannot tell how much because I do not know and will not know until all the accounts are audited. But it was a satisfactory and gratifying season."

The crowd in attendance on the closing night was very large. There were thousands as compared to hundreds last year. The visitors began to arrive at 7 o'clock and by 8 there were great throngs of people surging through the naves, enjoying a last look at the exhibit.

They visited the Coliseum and heard Sousa's Band, and they strolled downstairs and looked at the new stalls and other paraphernalia for the Horse Show, which begins to-morrow night.

President Clark H. Sampson of the Exposition Association drifted into Manager Gaiennie's office about 10:30 o'clock and talked about what a good season it had been. Pretty soon the band quit playing and an envoy from President Sampson was sent to Mr. Sousa. The March King responded in person.

"You are a great man," said Mr. Sampson.

"The same to you," said Mr. Sousa, who is always harmonious, "and so is Mr. Gaiennie."

"Thank you kindly," said Mr. Gaiennie, and Mr. Sampson ducked his head in the direction of the refreshment saloon.

Mr. Sousa and Mr. Gaiennie took the hint, and a few minutes later a champagne bottle gave up its soul.

There was another, then the three men who made the Exposition a success, shook hands. The watchman closed the doors and the Exposition was ended. To-morrow there will be a Horse Show in the Coliseum.

AMUSEMENTS.

Sousa should feel proud of the reception given him at the Tootle theatre last evening. The large audience which completely filled the spacious theatre was composed of St. Joseph's most cultured people and it was evident that they fully appreciated the splendid music. The most charming number of the programme was the soprano solo, "When the Roses Bloom," sung by Miss Maud Reece Davis. She possesses a grand voice and was the recipient of a hearty encore. Mr. Arthur Pryor's trombone solo "Love Thoughts" was rendered in a faultless manner. He was presented with a huge bunch of flowers. Sousa's band this season is fully as good as upon previous visits, his music is popular in St. Joseph and the entertainment last evening was truly a success. A charming event was the presentation of a medal to the bandmaster by the Country Club. Mr. R. A. Brown made the presentation speech.

SOUSA PLEASES THEM ALL

Two Large Audiences Applaud the Popular Bandmaster at the Coates.

There were many interesting occurrences during the concert given by Sousa's band at the Coates opera house last night, but there were a few moments which were especially impressive. The third number on the program had just been played, and it seemed that the audience would never tire of applauding and calling for something more from the popular bandmaster. Sousa had already given enough extras to make up an ordinary program, but was still willing to be obliging.

The first thing that the 1,700 people who filled the theater noticed was that Sousa made a hasty trip from the wings to the conductor's platform, and that the musicians arose to their feet.

The next thing they discovered was that the "Star-Spangled Banner" was being played as it can be only by Sousa and his men. It did not take the audience long to make up its mind what to do. Before the opening bars of the national air had floated through the theater, 1,000 patriotic Americans were standing up and cheering.

Fifty people, who may or may not have been patriotic, remained in their seats and looked decidedly uncomfortable until the last notes of the stirring music had died away. Then everyone sat down happy, and the happiest of all were those who had declined to rise, and who were glad when the ordeal was over.

Sousa was so willing to oblige his audiences, both yesterday afternoon and last night, that he played almost every kind of music which could be rendered by a band. The night audience was the larger and the more enthusiastic, and it got almost everything it desired. From Wagner's overture to "Tannhauser" to "A Hot Time in Old Town," and from Rossini's music to the latest Sousa marches, there was nothing left untouched. There were many in the audience who preferred Wagner, but there were doubtless more who favored the rippling marches of the man who was conducting the band. "Lixie" was played, as a matter of course, and a bit of cake-walk music found its way into the offerings. There was something for each person in the theater, and there was no reason why any should have left unsatisfied.

Sousa and his band are so well known that no description of their work is needed. The "March King" leads the musicians through the mysteries of Wagner, or the pleasantries of Sousa with all his accustomed fervor and grace. Among the compositions which attracted most attention yesterday were the two newest Sousa marches, the one from his opera "The Bride Elect" and the other from the later opera, "The Charlatan." The composer has failed to get far away from his earlier successes, but he has written some very moving music, and there is no reason to complain if here and there are to be found suggestions of the earlier favorites. Among the best of the novelties on the evening program were Kling's "Los des Bastions" and Von Blon's "Whispering Leaves," the imitation of the rustling leaves in the latter number being most realistic.

As concessions to local pride Sousa played Charles N. Daniels' "Margery" and Rocco Venuto's "Kansas City Journal March" in the afternoon, and B. L. James' "American Honor" and Liberati's "Kansas City Star March" in the evening. All were received with enthusiasm.

Of the soloists the most notable is Miss Dorothy Hoyle, a young girl who plays the violin in a way which stamps her as an artist of no inconsiderable ability. She gave the difficult "Souvenir de Hayden" with a finish which would do credit to many a virtuoso of more pretensions. Arthur Pryor, who hails from St. Joseph, and who is one of the foremost trombone soloists of the country, proved so popular in the afternoon that, by request, he was heard again at the evening concert. Mr. Pryor is one of the few men who can hold an audience by a solo on a trombone, never an instrument which gains great favor with the average hearer. Emil Kenecke gave cornet solos with exhibitions of remarkable technique, even though many of his notes have a certain huskiness which suggests a foggy morning. Miss Maude Reese Davies, formerly of Topeka, displayed a clear soprano, which lacks the force needed for the kind of singing for which she is called upon.

MUSIC AND DRAMA.

ANNOUNCEMENTS FOR TO-DAY.

Orpheum—Vaudeville, 8:15 p. m.

Grand—The Herrmanns, 8 p. m.

Gilliss—"Heart of the Klondike," 8:15 p. m.

The Sousa concerts at the Coates yesterday afternoon and last night, like the previous ones given in this city by the famous band, were veritable feasts of popular music with just enough standard and classic numbers to spice the programmes for the taste of those who want something substantial. The remarkable success of John Philip Sousa, as composer and conductor, is not an enigma. It is entirely logical and its merits are demonstrated at every concert given. Mr. Sousa has applied a high order of musical talent to conventional taste. He knows how to strike the popular chord, but does not play upon it to excess. Even a rollicking negro melody which in other hands might seem trivial, assumes a certain musical dignity when it is played by this exceptional band of musicians. No one can charge Mr. Sousa with having lowered popular taste in music, as some of his predecessors have and as some of his imitators are lowering it now. On the other hand he dignifies popular music, and by perfectly natural stages leads his audiences to an appreciation of higher forms of music. The man who pretends to care nothing for the masters will not assert his prejudice when Mr. Sousa plays Wagner or Beethoven. On the contrary he will come just a step nearer to the intended orchestral interpretation of these composers.

The opening feature of the afternoon programme was Liszt's massive overture, "Robespierre," a description of the reign of terror and leading up to the execution of Robespierre. It is an intensely dramatic and stirring composition and was played with pronounced effect. Another very popular number was "May Day in Manila," describing the Dewey victory. It began with "Life on the Ocean Wave" and ended with "Hurrah for the Red, White and Blue," and included a representation of the battle. The composition is by Kappas and is an effective piece of descriptive music. A scene from Boito's "Mefistofele" and the bridal music from "Lohengrin" were other big numbers.

But the most popular of all were the Sousa marches. The obliging composer, who gave a dozen or more encores, played nearly all of his celebrated march music, including his newest from "The Charlatan," which has the characteristic swine and melody of its companions, but is perhaps the most delicate of all the numerous family.

Mr. Sousa has several interesting soloists, among them Mr. Arthur Pryor, of this city, who made a big hit, especially in one of his own compositions, "Love Thoughts," which title seems a little incongruous with the trombone until you have heard Mr. Pryor interpret sentiment on this instrument. Miss Maude Reese Davies, a soprano, has a very pretty voice, although it is not strong enough for exacting concert work. Her principal number was the Indian Bell song from "Lakme," some of the delicate and intricate passages of which were sung with exceeding grace. Miss Dorothy Hoyle, the violinist, is only a girl but she is an exceedingly clever violinist. She played Saint-Saens' rondo capriccioso, an exacting composition, with excellent execution and expression, and had to respond to two encores. She lacks the abandon that will come with public work, but only experience is necessary to make this young violinist a conspicuous figure on the concert stage.

Two Kansas City compositions were announced to follow the regular afternoon programme. They were "The Kansas City Journal March," by Rocco Venuto, and "Margery," by Charles Daniels, the latter being well known and deservedly popular, and especially well adapted to band interpretation. "The Journal March" is just out and has been heard but a few times, but has made a big hit. The announcement was heartily applauded and the number was enthusiastically received. The full merits of Mr. Venuto's composition came out in this excellent interpretation, and with this formal and distinguished introduction the march should become exceedingly popular.

A complete change of programme was made for the evening concert. Encores were demanded almost without limit, and the Sousa marches were again the most popular features. "The Kansas City Star March" was an appended number, as was also a new march by B. L. James, of this city, entitled, "National Honor," which made a favorable impression. The theater was filled to its capacity on both occasions.

THE STAGE.

When Sousa and his band comes to town it is one of the few times in the season when Burlington audiences grow enthusiastic. Last evening the "March King" and the best band in the country was at the Grand. The applause commenced at the first appearance of the great composer and continued at every opportunity throughout the program. An encore was demanded for every number, and a gracious response was always forthcoming.

The first glance over the program was somewhat disappointing to the majority of those present. Mr. Sousa's name appearing only once. He readily divined the feeling of the audience and several times rendered Sousa marches for encore numbers. His new march "The Charlatan," was received with great favor, the audience demanding a second rendition. "The Charlatan" reveals a surprising versatility in Mr. Sousa and displays increased power and strength.

The soloists, Mr. Arthur Pryor, trombone; Miss Maude Reese Davis, soprano; and Miss Dorothy Hoyle, were the same popular favorites as on their appearance here last year. They have few equals in their respective class and they add a finishing touch to the program that makes it perfect.

The regular program numbers were as follows:

PROGRAM.

1. Overture—"Tannhauser"..... Wagner
(Instrumentation by Sousa.)
2. Trombone Solo—"Love's Thoughts"
(new)..... Pryor
Mr. Arthur Pryor
3. Idyl—"Echoes des Bastions" (new).
..... King
4. Soprano Solo—"When the Roses Bloom."
..... Arliti
Miss Maude Reese Davis.
5. Scene from "Parsifal"—Knight of the Holy Grail..... Wagner
Intermission ten minutes.
6. Tone Picture—"Whispering Leaves"
(new)..... Von Blon
7. (a) "Radinage" (new) Meyer-Helmund
(b) March—"The Charlatan" (new)
..... Sousa
8. Violin Solo—"Souvenir de Hayden."
..... Leonard
- Miss Dorothy Hoyle.
9. Overture—"William Tell,"..... Rossini

Seriously received.

John Philip Sousa, the famous bandmaster and popular composer, is another example of a musician who does not allow discouragement to prevent his pushing himself ahead. When a boy, he practiced playing the violin until he was able to study with a violin performer in a theater orchestra. Continuous work finally secured him the leadership of the orchestra; but there were far greater triumphs ahead. More work brought to the great musician the position of bandmaster of the Marine Band at Washington. Here the peculiar form of aristocracy existing in the United States army made the ambitious director a non-commissioned officer, with no hope of promotion. One of his mettle could not endure the galling feeling of subordination, so he started a concert band of his own. At the death of Patrick Gilmore, his band held a high standard, and when the opportunity came to play at Manhattan Beach, he was able to accept it. His yearly income is now estimated at \$40,000.

Success - Nov. 98 -

Keokuk Press
Nov 3-98

Sousa and his band of fifty pieces arrived in Keokuk this morning on the special train from Quincy. They are a fine intelligent lot of men of several different nationalities. The majority of them speak three or four different languages. The men, after arriving here, scattered over town viewing the sights, and many of them complimented the city on its fine buildings and numerous manufacturing plants.

SOUSA'S CONCERT.

A Large Audience Greeted the Famous Musician.

A large audience greeted Sousa's band at the opera house this afternoon. The parquet was completely filled and the other sections of the house seated a number of music loving auditors. Mr. Sousa was given a great ovation when he appeared before the audience and after each selection he was forced to respond with an encore.

The third number on the program was so tumultuously applauded, that the great leader responded with his own "El Capitan" and this in turn was applauded to the echo. Mr. Sousa is indeed the great band leader of the world and now occupies the place which was Gilmore's so long.

It was said that Gilmore's baton was like a magic wand, and that each performer was swayed by it. No more so than by the one in the hand of John Philip Sousa. His military band of fifty pieces plays as one man, and such harmony as swells forth is heard only when there is a master hand to direct it. Mr. Sousa's band this year is the best he has ever carried, and he is sure of a warm welcome wherever he goes.

Encores were plentiful this afternoon and each performer and number was applauded to the echo.

The program this afternoon, exclusive of the encores was as follows:

Overture—"Tannhauser" . . . Wagner
(Instrumentation by Sousa.)

Cornet Solo—"Souvenir de Mexico."
.....Hoch

Mr. Emil Kenecke.

Idyl—"Echos des Bastions" (new)
.....Kling

Soprano Solo—"When the Roses Bloom".....Arditi

Miss Maud Reese Davies.

Scene from "Parsifal"—"Knights of the Holy Grail".....Wagner

Intermission ten minutes.

Tone Picture—"Whispering Leaves"
.....Von Blon

(a) "Badinage" new...Meyer-Helmund
(b) March—"The Charlatan" new
.....Sousa

Violin Solo—"Souvenir de Hayden"
.....Leonard

Miss Dorothy Hoyle.

Overture—"William Tell".....Rossini

A MAGNIFICENT CONCERT.

Sousa's Band at the Empire Last Night.

THE HOUSE WAS CROWDED.

The Immense Audience Enjoyed Every Moment of the Program Made Up of Classical and Popular Airs.

Since the days of the lamented Pat Gilmore, Quincy has not heard anything like the music which was rendered at the Empire theater last night. It was said that Gilmore's baton was like a magic wand, and that each performer was swayed by it. No more so than by the one in the hand of John Philip Sousa. His military band of fifty pieces plays as one man, and such harmony as wells forth is heard only when there is a master hand to direct it. The house was crowded to its utmost capacity. There was standing room, and that is all. True, there was a row in the very front of the parquet, but the seats are unfitted to enjoy a musical program, and there were more than enough people standing to fill that row. The balcony was crowded to the wall, and the gallery was filled. It was a grand audience, and Mr. Sousa showed his appreciation of the elegant turnout by responding freely to all encores. The program was a long and varied one, and ranged from the severely classical to the popular airs of the day. The three most highly appreciated numbers of the program were the overture from Tannhauser, and the response, for which Mr. Sousa gave his latest march, "The Stars and Stripes." One of the finest things was the sextette from the opera Lucia. It was played by three trombones, two cornets and a euphonium. The performers were Messrs. Kenecke, Pryor, Lyons, Higgins, Williams and Mantia. Mr. Gilmore in his palmy days had a sextette of vocalists composed of such prominent stars as Campannini, Ronconi and artists of a like reputation, but it is questionable whether their rendition was as pleasing as that of the instrumentalists who played this selection last night.

Mr. Sousa's band this year is the best he has ever carried, and he is sure of a warm welcome wherever he goes. Quincy extends a cordial greeting, and hopes to see him back before the close of the season.

Is an Old Abingdon Boy.

Frank Christianer, who manages the business affairs of Mr. Sousa, is an old Abingdon boy. Years ago he used to have his own band, and in conversation with the reporter in the lobby of the theater last night he related with a great deal of pride the time when his organization of "Rising Sun Roarers" entered a contest with Lem Wiley's band at Knoxville. That has been twenty-five years ago, and since that time he has had charge of the greatest military bands which the country has produced. For many years he was with Pat Gilmore, and when that gentleman died in 1892 Mr. Sousa, whose star was just rising, engaged him to look after his affairs, and he has been with him ever since.

Wilson and Cleveland

SOUSA'S BAND MADE MUSIC

It Entertained a Great Crowd Last Evening.

One of the Finest Things of the Season—The Bandmaster Is an Artist and a Mistake—Other Good Things That Are Coming—General Gordon To-night.

When the band begins to play
Men and maidens both get gay;
The tooting of a hundred horns
Is good for headache, blues and coma.

That was a splendid audience at the Empire last night. The only empty seats were in the front row of the parquet. Those are not in demand for a big band concert, but to make up for their vacancy a whole lot of people stood up in the foyer. It was a superb house and did the heart of the manager good. Sousa was the star, and incidentally he had his band with him. Sousa and his back and his band are world-famous. There are no rivals now. The New York Herald recently devoted nearly a column to Sousa's back. It is the most eloquent back in the business. It is picturesque and unique. There have been other backs, and there will be other backs, but the Sousa back is the real thing. The march king is thoroughly up in DeSarte. As a poser he is a poser. He carries his own electrical effects, and is full of personal magnetism. Every movement is a poem, and his feet are individual stanzas. The motion of his arms is as the graceful zephyr of the pampas or the devastating typhoon of the Orient. They run the gamut of life and mutely portray all the emotions of the human soul. The bearded bandmaster has studied long and hard. He has even slept before a mirror. He has accustomed himself to the public so that he could gracefully and calmly make his toilet before a million men. He is an ideal director in the matter of stage effects and can convey harmony without the presence of his band.

The band played many but not all the selections the crowd wanted to hear. It is hard to please everybody and some were necessarily disappointed. With such a crowd tastes ranged from Wagner to Kinser, and from cake-walk music up to the majestic fugues of Bach. The band did the best it could to please all fancies, but of course the man who wanted to hear "Ben Bolt" and the girl who desired "Silvery Waves" got left. The Sousa marches were perhaps the most popular features of the program and the work of the sextet was superb. Sousa's soloists are all artists in their departments. It is a musical organization without defect. If there were any flaws Sousa's back would cover them.

ING, NOVEMBER 4, 1898.

SOUSA'S SERENADE.

The Grand Opera House Filled
With Music-Hungry People.

A Delightful Program With High Class and
Popular Music Happily Blended—
Excellent Solo Numbers, Vo-
cal and Instrumental.

The popular Sousa worked a miracle last night by filling the Grand opera house on the second of two successive nights. The audience was almost as large and of much better quality than the one that witnessed Gayest Manhattan.

Sousa has a way of interlarding his sometimes necessarily heavy program numbers with light and catchy melodies and airs which give agreeable relaxation to the real musical fiend and put the common everyday person at his ease and make him think he is a full partner in the pleasures of the evening. Thus for some of his encore numbers Sousa directed his band in his own "Stars and Stripes Forever," "Manhattan Beach," "Georgia Camp-meeting," "Down Upon the Wabash," etc., each of them being greeted with applause as soon as the audience caught the air.

Of course, the grand number, such as Tannhauser overture, selection from Parsifal and William Tell overture, were grandly played and thoroughly appreciated, while three new compositions, "Echoes des Bastions," King; "Whispering Leaves," Von Blon, and "The Charlatan," march by Sousa, were very popular numbers. The two first named are beautiful compositions and the last named has all the brightness and vigor of the famous director-composer's best style.

Mr. Arthur Pryor was a well remembered favorite and when he stepped forth to play his trombone solo he was warmly applauded. "Love Thoughts," is a very sweet melody and it was beautifully played. For encore he played "Down upon the Wabash Far Away."

Miss Maud Reese Davies, soprano soloist, sang very sweetly Ardit's "When the Roses Bloom" and when the audience manifested its great pleasure in her performance she sang "May Day," by Danza, for encore.

Miss Dorothy Hoyle played with evident skill in execution Leonard's "Souvenir de Haydn." And responded twice to encores with other compositions exhibiting her extremely fine ability. One of her encores was Marie's "Cinquan Tane."

The program rendered was as follows:

1. Overture—"Tannhauser".... Wagner
Instrumentation by Sousa.
2. Trombone Solo—"Love Thoughts,"
(new) Pryor
Mr. Arthur Pryor.
3. Idyl—"Echoes des Bastions," (new)
..... King
4. Soprano Solo—"When the Roses
Bloom"..... Ardit
Miss Maud Reese Davies.
5. Scene from "Parsifal"—"Knight
of the Holy Grail"..... Wagner
Intermission Ten Minutes.
6. Tone Picture—"Whispering Leaves"
(new) Von Blon
7. (a) "Badinage," (new)
..... Meyer-Helmund
(b) "March—"The Charlatan,"
(new) Sousa
8. Violin Solo—"Souvenir de Hay-
den" Leonard
Miss Dorothy Hoyle.
9. Overture—"William Tell".....Rossini

THE MARCH KING."

Sousa and His Band Appear in
This City Thursday
Afternoon.

A CONCERT OF HIGH MERIT

Something About the Famous Bandmaster
and His Wonderful
Music.

John Philip Sousa, the foremost bandmaster of America, and his magnificent band, appeared at the Keokuk opera house yesterday and delighted a large audience. Sousa used to be leader of the famous Marine Band at a modest salary. Not so many years ago he began to write marches and organized a band of his own. Since then he has made more money than he can count. His royalties on some of his marches amount to \$20,000 a year each. One of the best things about his success is that it is deserved. He has created a distinctly original class of music. A Sousa march is recognized whenever it is played, even if that particular march has never been heard by that audience before. His style is easily recognized. There is a swing and go to the music that is captivating and the person who is not a Sousa enthusiast is a rarity. His music is heard in music festivals and drawing rooms and it is whistled on the streets. It is popular with all classes.

The upper portion of the opera house was crowded yesterday and the lower floor was well filled. Numerous parties came from neighboring cities and Keokuk's music loving people were well represented. Each number was enthusiastically encored and the bandmaster graciously responded, almost invariably playing one of his famous marches. "The Stars and Stripes Forever," "El Capitan" and "King Cotton" were favorites. In one, when six cornets and three trombones took up the air and carried it in a magnificent brazen fanfare the audience went wild. Sousa and his band are filling the place that the lamented Gilmore and his musicians once held in American hearts. Sousa is not Gilmore's successor, for he does not follow in old lines. He is original, and holds just as high a place as Gilmore did.

Sousa has been happy in selecting his soloists. Miss Maude Reese Davies is one of the most charming sopranos that ever appeared in Keokuk. Her voice is clear, flexible and pure in quality. She has it under perfect control and when she sings, melody seems to permeate and percolate through the whole place. Miss Dorothy Hoyle scored a triumph in her violin solo. Her mastery of the instrument is marvellous and she extracted from it some of the most ravishing music that has been heard here in many a day. Both artistes were accorded hearty encores. The program yesterday exclusive of encores was as follows:

- Overture—"Tannhauser".... Wagner
(Instrumentation by Sousa.)
Cornet Solo—"Souvenir de Mex-
ico".....Hoch
Mr. Emil Kenecke.
Idyl—"Echoes des Bastions" (new)
.....Kling
Soprano Solo—"When the Roses
Bloom".....Ardit
Miss Maude Reese Davies.
Scene from "Parsifal"—"Knights
of the Holy Grail".....Wagner
Intermission ten minutes.
Tone Picture—"Whispering Leaves"
.....Von Blon
(a) "Badinage" new..Meyer-Helmund
(b) March—"The Charlatan" new
.....Sousa
Violin Solo—"Souvenir de Hayden"
.....Leonard
Miss Dorothy Hoyle.
Overture—"William Tell".....Rossini

Concerning Sousa himself the Quincy Herald has one of its characteristic spasms and it makes interesting reading. It says:

"Sousa was the star, and incidentally he had his band with him. Sousa and his back and his band are world-famous. There are no rivals now. The New York Herald recently devoted nearly a column to Sousa's back. It is the most eloquent back in the business. It is picturesque and unique. There have been other backs, and there will be other backs, but the Sousa back is the real thing. The march king is thoroughly up in Del-sarte. As a poser he is a poser. He carries his own electrical effects, and is full of personal magnetism. Every movement is a poem, and his feet are individual stanzas. The motion of his arms is as the graceful zephyr of the pampas or the devastating typhoon of the Orient. They run the gamut of life and mutely portray all the emotions of the human soul. The bearded bandmaster has studied long and hard. He has accustomed himself to the public so that he could gracefully and calmly make his toilet before a million men. He is an ideal director in the matter of stage effects and can convey harmony without the presence of his band."

Galesburg
Register - Nov 5-98.

THE SOUSA CONCERT.

With a whirlwind of melody John Philip Sousa and his famous military band captivated an audience at the Auditorium last night that filled almost every seat in the big structure. The success scored by this concert was in every way equal to that of his first concert here, last season, which Mr. Sousa is said to have remarked was as enthusiastically received as any his band ever gave. That the people love popular music and music of the distinctive "Sousa" kind is not remarkable when one hears it played by the composer's own band of fifty gifted musicians. For two hours last night the musicians and music lovers of the city listened to familiar selections, played as they never heard them played before, and the encores given outnumbered the original programme.

The work of the band was superb. Fifty musicians playing with the precision of one, but with the volume of a hundred, furnished an instrumentation which left nothing to be desired. In harmony, in blend, in expression and time the band reaches a nicety that is marvellous. But it is the characteristic Sousa swing that especially distinguishes its action and which gives to the selections, especially the marches, an irresistible charm. The programme given by the band included three Wagnerian selections, the depth, strength and harmony of which were finely rendered. The remainder of its numbers were of a lighter nature, and responding to the encores, which invariably followed, the band played such prime favorites as "El Capitan," "Stars and Stripes Forever" and "Georgia Camp Meeting," which fairly brought the audience to its feet.

The vocal solos by Miss Maude Reese Davies, and the violin numbers by Miss Dorothy Hoyle won them the instant favor of the audience, which gave them enthusiastic encores. Both these ladies are artists of splendid ability and their selections were rare treats.

As director of the band Mr. Sousa is unique. Sometimes he leads it with a glance or a gentle gesture; again he fairly saws the air. His movements are apparently studied, but the fact stands out that he is the real inspiration of the faultless playing. He is always pleased to receive encores, and last night on two occasions he responded twice to ovations from the house. The concert was a fine success.

FLYING TRIP FOR SOUSA.

Sousa and his band were given a flying trip from Burlington here yesterday afternoon. The special train was scheduled to leave Burlington at 5:10 o'clock and the great bandmaster remarked casually that he would like to get into Galesburg as near 6:15 o'clock as possible. That was enough; the word went down the line from here to "give Mr. Sousa a good run." Engineer W. R. Hendryx took a hitch in his overalls and climbed onto the 1191 and the three-car special started. The train left Burlington at 5:09 o'clock and stopped at the platform here at 6:05 o'clock, making the run of 43 miles, with a slow-down at the long Burlington bridge and a stop at the two stations at Monmouth, in four minutes.

PACKED THE HOUSE.

Sousa and His Band Brought Out
Another Big Audience.

They Gave a Highly Enjoyable Program at the
Grand Last Night—Band Sustained
Its Reputation.

John Philip Sousa, the "march king," and prince of band masters, packed to the limit the Grand opera house last night. The "standing room only" sign was out in the balcony, and the first floor was filled to overflowing, while a large crowd sat in the gallery.

To say that the audience was delighted is putting it very mildly. Audiences are always delighted with Sousa's band. It draws great crowds wherever it goes, and it gets nothing but the very highest praise in all the cities it visits. Sousa's band is the standard of excellence in band music. It has held that honorable position now for a number of years, and doubtless it will continue to hold it, as long as the only Sousa remains at the head.

The program last night was a most varied one. The "Tannhauser," overture, which was the first number, was played in Sousa's faultless style. The Sousa marches, "El Capitan," "Stars and Stripes Forever," and "King Cotton," thrilled the listeners with enthusiasm.

Mr. Arthur Pryor, the world-famous trombone soloist, played "Love Thoughts," a beautiful waltz of his own composition, which was received with the most hearty applause. For an encore Mr. Pryor played "On the Banks of the Wabash."

Miss Maud Reese Davies, soprano, won many words of praise and generous applause for her spirited singing of Ardit's "When the Roses Bloom." Miss Davies is a singer of great ability.

Miss Dorothy Hoyle showed herself to be a thorough mistress of the violin. She executed the most difficult music with a skill that was almost perfect.

The following is the program as given last night.

1. Overture "Tannhauser" Wagner
Instrumentation by Sousa.
2. Trombone Solo—"Love Thoughts"
(new) Pryor
Mr. Arthur Pryor.
3. Idyl—"Echos des Bastions" (new)
. King
4. Soprano Solo—"When the Roses
Bloom" Ardit
Miss Maud Reese Davies.
5. Scene from "Parsifal"—"Knight
of the Holy Grail" Wagner
Intermission of Ten Minutes.
6. Tone Picture—"Whispering Leaves"
(new) Von Blon
7. (a) "Badinage" (new)
. Meyer-Helmund
(b) "March, the Charlatan"
(new) Sousa
8. Violin solo—"Souvenir de Hay-
den" Leonard
Miss Dorothy Hoyle.
9. Overture—"William Tell" Rossini

GENERAL SOCIAL NEWS

ENTERTAINED MR. SOUSA.

One of the delightful social events of the season was the reception given by Dr. and Mrs. H. E. Parry to a large number of friends last night in honor of John Philip Sousa, Miss Maud Reese Davies and Miss Dorothy Hoyle. Immediately after the concert the invited guests to the number of over one hundred went to the residence at 163 West Tompkins street. The large rooms had been thrown together and were beautifully decorated with palms, chrysanthemums and roses. In the bay-window in the sitting-room was a large bank of chrysanthemums. As the guests entered the parlor they were met by Dr. and Mrs. Parry and presented to Mr. Sousa, Miss Davies and Miss Hoyle. Miss Davies wore a beautiful gown of white chiffon over blue taffeta with pearl trimmings. Miss Hoyle wore cream chiffon over cream taffeta with pearl trimmings. Mrs. Parry wore a cream silk mull over blue satin. All three carried American beauty roses.

After the guests had met the receiving party they spread about the rooms and spent an hour or more in conversation. Mr. Sousa and the young ladies proved capital entertainers and those who met them were delighted with their unaffectedness and cordiality. Mr. Sousa especially was the life of the party and made the evening particularly delightful by his inexhaustible good humor and fund of anecdotes. He was also very kind in explaining the workings of his famous band to his guests.

It was a late hour before the assembly broke up. It was a thoroughly enjoyable one and Mr. Sousa and the young ladies have left behind them many warm friends and admirers among those whom they met. Miss Davies and Mrs. Parry were schoolmates in the New England conservatory at Boston and have been warm friends ever since. Miss Davies and Miss Hoyle were entertained at tea by Mrs. Parry yesterday afternoon.

To the Grand Opera House, at its full capacity, John Philip Sousa played a programme last night which consisted of marches, encores, please the amusement-loving and with a mixture of classical bers to make all the musicians that they had not been neglected band plays better than ever.

Sousa's store of good nature does decrease. He responds to the most insistent encores as gracefully and as when he was less famous and the King of Marches.

The programme numbers last night were well selected and played throughout in the band's very way. John Philip Sousa is in all respects a wonderful man, keen, creative, wise, discriminating and thoroughly an American. He has the pulse-beat of the people, knows exactly what they want and gives it them in so convincing a manner that they feel abundantly satisfied. Of his own marches played, either on programme or as encores, "The Charleston" seemed to less strike the popular vein than any. It is probably taking in its surroundings in the city than as a solo number.

The soloists, Mr. Pryor, the trombone player, Miss Davies and Miss Hoyle, not change, and sustain the same artistic standard in their work. Really wonderful to hear what Pryor can execute on the trombone, an instrument so limited in capability. The audience received his beautiful playing in the enthusiastic manner deserved.

Miss Davies shines in high coloratura soprano work, her voice showing less sweetness and sustaining power in the mezzo and lower voice than at its highest range. The waltz song by Ardit gave her opportunity to show her best notes and skill. Her personality is winning and very cordial. In fact, Sousa seems always to surround his players with a personality that attracts at once, and singers under his baton would be as much influenced.

It would be very hard indeed to find a young violinist as good in each regard as Miss Hoyle. She satisfies the audience, musical or otherwise, the composer and has every right to satisfy herself. She plays strongly, with flexible bow arm, skillful and alert left hand fingering and so produces a tone full of warmth, sweetness and fine power. She coped magnificently with the enormous bowing difficulties of the Leonard Souvenir de Haydn and the Hungarian mazarke, as encore, displayed fiery spirit and thorough musicianly feeling. She is an artist, with an instrument that speaks in every tone of its worth and excellence. Surely might play her way into the hearts of every one who hears her. Her playing is remembered here from year ago, and she has grown no older and her playing degenerated in the least.

One may tire of marches, but it is wonderful to watch the ingenious instrumentation of the orchestral combinations to suit what is more or less an unyielding combination of instruments. Sousa and his band and soloists are welcome many times over in Davenport.

THE MARCH KING.

The Burtis Packed From Pit to Dome
Last Night.

Sousa's band was at the Burtis opera house last night and its audience was flattering in the extreme. The house was packed from pit to dome, and the enthusiasm was something seldom discovered by an audience in that play house.

Seats sold almost at auction, and standing room was at a premium. The upper gallery was filled, the seats going at 50 cents, while the rest of the house was thronged with tricity people.

The March King himself directed the musicians, and to the movement of his baton music "new born from heaven" so to speak, poured forth. Nearly every number on the excellent programme was given an encore by the enthusiastic audience, and such popular marches as "The Stars and Stripes Forever," "The Bride Elect," and "El Capitan" were rendered.

At the conclusion of the programme Director Sousa announced that his band would present the march composed by a Davenport—Prof. C. F. Toenniges—entitled, "The Adjutant," which set the house wild with prolonged applause. It was a delicate compliment to Mr. Toenniges, and one not soon to be forgotten by him. If Sousa comes again, Davenport will surely invite him to the Saengerfest hall, where the eager crowd which longs to hear him might be accommodated.

The Sousa concert last night was expected a revelation of good music. The popular composer puts but one of his own numbers on his programs, but he deals them out generously as encores, and not a program number last night escaped without a single or double encore. This made the concert as remarkable for its length as its quality. A very graceful compliment to a Davenport was the conclusion of the concert with Prof. Toenniges' march, "The Adjutant," which by the way, was rendered in a manner that showed it not at all out of place in a program that included the very best of band music.

After the concert the visiting musicians were entertained at a "commere" at Turner hall, by the members of Strasser's orchestra, where luncheon, refreshments, music and speeches emphasized Davenport's cordial welcome of the famous band.

It is an unusual testimonial to the love of good music in Davenport, too, that the Sunday afternoon concerts were more generally attended than usual, in spite of the counter-attraction in the evening. This was true of the concert by Albert Petersen's orchestra at Claus Groth hall, while over 1,200 people paid for admission to the Strasser concert at Turner hall.

W. O. ...
Cedar Rapids 9-98

Performance Closed by a Rendition of C. F. Toenniges' "Adjutant" March—Burtis Packed with Representative People of Davenport—Band Makes a Big Hit.

John Philip Sousa and his great band appeared at the Burtis Sunday evening. The opera house was packed with representative people of this city and everybody was pleased, and more than pleased, judging from the recalls given him. The program was composed of nine numbers, but before the evening was over twenty-one had been rendered, including the encore numbers. One of the features of the evening was the rendition of "The Adjutant," a composition of Prof. C. F. Toenniges, a very flattering compliment to the composer and, from the reaction it received, greatly appreciated by the audience.

Sousa's band is a drawing card here. It never fails to pack the opera house. Matter when it comes, people want to hear it, and will hear it too. The number of the selections last evening were what would be termed popular selections. To be sure there were classical selections too—it opened with the overture, "Tannhauser," closed with "William Tell," while the other, "Knights of the Holy Grail," and Wagner's "Parsifal" did excellent service.

Everybody knows what Sousa's music is. Grand, inspiring, with whole handfuls of harmony thrown in here and there, and now and then rising to the magnitude of eloquence, if that term is permissible, all the while carrying the audience with it—tossing it about upon its turbulent bosom, yet landing it squarely upon its feet with the last grand strains—thoroughly exhilarated and completely charmed. It is all his own and beyond imitation, though attempts have been made, and as for criticisms—let those criticize who make it a business—it is sufficient for the common herd of us know that we like it.

The cornet solo by Emil Kenecke was very pleasing and displayed the talent of the artist to advantage. He is at home with the violin. The selection, "Souvenir de Mexico" was happy enough but one could well imagine that in the hands of the ordinary musician it would have had few enough charms, but with his splendid handling it was delightful.

Miss Maud Reese Davies has lost none of her powers to charm. She sang "When the Roses Bloom" by Arditi and received an enthusiastic recall to which she gracefully responded.

Miss Dorothy Hoyle, in her violin solo "Souvenir de Hayden" by Leonard, captured her audience and was interrupted two or three times by applause during the rendition. He recall number was familiar as the same rendered here last year.

Before the last number on the program an announcement was made that "The Adjutant," by C. F. Toenniges would be rendered by the band after the closing number. The selection is a recent one composed and dedicated to Adj. Goedecke of the Fiftieth Iowa volunteers. It has been rendered here a number of times and as the band opened with the familiar strains the audience burst into applause. One could easily imagine what the result would have been had the band been familiar with it as they were with the other selections. It was little more than a sight reading but was with all most effective.

Sousa has won the hearts of the people in this city for his kind consideration and pleasing response to their recalls. His band numbered about sixty pieces at last evening's performance. During the afternoon, when not engaged in rehearsing the musicians moved about the city and mingled with local musicians. After the performance quite a number of them went to the Turner hall where they

SOUSA AND HIS BAND.

Sousa has in the past received many evidences of appreciation at the hands of people of Cedar Rapids, but last night's demonstration of favor and good will surpassed anything ever witnessed on any previous visit of the March King to this city. Such an audience! It filled every seat in the spacious playhouse and standing room was not despised. The audience was thoroughly representative in every particular.

Beautiful women beautifully gowned in all portions of the theater made the scene one of peculiar charm. It was an evening given over to music and to appreciation of music. Every number on the program was received with enthusiasm and Sousa was more than generous in his responses.

The printed program served merely as a frame work for the evening's entertainment. The inspiration of the occasion was poured out through the pieces which were played as responses to the numerous encores. These responses went from the grave to the gay and from the patriotic airs to the music of the streets. The audience entered fully into every piece and when the national and military airs were played the hearers were literally carried off their feet.

As variations in the program, Miss Maud Reese Davies sang a soprano solo, "When the Roses Bloom," and Miss Dorothy Hoyle rendered a violin solo, "Souvenir de Hayden." Both performers were liberally applauded and encored. Mr. Emil Kenecke played a cornet solo and Mr. Pryor by special request from the audience, played a trombone solo and responded to two encores before the audience would let go of him.

To comment on the music played by Mr. Sousa's band or upon the manner and method of the leader would be not only superfluous but presumptuous on the part of any except the highest musical critics. Mr. Sousa has climbed to the top of band music in this country and in the world. He has set the style and he has established the standard. Band music is for the present at least measured by the Sousa standard. He has not only interpreted the music of others, but he has written music of his own and his music is now played the world around. His stirring marches have been adopted by the military bands of all nations.

Sousa and his band came to this city yesterday from Clinton by special train over the Northwestern. They will appear in a number of the Iowa cities and then proceed to the Pacific coast to fulfill engagements. In speaking of his season so far, Mr. Sousa said:

"It has been phenomenally successful. I have never had better audiences. The war spirit seems to have made the people more alert to music. The patriotic airs and the marches have produced the best effects so far. In some places, especially while the war fever was still at home heat, the audiences have simply gone beyond themselves in their demonstrations." Mr. Sousa spoke also of the instantaneousness of public sentiment. One morning the papers contained reports of the ugliness of the Cubans towards their American liberators. That night when a Cuban flag was brought upon the stage, it was hissed. When the German admiral, made faces at Dewey, the German flag was hissed by the audiences.

In this connection, it may be noted that as a matter of fact, Mr. Sousa himself has Spanish blood in his veins. He is the son of a Spanish political refugee and a German immigrant woman. He was born in Washington, where his father was a player in one of the bands. Mr. Sousa is therefore himself thoroughly American, a blending of the northern and southern races of Europe on the soil of America. His gift of music is nothing short of a genius and he has added the freshest laurels to artistic America.

SOUSA AT THE GRAND.

A Packed Opera House Hears the Famous Band.

At the Grand last night there assembled an audience which packed that play-house from pit to dome to hear Sousa—Sousa whose very name carries us to realms beyond this work-a-day world and whose music lingers with us long after the great composer and leader and his musicians have left us. The audience last night proved that the impression made by Sousa the first of the year was one which time has augmented. He was the same Sousa, wielding his baton with a grace possessed by no other leader. The program he presented last night was one whose every number lent inspiration to the audience and held it entranced. The encores were responded to with popular airs, made famous by this great band. His "Stars and Stripes Forever," which was the first encore, was received with cheers. This piece was never more beautiful than last night, and its association with the pathetic occurrences of the past few months, brought tears to many eyes.

The soprano, Miss Maud Reese Davies, who was here last year, and whose singing so completely captivated Ottumwa, was heard last night in "When the Roses Bloom" and, responding to a hearty encore, sang a catchy waltz song.

Miss Dorothy Hoyle's violin playing is superior to any ever heard here. Her whole soul seems to be in her playing, and as she draws from the instrument the sweetest strains of music, some of that which she feels is infused into her audience and sways it with emotion. The program rendered last night is as follows:

- Overture, "Tannhauser"..... Wagner
- Instrumentation by Sousa.
- Trombone solo, "Love Thoughts" (new) Pryor
- Mr. Arthur Pryor.
- Idyl, "Echos des Bastions" (new) Kling
- Soprano solo, "When the Roses Bloom"..... Arditi
- Miss Maud Reese Davies.
- Scene from "Parsifal," "Knights of the Holy Grail"..... Wagner
- Tone picture, "Whispering Leaves" (new) Von Blon
- (a) "Badinage" (new) Meyer-Heinund
- (b) March, "The Chariatan" (new) Sousa
- Violin solo, "Souvenir de Hayden" Leonard
- Miss Dorothy Hoyle.
- Overture, "William Tell" Rossini

No attraction that has been brought here by Mr. Jersey has shown that gentleman's ability to select always the best, as did that of last night, and today Ottumwa is filled with gratitude towards the manager of its opera house for a few hours of the keenest enjoyment.

Des Moines Iowa
Capitol News 10-98

STOOD UP TO LISTEN TO SOUSA

Largest House Fosters Has Ever Seen Enjoyed the Band.

John Philip Sousa and his band were at Foster's opera house last night, playing to the largest audience which has ever been packed into the popular play house. Chairs were placed in the orchestra pit, and this space was utilized, together with space in the new exit to the west. The balcony steps were pressed into service and the foyer was crowded with patrons who stood up during the evening. The patronage accorded the "March King" was most flattering.

The program, coupled with numerous encores, demonstrated the great possibilities of brass and reed instruments. The selections had a wide range, and Mr. Sousa was most liberal in yielding to the popular demand for more music than the program afforded. His liberality bordered on generosity. Marked approval of the Sousa productions characterized the appreciation of the audience when not more than a few familiar notes had been struck. Before the intermission the band played "The Star Spangled Banner," and the audience rose with it in response to the bubbling patriotism of the occasion.

Soloists included Emil Kenecke, cornet; Miss Maud Reese Davies, soprano; Arthur Pryor, trombonist; and Miss Dorothy Hoyle, violin. All of them are musicians of rare talent.

..AMUSEMENTS..

It was a magnificent audience that greeted Sousa and his band at Foster's last night. From the first row in the parquet to the last in the gallery there was not a single empty seat in the house, and even temporary folding chairs were at a premium. In the past Des Moines had not done its full duty by the great band master, and last year, though he played in many Iowa cities, he passed Des Moines. It is safe to assume he will not do so another year. There were few at the concert who will not want to hear Sousa the next time he comes.

Nine numbers were printed on the programme, but these were stretched out to more than twenty. Double encores were demanded after every selection. The soloists were Miss Maude Reese Davies, soprano, Dorothy Hoyle, violin, Mr. Emil Kenecke, cornet and Arthur Pryor, the prince of the instrument, trombonist.

Of Mr. Sousa's musicians, it remains only to be said that through them is realized the utmost possibilities of a brass band. So perfect was their work that at times during the programme one might have closed his eyes and imagined himself listening to a grand orchestra. But the limitations of a brass band, at its very best, are narrow. Musician that he is, Mr. Sousa appreciates this, and by arranging a programme of infinite variety seems to more than make up for its inherent deficiencies.

Because everything was so well given there seemed no inconsistency in following a scene from "Parsifal" with "A Hot Time in the Old Town Tonight," or the "Tannhauser" overture with "On the Banks of the Wabash." Even a tawdry composition like this last was made into good music in the way it was rendered on the cornet by Mr. Kenecke. Three of the famous marches were played, "Stars and Stripes," "The Charlatan" and the "Washington Post." Mr. Sousa is a believer in the theory that music is for pleasure and the people find more of this pleasure in the tunes they can whistle and hum.

Miss Dorothy Hoyle, a young violinist, made an excellent impression. She played the well-known Leonard "Souvenir de Hayden" and for an encore the Musin "Concert Mazurka," evidencing much technical skill. Miss Davies sang Ardit's "When the Roses Bloom" in a clear and intelligent manner. Mr. Pryor played his own composition, "Love Thoughts" on the trombone in a way possible only to him. Mr. Kenecke demonstrated possibilities of the cornet we have not before known.

The band left at 2 o'clock this morning for Sioux City where it plays tonight.

Incidentally Mr. Sousa could manage to keep the wolf from the door even if he did not have a band. The royalties from the sale of his marches alone are said to amount to something like \$40,000 per year. Besides this he is earning royalties from three of his operas which are now being sung, "The Charlatan," "El Capitan" and "The Bride Elect." His total income is said to exceed \$100,000 a year.

The manager for Sousa is Mr. Frank Christian, who lived in Des Moines in the 80's. He was employed at that time by the Rice Music company. "I remember," he said last night, "of managing a production of Ingomar in which Mattie Cope, then an amateur, had the leading role. She is on top, too, now," he added parenthetically.

AT THE THEATRES.

Those who heard the Sousa band last night were more than delighted by every number on the programme. Musicians were pleased with the grand reed section, the ladies went into raptures over the singing of Maude Reese Davies and violin playing of Dorothy Hoyle, to say nothing of their admiration of the costumes of the two artistes. The violinist was possibly the best received. As to the band, there was naught but praise for the full programme. Sousa accorded many encores, seeming well pleased at his reception, for Foster's was crowded, the best house of the season. The heaviest numbers were "Tannhauser," "The Knights of the Holy Grail" from "Parsifal," and the "William Tell" overture. Among the most enchanting selections were "Bandinage," by Meyer-Helmond, and "An Idyl" by Kling. Encore numbers included "Stars and Stripes Forever," "Bride Elect" and other popular marches, and even a "Hot Time." One new thing for Des Moines was the rising of the audience when the "Star Spangled Banner" was played. This breaks the ice for Des Moines, in the opinion of close observers, and it is expected that like demonstrations will follow the playing of national airs at any performance hereafter. It is a good sign. In solo work, Mr. Kenecke gave two cornet solos in exceptionally artistic style. His high tones are almost "out of sight," and still very sweet, and the range is marvelous. His "On the Wabash" was simply exquisite. Arthur Pryor, trombone soloist, was called for at the beginning of Part II, and showed himself to be a master of that instrument in giving two selections, both songs. There is no doubt that the people of this city are fast becoming admirers of the best class of band music, as well as of orchestral, and no doubt Sousa will come again.

SOUSA AT FOSTER'S.

Sousa and his famous band were paid a great tribute by the people of Des Moines last evening, and there was not an empty seat in Foster's when the introductory overture burst forth in all that wonderful rhythm and sweetness that characterizes the playing of Sousa's remarkable organization. The vast audience seemed enraptured by the music, and the programme was received with an interest and enthusiasm that was very complimentary. The programme was as follows:

1. Overture—"Tannhauser".....Wagner (Instrumentation by Sousa.)
2. Cornet solo—"Souvenir de Mexico".....Mr. Emil Kenecke.
3. Idyl—"Echos des Bastions" (new).....Hoch
4. Soprano solo—"When the Roses Bloom".....Miss Maude Reese Davies.
5. Scene from "Parsifal"—"Knights of the Holy Grail".....Wagner
6. Tone picture—"Whispering Leaves" (new).....Von Blon
7. (a) "Bandinage" (new).....Meyer-Helmond
(b) March—"The Charlatan" (new).....Sousa
8. Violin solo—"Souvenir de Hayden".....Miss Dorothy Hoyle.
9. Overture—"William Tell".....Rossini

The violin solo by Miss Dorothy Hoyle, the rare soprano of Miss Emma Reese Davies and the cornet solo of Kenecke added much to the programme, but it was the encores that enthused the audience. Each time Sousa was forced to play an encore, he played one of those famous marches of his, and the audience did not rest until he had played most of them. Sousa has skipped Des Moines in the past, because he had an idea that the city would not give him a good audience, but last night's testimonial will settle that point with him forever, and hereafter Sousa will be glad to reach Des Moines, and Des Moines will be glad to have him come.

AN EVENING WITH SOUSA

The Eminence Composer and Director Was Greeted by a Splendid House at the Grand Last Night.

Great Enthusiasm Aroused by Some of the Finest Music Ever Listened to by a Sioux City Audience.

An Afternoon at Soo Gun Club Grounds—Sousa Shows His Skill with the Shotgun.

An evening with Sousa and his great band was spent by many hundred people at the Grand opera house last night. What could be a greater treat than to pass two hours hearing the most delightful of music? Sousa's concerts are without equal in America. They appeal to all, as he made up his programme to please the masses. The famous Sousa marches are played in every nook and corner of the civilized world but by none so well as the Sousa band. It is a pleasure never to be forgotten to see that artistic conductor leading a band which is playing as none other can one of his wonderful marches. But the programme was not given up entirely to march music, in fact the name of Sousa only appears once. It is only as an encore that the marches are played. This band presents some of the most difficult of classical compositions with magnificent instrumentation, and again it will play one of those delicate little compositions so hard to render with true artistic effect.

Sousa was at his best last night. He was playing to a very large audience. Every seat in the house had been filled, and even the galleries contained many women who could find no other place in the house. It was the best place to hear and appreciate the great band. It is worth the price of admission alone to watch the artistic and graceful manner in which the March King leads his band. There is only one Sousa and he has not an equal as a director of bands. His opening number, and one of the best on the fine programme, was the overture from "Tannhauser," instrumentation by Sousa. It was grand and beautifully played. For an encore came Sousa's best march, "The Stars and Stripes Forever." It was met by a thunder of applause.

The next number was a cornet solo

played in a wonderful manner by Emil Kenecke. His selection was "Souvenir de Mexico," and it is a difficult composition. Mr. Kenecke responded to a hearty encore. He is a very clever musician, and was in great favor with the audience.

The band then rendered Kling's "Echos des Bastions," a new composition, and a beautiful number.

Miss Maude Reese Davies was led in by Mr. Sousa, and she was received with applause. A great deal has been heard of her singing before she came to Sioux City, and the musical people were naturally anxious to hear her. They were well pleased, for Miss Davies has a beautiful voice, sympathetic, sweet and clear, with good range and perfect quality. Her first number was "When the Roses Bloom" (Arditi), and for an encore number she sang "May Morning," a pretty little selection. About twenty-five pieces of the band accompanied her.

The band played next that fine production, "Knights of the Holy Grail," a scene from "Parsifal." It was one of the best numbers on the programme, and then came Sousa's "American Patrol." Next was played a pretty waltz number, "Whispering Leaves," a tone picture by Von Blon. Sousa's encore was an up to date "Hot Time in the Old Town," which made a hit at once. His new march, "The Charlatan," was a great one, and for an encore he played the negro melody, "The Georgia Camp Meeting."

Miss Dorothy Hoyle, the clever young violinist, made a decided impression in her programme number, Leonard's "Souvenir de Hayden," a difficult composition, but she well played. She responded to a hearty encore.

The concert closed with the ever welcome and grand number, the overture from "William Tell."

One of Sousa's encores was a number of patriotic selections, and when the "Star Spangled Banner" came the great audience cheered with genuine feeling, and all arose to their feet and remained standing until the last note had died out.

SOUSA GOT HIS GUN.

Composer-Band Leader Shot Well at Soo Gun Club Grounds.

Manager Beall, of the Grand opera house, arranged with several members of the Soo Gun club to give Mr. Sousa an afternoon with the blue rocks and a few live birds. The great bandmaster is a very enthusiastic shooter, and is also a very fine shot. It is only a short time ago that he shot with Gilbert and several other well known men in a special shoot in St. Louis. There Mr. Sousa did some fine work at the trap, and he is very proud of it.

"Oh," he said, "an afternoon with my gun is just the kind of exercise I want. It takes my mind away from comic opera, marches and bands for the time being. I don't know of anything I enjoy more."

It was a beautiful afternoon, a more ideal one for trap shooting could not have been wished for. The air was sharp, and it made the men lively with their work. Several members of the club went out with their guns and there were a number of spectators. The shoot was set for 2 o'clock, and soon after that hour Mr. Beall drove out with Mr. Sousa and the Misses Davies and Hoyle, the vocalist and

violinist respectively of the Sousa company. The ladies were given chairs on the veranda of the club house, and Mr. Sousa took off his coat, took his gun out of its case, and prepared for the afternoon enjoyment. The March King had not more than taken his place when the other shooters recognized that he had been in the business before and was just as handy with his gun as his baton. "Pull!" called Mr. Sousa, and a blue rock flew from the trap. "Bang!" and it was shattered. So it went on until the first event was over. He had shot as well as any of the other men in the squad. After banging away at blue rocks for a while, the attention of the shooters was turned to live birds. The pigeons had been brought out in a crate, and they were placed in the traps. Here Mr. Sousa made a good record, as will be seen from the score table below.

W. F. Duncan did the best shooting of the afternoon, and some of his work was highly spoken of by Mr. Sousa. In the doubles both Sousa and Duncan did some very fine work, but the shooting of Otten, Hoberg, Myers and Ellis also was very good. It proved an enjoyable afternoon, and Mr. Sousa was greatly pleased. He says he could shoot much better but he gets little practice. The other men spoke of his work as very fine, and regretted that he could not be here for the big tournament coming in a short time. They said he could leave with a good deal of the money.

Mr. Sousa believes in reciprocity, so he

invited a squad from the Soo Gun club to occupy a box at the theater in the evening and spend a pleasant evening with him as he had with them in the afternoon. Following are the scores of the several

LISTENS JOYFULLY TO SOUSA'S GREAT BAND

Immense Audience at the Grand
Partakes of a Musical
Feast.

SOLOISTS MAKE AN IMPRESSION

"March King" Does Good Work at
the Traps and Watched
by Miss Davies and
Miss Hoyle.

Absorbing, inspiring, rapturous, and, withal, beautiful music. Such was the menu served by Sousa's peerless band at the Grand opera house last evening. Had that handsome theater been larger more persons would have partaken of the good things there provided. The building was packed by enthusiastic admirers of the great band leader and his inimitable music. Following each selection a great burst of applause told of the unrestrained delight of the audience and the most generous of leaders smilingly waived his baton in acquiescence and resumed his place before the musicians. But once was the organization allowed to pass from one number to another before responding less than twice to determined encores. The stage was arranged with the old English tapestry setting and fifty band men sat about as if called together for a rehearsal. But such a rehearsal as it was, embracing all classes of music from "Tannhauser" to "Hot Time." The announcement of Sousa's coming always refers to his "band," but the concerts are given added worth by the singing of Miss Maud Reese Davies and the violin contributions of Miss Dorothy Hoyle. Miss Reese appeared early on the program, and to a subdued accompaniment played by about twenty pieces of the band, sang "When the Roses Bloom," by Ardit. She had never before been heard in Sioux City, but her first number was not half completed when her admirers numbered more than a thousand. Her method is admirable and her tones are sweet, clear, strong and charming. She is accomplished, that is certain, and her first number, while entirely satisfactory as to quality, was but an aggravating bit in quantity. She came back in answer to a loudly expressed demand and sang most excellently "May Morning."

To Miss Hoyle belongs especial laudation. She fairly captivated the immense audience with her violin playing. Miss Hoyle's youth is apparent only in her personal appearance, her wonderful performance upon her beloved instrument entitling her to a place with the virtuoso whose years of life are many more and who have been in the public eye for a much greater number of seasons. Miss Hoyle rendered "Souvenir de Hayden" which demands consummate skill yet she drew from those soulful strings the expressive strains which served as an inspiration to her and made her audience's soul of appreciation vibrate in sympathy. She came again on the stage to respond to a vigorous encore and played another selection most meritoriously. With the improvement in her playing which usually rewards youthful ambition, genius and devotion to the work, Miss Hoyle has a future of great prominence before her.

Mr. Sousa is a true gentleman and will not resent the mention of the highly creditable efforts of the ladies before telling of the great work of his band. The curtain had hardly been raised, disclosing the band in position, when Mr. Sousa appeared. He bowed as the handclapping increased and soon raised his baton, a veritable magic wand, and the fifty instruments spoke in unison. The leader's instrumentation of "Tannhauser" was the initial number. He has divested this piece of some of its stormy Wagnerian characteristics but to the average American this loss is appreciated. The program of regular numbers embraced many classics, but the dozen or more encores played were largely Sousa marches and other popular selections. These pleased one side of the musical nature of the audience while the grander contributions appealed to the deeper and truer emotions and lifted one away from self into an atmosphere of rare enjoyment.

"Souvenir de Mexico" was a cornet solo rendered very artistically by Emil Kenecke. As an encore he played "Killarney" in tones whose richness could not be surpassed.

Among the pieces of the March King's own composition played by the band were: "Stars and Stripes Forever," "El Capitan," "Bride Elect" and "The Charlatan." The medley of national airs was received with great enthusiasm and the playing of the "Star Spangled Banner" brought the entire assemblage to its feet, where it listened reverently, but with blood tingling, to the much loved strains. The concert closed with the "William Tell" overture.

Mr. Sousa as a leader of musicians is probably not excelled. His thorough knowledge of music and his fine personality has placed him at the head of one of the greatest musical organizations of the world. His graceful movements and exacting methods while directing are a source of admiration to his audiences. Last evening it was noted that instead of his extensive array of medals, he had pinned to the breast of his uniform but one badge, a gold and enameled American flag, presented to him by admirers of "The Stars and Stripes Forever."

THEIR VISIT A PLEASANT ONE.

Mr. Sousa, Miss Davies and Miss Hoyle expressed themselves as having spent a most enjoyable day in Sioux City. Mr. Sousa, as was stated yesterday, was given an afternoon at the traps, where several members of the Soo Gun club shot clay and live pigeons, matched against the band master. With the trousers of his regulation uniform rolled up at the bottom, his coat replaced by a red jersey

shooting jacket, the great musician forgot bands and only thought of hitting the elusive targets which were thrown from the magautrap and which flew in a startled fashion from the suddenly opened cages. That he was at home at the traps was evident. Will Chase kept the score, which was as follows:

Shoot No. 1, Fifteen Blue Rocks—			
Hoberg	11111	11011	01000—9
Duncan	11111	11111	10011—13
Sousa	11111	11111	00111—13
Ellis	10111	01011	11111—12
Myers	01110	01111	01111—11
Ottens	11011	10111	01111—12
Second Event, Fifteen Blue Rocks—			
Hoberg	11111	01101	11110—11
Duncan	11111	11111	11111—15
Sousa	11001	01110	11000—8
Myers	00111	11111	00001—9
Ottens	11101	11000	10111—11
Ellis	11111	11110	11111—14
Third Event, Twenty Blue Rocks—			
Hoberg	00111	00010	11110—11
Duncan	11110	11111	11111—18
Sousa	10101	01111	01011—16
Ellis	10111	01111	11111—18
Myers	10100	11111	01110—14
Ottens	11111	11111	11111—19
Sousa	11111	11111	11111—19
Ottens	11111	22202	22—10
Hoberg	11111	11022	12—9
Myers	01000		—1
	11120		—4

*Dead out of bounds.

Event No. 5, Fifteen Blue Rocks—			
Hoberg	11110	11111	10111—13
Langers	11011	10110	01100—9
Sousa	11111	10111	11011—13
Hunter	11110	11111	10111—13
Ellis	01110	10101	11011—10
Shoot No. 6, Fifteen Blue Rocks—			
Duncan	11111	11110	11111—14
Hoberg	11111	10111	11101—13
Sousa	11111	11010	11111—13
Wells	01011	11111	11101—12
Boyd	11011	10101	11101—11

Duncan	11 11 11 11 11 10 11 10 11 11 10
Sousa	11 11 11 11 11 11 11 11 11 11 11
Langer	10 11 10 11 00 10 10 01 10 11 11
Harris	11 11 10 10 10 11 11 10 11 01 11
Boyd	11 11 11 11 10 10—12.
Sousa Special—	
Sousa	11 11 11 11 11 01 11 10 11 11—18.

THEY RIDE WHEELS.

Miss Davies, Miss Hoyle and Manager Beall, of the Grand, were interested spectators at the shoot. The ladies enjoy seeing Mr. Sousa indulging in his favorite sport, although they themselves have no more extraordinary hobby than bicycling. Miss Davies and Miss Hoyle both ride wheels and are enthusiastic on the subject. They of course argue between themselves a little as to the superiority of the make of their respective bicycles, but this difference does not prevent them from enjoying a spin together when opportunity offers. They are more than usually careful while riding, during their tours with the band, because a severe cold would incapacitate Miss Davies

for singing, and a sprained wrist would deprive Miss Hoyle's audiences of her excellent violin selections.

The gathering of autographs of great artists has for some time formed an interesting task for Miss Davies. She now has the bona fide signatures of scores of the great musicians, actors, painters and sculptors of the world, many of the musicians writing a pretty bar of music in the autograph album and the artists drawing some neat sketches. She was born (not so very many years ago) in Topeka, Kas., but she claims California as her home. Her musical education was secured chiefly at the Boston Conservatory of Music. She is unaffected and a charming woman to meet off the stage. Miss Hoyle is an English girl who, from her childhood, has studied the violin. Her first appearance in public was at the age of 9 years. She has studied under French, English and German masters, but she affects the German school as appealing to her own ideas of true art more than the others. As yet she has not acquired the staid confidence in herself, but is modest in her mannerisms and plays as becomes a devoted student. Off the stage she displays a winsome, genuine nature, that makes her most likeable.

The company left over the Northwestern this morning for Mankato, Minn., and will go to St. Paul from there.

Minneapolis Times - Nov 13-78 SOUSA PLAYED TO PACKED HOUSES

TWO CONCERTS BY THE FAMOUS
BAND AT THE LYCEUM.

Great Collection of Musicians Is, if
Anything, Stronger Than Ever—
Capable Soloists Give Variety to
the Program.

Sousa and his famous band drew immense audiences both Saturday afternoon and evening at the Lyceum. The audiences were wildly enthusiastic, and encores, even triple ones, were demanded.

Sousa is always generous, and the encore fiend is sure to get his money's worth. The programs read only nine selections, but something like twenty were given at each concert before the audiences were satisfied.

Sousa's band is even better than when here before. It is extremely well balanced, and responds to the slightest motion of the director. Its rendition of music of the highest order is so superior that the music-lover longs for more of it and less of the so-called popular. Even Sousa's marches, played as only his band can play them, grow a trifle wearisome.

It is a remarkable band, however, and one whose playing will set the pulses of even the most phlegmatic to beating, so it is not surprising that the average audiences go wild over it. Sousa gave several novelties that were thoroughly enjoyed. "In War Time," from the "Indian Suite," by MacDowell, was decidedly original and interesting to those who have watched Mr. MacDowell's efforts to create music typical of America. The peculiar rhythms and strange harmonies were very effective.

One of the best efforts of the band was "The Night of Sabba," from Bolto's "Mefistofele." The tone quality was beautiful, and one glorious crescendo followed another until a climax was reached that was magnificent.

Then there were the usual Sousa marches, played with spirit and vim, and the one from his new opera, "The Charlatan," was given twice.

Miss Maude Davies, the soprano soloist, has a high, clear voice of the true soprano quality. It is very sweet and musical, extremely flexible, and she sings with a dainty finish and style that is charming. Its lack of carrying power and resonance is its principal drawback. The band accompaniments in various places were far too heavy, and almost covered the voice. She sang Luckstone's "Delight," and "When the Roses Bloom," by Ardit. For encore she gave "May Morning" delightfully.

Miss Dorothy Hoyle, the violinist, was worthy of much praise. She has excellent technique, and her tone, while not strong, is very clear and true. She played with beautiful expression and as one who really loved the art. She gave a Saint-Saens selection, "Rondo Capriccioso," and "Souvenir de Haydn," by Leonard, both full of difficulties. She was also encored.

Arthur Pryor gave as a trombone solo one of his own compositions, "Love Thoughts." He is certainly an artist, and gave some really beautiful effects with the difficult instrument. The composition itself is very creditable, and one particular theme very melodious.

In the evening, Emil Kenecke gave a cornet solo that was quite a revelation as to the possibilities of that instrument. He plays with remarkable facility, and the tone, even in the loudest passages, is sweet and mellow.

These were the most successful evenings Sousa has given in this city.

SOUSA PACKED THE HOUSE

Hundreds Were Turned Away from Concert by Famous Leader's Band.

PATRIOTIC AIRS WERE CHEERED

Sousa Marches Were Played as Encores—Grand Opera House Full to the Gallery—Repertoire Varied from Negro Melody to Dainty Classics.

An evening with Sousa and his great band was spent by many hundred people at the Grand opera house last night. What could be a greater treat than to pass two hours hearing the most delightful of music? Sousa's concerts are without equal in America. They appeal to all, as he made up his programme to please the masses. The famous Sousa marches are played in every nook and corner of the civilized world but by none so well as the Sousa band. It is a pleasure never to be forgotten to see that artistic conductor leading a band which is playing as none other can one of his wonderful marches. But the programme was not given up entirely to march music, in fact the name of Sousa only appears once. It is only as an encore that the marches are played. This band presents some of the most difficult of classical compositions with magnificent instrumentation, and again it will play one of those delicate little compositions so hard to render with true artistic effect.

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The next number was a cornet solo played in a wonderful manner by Emil Kenecke. His selection was "Souvenir de Mexico," and is a difficult composition. Mr. Kenecke responded to a hearty encore. He is a very clever musician, and was in great favor with the audience.

The band then rendered Kling's "Echos des Bastions," a new composition, and a beautiful number.

Miss Maud Reese Davies was led in by Mr. Sousa, and she was received with applause. A great deal has been heard of her singing before she came to Sioux City, and the musical people were naturally anxious to hear her. They were well pleased, for Miss Davies has a beautiful voice, sympathetic, sweet and clear, with good range and perfect quality. Her first number was "When the Roses Bloom" (Arditi), and for an encore number she sang "May Morning," a pretty little selection. About twenty-five pieces the band accompanied her.

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SOUSA AND HIS MARCHES

He Tells How He Wrote the Music Which Has Become So Popular.

HE CLAIMS TO HAVE NO METHOD

Writes Without an Instrument by Aid of Remarkable Musical Memory—Believes "Stars and Stripes" His Best March—His Charming Personality.

"My best march?" repeated John Philip Sousa with a smile in reply to a question of a reporter. "In my own opinion, the 'Stars and Stripes Forever' is the best march I ever wrote." Then he proceeded to tell something as to how he came to write his favorite piece.

"It was two years ago, while I was in Europe, that I began work on the 'Stars and Stripes.' (Sousa calls it the 'Stars and Stripes' without the 'forever'.) I wrote the first part of it in a fit of homesickness. In spite of all the fine sights he may see, and the excellent treatment he may receive, an American cannot help feeling homesick while he is in Europe. There is no substitute for America. But I had been thinking, and planning to write a patriotic march before I went abroad, and the inspiration struck me while I was thinking of home in the United States. The march was finished as I was sailing home toward New York. To my mind, it may take an occasion to make a song really great, as it sometimes does in the case of men. I mean that events may attract people's attention to a song. While I do not look upon the late war with Spain as a great event, it had its effect in bringing the 'Stars and Stripes' prominently before the people, although it already had attained a good sale. It was one of the favorites of the military bands. It was played at Santiago, San Juan, Manila and in all the camps. The 'Stars and Stripes' I consider my best.

"Yes, I spoke of 'inspiration.' I believe thoroughly in inspiration. I believe that the music which is written comes from a higher and a greater source than the gray matter in a man's brain. To me, my own work and my own experiences are the strongest arguments of the existence of a God. Personally I do not bother much as to the different teachings of the different sects. It matters not to me whether a man be a Buddhist, a Catholic or a Protestant—if he be a man. I was brought up an Episcopalian. But I do recognize the hand of a divine master in writing music. I believe fully and thoroughly in 'inspiration.'

Can't Describe His Method.

"It would be hard to give you a definite statement as to my 'method' of writing. I do not use any instrument in the composition of my music. Everything is done in my head. Sometimes a strain will strike one like a flash. Other times it is the result only of hard thinking. I do not keep any record of the snatches of music that may have struck me as good. I do not put the music on paper until I am ready to write my composition. No, I don't feel in any danger of forgetting these little bits. I know I have a remarkable memory in this regard. But I don't believe any writer of music could tell you just the 'how' of it.

"As to why so many pieces written by excellent musicians do not take any hold upon the public, I might make a comparison between the writing of music and the writing of a book. A book might be written by a man who has a perfect knowledge of the English language and be a model of composition; but if it didn't have any purpose or plot or force of ideas in it, people would not read it. There is a grammar of music. Many musicians who are perfect in their grammar fail to put any ideas into their compositions. This explains why a dry symphony, without a fault in its construction, will be laid on the shelf after its first rendering, while the 'Swanee River' will be called for time and again and year after year.

"When I set myself to write a march, I try to bring myself into the proper condition of mind. A march naturally suggests the tramping of feet and the enthusiasm of victory or celebration, and I imagine myself in the midst of general excitement, with the waving of handkerchiefs and booming of guns and shouting of men. It is nothing more than self-hypnotism. That is what it is.

"Washington Post" March.

"I suppose the 'Washington Post' has been the greatest hit I ever wrote. The sale of this piece is now in its second million. It may be interesting for you to know that I got \$35 for it. I have no financial interest in it now whatever. Under the contract under which I now write music I get from my publishers \$200 for every piece I produce, with a 15 per cent. royalty."

During the interview, by the way, a glimpse was had of the last statement from Mr. Sousa's publishers, in which the royalty sum amounted to something over \$10,000. The report covers a very long term.

But when I was asked how I felt about the 'Post' ten years ago," continued Mr. Sousa, "I did not realize the money value of my pieces. I knew they seemed to please the public, but I had no idea at all of the money their popularity meant. So when a publisher offered me \$35 for my march I took it. I figured that it was better than \$25, and I let it go.

"This is the way I came to write the 'Washington Post.' The Post is a Washington, D. C., paper. The publishers had offered prizes to the school children of the city for the best essays on certain subjects. The paper made quite an affair out of it, and when the time to award the prizes came, they had gathered the children in the Smithsonian grounds for a celebration. I was leader of the United States Marine band at the time, which organization was to furnish music. Frank Hatton and Beriah Wilkins, proprietors of the paper, had asked me to get up something special for the occasion. I had a march in my mind at the time, and I agreed to do as they requested. I produced the new march, calling it the 'Washington Post.' It was in this celebration that the piece was born. It was published, and you know the success it achieved.

His First Success.

"My first success was the 'Gladiator' march, which was written in 1885. I mean it was my first piece to make a decided and unmistakable 'hit.' How well I remember a little incident in connection with the piece. I was bandmaster of the United States Marine band, and had been sent to Philadelphia on some government business. After finishing the public business I started up town to the home of a friend. Desiring the exercise, I walked. I was walking along, enjoying a good cigar, when of a sudden certain familiar strains struck my ear. They emanated from a handorgan manipulated by an Italian. They were the strains of the 'Gladiator,' and I knew I had made a hit.

You can't realize what a feeling of pride and joy swelled my breast. When the artist had finished the piece I stepped up to him and asked him to play it again, dropping a dime in his hand. He was quite glad to comply with my request. Yes, it was the 'Gladiator,' and the few minutes I stood there listening to the air were a few of the proudest and happiest moments of my life. I gave the organ grinder another quarter and walked on.

"I had the 'Liberty Bell' march on paper some time before I could think of a satisfactory name for it. I had thought of a dozen names, but none of them suited me. It was in 1893, during the world's fair in Chicago, that I found the title I wanted. I was sitting in a box in the Auditorium with G. F. Hinton. We were witnessing a performance of 'America.' After one of the acts on the stage a drop showing the Liberty bell fell. Mr. Hinton turned to me and exclaimed: 'There's your name.' 'Yes, Frank,' I replied, 'that's my name.' The next morning I received a letter from my wife in Philadelphia. I read something like this: 'Your son, Philip, Jr., took part in his first parade today. He was with the children who welcomed the liberty bell back from Chicago to Philadelphia.' You will remember the bell had been on exhibition at the fair. 'Now I know it's the name I want,' I exclaimed to myself, and it is to this combination of circumstances

that the 'Liberty Bell' march owes its name. A short time afterward it was announced that Sousa's band would produce Mr. Sousa's new march at the Trocadero, and I am pleased to say that the house was packed from cellar to garret. That's how the 'Liberty Bell' was born.

Last Is the Best.

"The 'High School Cadets' march was named for a number of high school boys, who paid me for the favor. The 'Manhattan Beach' was named in honor of Austin Corbin, proprietor of the resort, who was a friend of musicians in general and of Mr. Gilmore and myself in particular. The 'King Cotton' was written for the Atlanta exposition. The 'Directorate' was written upon the occasion of the St. Louis exposition, and was dedicated to the board of directors, from which was derived the name. 'El Capitan' is a part of the opera of the same name. I have told you about the 'Stars and Stripes.' 'The Bride Elect' march is a part of the opera of the same name, for which I wrote the libretto as well as the music. (Mr. Sousa generally refers to the 'Bride Elect' as 'the Bride'.) The 'Charlatan' march is a part of the opera of the same name. It is the latest of my marches. I have one running through my head now, but I cannot say when I will offer it to my publishers and to the public. Naturally, I think it will be the finest thing I ever have written. I always think the piece upon which I am working will be the best of all. My wife and my mother and my children all know me so well that they have a good deal of fun with me on this point. Sometimes I slap my hand on my knee, and exclaim: 'I have struck it this time sure. It is the best ever.' Then I hum it over to them, and while they will say it is 'pretty' or 'cute' or something like that, they will hardly ever admit it is better than lots of other things I have written. But I cannot see it that way myself.

Mr. Sousa smiled a broad smile when he was asked to tell about his first march. "I called it the 'Review' march," said he. "Happily for me and for the general public it never became at all popular, and the echoes of its strains have long ago died away. I suppose it is now so dearly

buried in oblivion that it could never reach it. It is time since I wrote it that I have preserved the manuscript. I do not the first thing I ever wrote was 15 years of age I can't remember. I have been a pianist since I was 11 years old. I played a fiddle."

Mr. Sousa Is a Gentleman.

Mr. Sousa expressed the opinion that it was remarkable that any piece could take hold on the public so lastingly popular as has been the case with certain compositions. "Washington Post" was the name of his piece, he is now entitled upon tremendous sales of his other marches. "Liberty Bell" has reached a million copies. Mr. Sousa's "El Capitan" will be his "Charlatan" march also. "The Charlatan," which was playing, was given its first performance August 27 of this year. On September 6 or 7 the march of the

was put on sale. In its first run on the market 37,250 copies were sold, according to the report to the author.

Speaking of the "Washington Post" march, Mr. Sousa said that its wonderful success was due to some extent to the fact that the two-step dance had just become popular, and the "Washington Post" was upon all over the country as music for the dance.

If John Philip Sousa is one of the great geniuses of the age, by his wonderful success as a composer he does not show it in the slightest. He is as fine a gentleman as you like to meet. There is absolutely no pretension about him, and none of the servile which is unpleasant and overbearing. He has not allowed his good fortune to warp his gentility and good nature, and it is not necessary to know him more than sixty seconds to realize that a different sort of fellow than one naturally and reasonably imagined as a "march king" with all kinds of "royal" might be. He is a delightful conversationalist, willing to talk about gunning, ball, tennis or shooting as quickly and enthusiastically as he would talk music. Sousa is a man of 44 years of age, an American, "born within the shadow of the national capitol," as he remarks with an evident pride. His mother was a man, and his father was born in the son of Portuguese parents. Mr. Sousa pronounces his name as it is written, "Sousa."

Dramatic and Musical.

METROPOLITAN.

When the members of Sousa's band rose in their places at the afternoon concert and struck up the martial strains of "The Star-Spangled Banner," every man, woman and child in the audience rose and remained standing until the number had been played, when there was as tumultuous applause for some minutes as has ever resounded in the Metropolitan theater.

Two exceptionally large audiences—including many representative St. Paul music lovers—greeted Sousa and his players, and were given a thoroughly interesting musical treat.

Though the programme for both afternoon and evening concerts embraced nine numbers, the genial bandmaster responded generously to the applause which greeted the efforts of his musicians, sometimes with double and triple encores.

Sousa has a great band, and his hearers attested their appreciation of the musicianly manner in which the selections on the card were given in no mistakable fashion. The famous leader won his way to the hearts of his auditors through sheer force of the musical ability and magnetic personality by which, with seemingly little effort, he developed such marvelous results.

A master of marches, through whose composition he has achieved such fame, he offered his audiences much of the higher order of music, so that the real music lover longed for more of it and less of the so-called "popular."

There were accomplished more refined and artistic effects than were formerly considered within the possibilities of a military band.

Particularly attractive are his marches and descriptive selections, and that reputation Strauss made by his waltzes has fairly come to Sousa through the medium of his marches, especially when played by his own men with an energy and precision too rarely heard. There were several decided novelties down on the card yesterday, not the least interesting of which was "In War-Time," from the "Indian Suite," by MacDowell. This was an original bit which found favor especially with those who have watched MacDowell's efforts to create music which shall be typical of America.

A more pretentious number was "The Night of Sabba," a scene from Boito's "Mefistofele," given with excellent effect. Developing from some delicately shaded passages, in which it is doubtful if a string orchestra could pour forth the nuances with more marked effect, the scene was a succession of glorious crescendos leading to a magnificent climax. Among the lighter portions of the programme were Sousa's march, "The Bride-Elect," and a quaint bit of melody by Sidney Smith called "Carrillon de Noel," which was underlined as a recent composition. The band numbers concluded with the always beautiful wedding music from "Lohengrin," splendidly given.

Several soloists interpolated numbers between the band selections and added not a little to the general enjoyment of the concert.

Miss Maude Davies, the soprano soloist, has a rich clear voice of the dramatic soprano quality, which she uses to the best advantage. Her voice is flexible and very musical, and she sings with rare expression and dainty finish. Added to this is a graceful personality. With band accompaniment she gave Luckstone's "Delight" and "When the Roses Bloom," by Arditi.

In response to a well deserved encore Miss Davies sang a pretty ballad entitled "May Morning."

The violiniste is Miss Dorothy Hoyle, who, though possessed of the true artistic instinct, may yet add with time and experience to her reputation.

Miss Hoyle has good technique, but her tone, while sweet and pure, lacks a little in strength. Her bowing of "Rondo Capriccioso," by Saint-Saens, was beautiful, and the number was enthusiastically received. She also gave the intricate number, "Souvenir de Haydn," by Leonard, and was obliged to respond to an encore.

The only band soloist was Arthur Pryor, who has been heard here before with this great organization, but whose playing has apparently lost none of its charm, judging from the applause it elicited. Mr. Pryor first gave a composition of his own called "Love Thoughts," and he was forced to repeat it in response to a vigorous hand-clapping.

In the evening Emil Kenecke, one of the band cornetists, gave some selections on his instrument, which poured forth, even in the louder passages, tones that were at once mellow and sweet. There was a slight variation in the band programme, and such numbers as the "William Tell" overture and Wagner's "Tannhauser," the latter with instrumentation by Sousa, were given.

One of the spirited marches from the leader's new opera, "Charlatan," was given in the evening with vim and spirit.

Both concerts were very successful, as well from a box-office as from a musical point of view.

THE RENOWNED SOUSA.

The "March King" Gives a Grand Concert at the Crescent.

One of the grandest musical concerts ever given in Fond du Lac was that which the famous Sousa and his own magnificent band gave at the Crescent this afternoon. The theatre was packed.

Mr. Sousa himself conducted the band. The vocal selections by Miss Maud Reese Davis, Mr. Pryor's trombone solo and Miss Dorothy Hoyle's violin playing were exceptionally fine and fully worthy of the applause with which they were received.

The program was as follows:

Overture—Tannhauser.....Wagner
(Instrumentation by Sousa.)
Trombone Solo—Love Thoughts (new).....Pryor
Mr. Arthur Pryor.
Idyl—Echos des Bastions (new).....Kling
Soprano Solo—When the Roses Bloom.....Arditi
Miss Maud Reese Davis.
Scene from "Parsifal"—Knights of the Holy Grail.....Wagner
Tone Picture—Whispering Leaves (new).....Von Blon
(a) Badinage (new).....Meyer-Helmund
(b) March—The Charlatan (new).....Sousa
Violin Solo—Souvenir de Haydn.....Leonard
Miss Dorothy Hoyle.
Overture—William Tell.....Rossini

That Sousa is a conductor of tremendous magnetism, as has been said of him, those who saw him this afternoon, are agreed. His feeling and control are alike admirable. He varies his program judiciously and interestingly with compositions of serious purpose but the distinguishing feature of the band's work is by all means popular music. And justly and admirably so. He has culled this music judiciously, has himself contributed to it many works of genuine distinction in their way, and always of spontaneous vigor and melodic freshness, and thereupon he directed his program with a tact, refinement and inspiring glow.

Sousa set for himself a standard not too high or too low; he has succeeded in elevating this standard beyond its average possibilities, and in giving the public programs which the old military band lover finds yet within his ken, while the musician need not feel ashamed to enjoy anything so efficiently and artistically performed.

The distinguished band master and his musicians travel in a special train of their own. This leaves at about 5:30 this evening for Oshkosh where a program will be rendered at the Grand to-night.

SOUSA, THE MAGNIFICENT.

Band Concert at Fuller Opera House Last Evening Was a Great Success.

A house, filled with the exception of the seats in the pit, too near the stage, greeted the band concert given at Fuller's last night by Sousa, the magnificent. The audience was apparently in a most appreciative mood, for its persistent encores forced the great band master to duplicate every number on his programme and even then was not satisfied.

From the striking "Tannhauser" overture by Wagner to the last number, which carried the hour close to 11 o'clock, the programme was a uniformly delightful one. The great feature of the concert was that it was a popular one, one that could be appreciated and enjoyed by the varied character of the audience present.

Sousa responded to a number of encores by rendering some of his own stirring marches which were applauded during their rendition. He touched a warm place in the hearts of the university students when he gave the "Hot Time" and the students could not suppress their famous football battle-cry when he struck the chorus. A remarkable incident of the evening was when after playing several strains of national patriotic pieces, the whole audience rose to their feet during the rendition of the "Star Spangled Banner."

The three solos of the programme; cornet solo, by Emil Kenecke, vocal solo by Miss Reese Davis, and violin solo by Miss Dorothy Hoyle, were all excellent. Miss Hoyle will be remembered as present with Sousa when he was here last March, and Madisonians will watch eagerly for her reappearance at his next annual visit here. Miss Hoyle's execution is unusually clever, and she succeeds in striking some of the most beautiful sounds of which the violin, the king of musical instruments, is capable.

SOUSA'S CONCERT.

Seldom has a more thoroughly pleased or more responsive audience gathered at the Grand than that which filled that edifice last evening. The great leader and his able assistants have every reason to felicitate themselves upon the reception tendered them. The audience applauded, before and after each number and during several. It has been said by critics it is Sousa's power in communicating his ideas to his men and commanding their reproduction in music that contributes so largely to his success in the concert field; again, that he is of the people and thoroughly understands and sympathizes with their musical tastes and their musical limitations, and that in making his programs Sousa always leavens the substantial musical selections with the lighter and dainty trifles that find most favor in the uneducated ear, yet, at the same time, never descending to anything vulgar. Those who attended the concert last evening will realize the force of the above and add that the "march king's" patience and good nature in responding to encores must also have something to do with it. The program was admirably selected and, it goes without saying, was superbly executed; and supplemented, as it was, by numerous engaging encores left nothing to be desired. Miss Davies, the vocal soloist, is sweet of voice and attractive in appearance. Miss Hoyle proved herself a thorough mistress of the violin. The audience rose and stood during the rendition of a patriotic hymn.

The Sousa Concert.

The concert by Sousa's band yesterday afternoon was a great musical treat for Appleton. While there were a good many seats vacant in the front of the house, the audience was nevertheless a good and enthusiastic one. The program was doubled with encores, the encores of band numbers being invariably responded to with pieces of Sousa's own composition, which have a wonderful swing and go to them and caused the audience to cheer involuntarily as the familiar strains broke out. The best number on the program was the first one, Wagner's overture to "Tannhauser." Any man who can restrain the delicious creeping in his epidermis during the swelling crescendo of the Pilgrims Chorus must be either a most approved Stoic or a codfish. The soloists were good. Miss Maud Reese Davis, the soprano, had a very clear and pretty voice, and Miss Dorothy Hoyle, the violinist, whose golden hair, perhaps in token of her youth, was hanging down her back, drew a rich, sweet tone from her instrument, and played with much intelligence, though some lack of strength, which may come with increasing years. Altogether the concert was a fine thing.

WAS A GREAT TREAT

The Concert By Sousa's Famous Band.

A LARGE AND FASHIONABLE AUDIENCE.

A Long and Varied Program of Delightful Melody—Mr. Sousa's Superb Soloists—Again Next Spring.

The concert given by the famous Sousa band at the Opera house Sunday evening drew out a large and fashionable audience, something which was naturally to be expected in a city with such strong musical inclinations as the people of Sheboygan possess. There was some disappointment because Mr. Sousa was himself unable to appear, the famous composer and conductor being under care of a physician at Green Bay. The concert was conducted by Arthur Pryor, a young musician who has been a member of the band since its organization, and it is doubtful if the entertainment was any less satisfactory than it would have been had Mr. Sousa been present. The management of the band stated that Mr. Sousa will give Sheboygan another date on his return from California next spring and make up for his not being able to appear Sunday night.

No one thinks of criticising the Sousa performances. It is presumed that the concerts are as nearly perfect as they can be; and they are. What delights most audiences is the spice of variety put into the programs. The tastes of the whole community are thus catered to and all attendants are delighted. Another appreciable feature is the liberality with which the band gives its encores. The program is thus carried to more than twice its given length. And these encores for the most part are Mr. Sousa's own popular compositions and they always awaken the liveliest enthusiasm.

MR. SOUSA'S SOLOISTS.

It will be agreed by all who were present that Mr. Sousa has been especially fortunate in the selection of his soloists. Miss Maud Reese Davies, the soprano, sprang instantly into favor. She has a voice of remarkable range and compass and it is as clear as the tintinnulation of a silver bell. The violinist, Miss Dorothy Hoyle, also scored another triumph. She is undoubtedly one of the best ever seen on the local stage and was not permitted to retire without a second appearance. The corset soloist, Emil Kenecke, delighted his hearers with the excellence of his playing, and it seemed as though they could not hear enough.

In short, the combination was such as to make the entertainment a thoroughly delightful one, and Mr. Sousa's promised visit next spring will be looked eagerly forward to in Sheboygan.

„Sousa und seine Kapelle“.

Aber ohne Sousa.

Trotz der für Sheboygan verhältnismäßig hohen Eintrittspreise war der Besuch des Sousa-Konzerts am Sonntag Abend im Opernhause ein recht guter. Obwohl es immer ein Genuß ist, eine aus solch tüchtigen Musikern zusammengesetzte Kapelle zu hören, mußte doch das Publikum am Sonntag auch einige Enttäuschungen erleben.

Als das Konzert eröffnet wurde, theilte eines der Mitglieder dem Publikum mit, daß Kapellmeister Sousa nicht erscheinen werde, da er sich eine heftige Erkältung zugezogen habe und sich in Green Bay unter Behandlung eines Arztes befinde. An seiner Stelle führte Herr Arthur Pryor den Dirigentenstab.

Die besten Nummern der Kapelle waren zweifellos die erste und die letzte des Programms, nämlich die Tannhäuser-Ouverture und die Wilhelm Tell-Ouverture. Bei den übrigen Nummern war die leichte Waare etwas allzustark vertreten und da die Kapelle sehr freigebig mit ihren Da Capo-Nummern war und bei diesen immer wieder rauschende Märsche und moderne Operetten-Melodien zum Besten gab, so bekam man von dieser Sorte Musik fast zu viel zu hören.

Die Solisten, Herr Kenecke, Cornet und Fräulein Maud Reese Davies, Sopran, machten ihre Sache ausgezeichnet und boten ihre Vorträge eine angenehme Abwechslung. Recht erfrischend und wohlthuend aber wirkte das Violin-Solo von Fräulein Dorothy Hoyle — doppelt wohlthuend, weil die vorhergehenden Orchesternummern nichts Besonderes geboten, vielmehr das Publikum ermüdet hatten. Fräulein Hoyle weiß ihrem Instrument, wenn auch keinen großen, so doch einen lieblichen, einnehmenden Ton zu entlocken und ihre Technik ist wirklich anerkanntenswerth. Ihre Nummer war eine der besten des Konzerts.

Die Thatfache, daß Sousa seine Kapelle nicht selbst leitete, mag etwas dazu beigetragen haben, ihr im gewissen Maße den Nimbus zu rauben, denn nach der Ankündigung von seiner Abwesenheit, war das Publikum schwerlich so empfänglich für die gebotenen musikalischen Genüsse, als wenn er selbst die Leitung übernommen hätte.

Sheboygan Democrat Nov 22-98

SOUSA DANGEROUSLY ILL.

Arthur Pryor Directed at the Concert This Afternoon.

Sousa's band was late in reaching town today, and the concert did not begin until nearly 3 o'clock. There was a big audience at the Germania opera house to hear them.

But the famous bandmaster did not direct in person. He has been ill for some time and had a relapse at Milwaukee last night, his condition now being considered dangerous. Arthur Pryor directed.

SOUSA'S BAND.

Entertained a Representative Audience With a Fine Concert.

John Phillip Sousa, the "March King," and his world famous band played a matinee concert yesterday afternoon at the Appleton opera house that was attended by the largest and most representative audience that the house has held in many years. Not only was Appleton well represented, but fully seventy-five from Neenah and Menasha were present.

It was undoubtedly the best band concert ever given in this city. The very presence of Sousa seemed to lend an inspiration to both the audience and the men under his baton. The superb rendition of overtures from "Tannhaeuser" and "William Tell" showed that every instrument was handled by an artist. While the audience evinced deep appreciation of master pieces on the program, it was when the encores were played that the greatest enthusiasm resulted. Sousa was very liberal with his responses and played the "Stars and Stripes Forever," "Bride Elect," "King Cotton," his new march, "The Charlatan," and a medley of patriotic airs.

Close to 500 people were in the house, the receipts amounting to \$350.

Green Bay Advocate Nov 19-98

SOUSA WAS ILL

Unable to Lead His Concert Last Evening.

John Phillip Sousa was taken sick soon after his arrival in Green Bay and was unable to lead his famous organization during the concert at Turner hall last night. It was something of a disappointment to the audience, who wanted to see the great composer and bandmaster, but his place was taken by Arthur Pryor. Mr. Sousa has a severe cold.

Of the concert itself it is only necessary to say that it was by Sousa's band. Every seat in Turner hall was occupied. Every number on the program was enjoyed and several of them twice. For the recalls national airs and Sousa's marches were played to the evident delight of the audience. At the close of the first part upon being recalled for the second time the band struck up "The Star Spangled Banner," the players standing. The audience rose like one person and remained standing until the piece was finished.

Manager Nevins is entitled to the thanks of Green Bay people for affording them a chance to hear this musical organization.

Sheboygan Journal Nov 21/98

Sousa Pleased His Audience.

Sousa's grand band with Sousa left out, pleased a big audience at the opera house Sunday night. There were nine numbers on the program, but Arthur Pryor, Mr. Sousa's substitute director, made it nineteen. Miss Maud Reese Davies, the soprano, and Miss Hoyle, the violinist, were pleasing additions to the well rendered program.

POPULAR AS EVER.

Sousa and His Band Greeted By a Large Audience.

The ever popular Sousa's band gave a matinee programme at Germania opera house this afternoon and the brilliant musician was greeted by a large and enthusiastic audience, and he was given a personal ovation that must have been very gratifying to the "march king." This famous band is made up of even better musicians than on its previous visits, and the music rendered included both classic and popular airs. Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, are the supporting artists. Their work is above criticism and adds greatly to the program, which was as follows:

PROGRAMME.

Overture, Tannhauser.....Wagner
(Instrumentation by Sousa.)
Trombone solo, Love Thoughts (new).....Pryor
Mr. Arthur Pryor.
Idyl, Echoes des Bastions (new).....Kling
Soprano solo, When the Roses Bloom.....Arditi
Miss Maude Reese Davies.
Scene from Parsifal—Knights of the Holy
Grail.....Wagner
Tone picture, Whispering Leaves (new)
.....VonBlon
(a) Badinage (new).....Meyer-Helmund
(b) March, The Charlatan (new).....Sousa
Violin solo, Souvenir de Haydn.....Leonard
Miss Dorothy Hoyle.
Overture, William Tell.....Rossini

Every number on the program was encored and in each case there was a gracious response.

The band goes from here to Rockford, where they give an evening performance.

Many people from the surrounding towns attended the matinee this afternoon.

An analysis of applause at the theaters would often be interesting, even though it would not always be satisfying. Monday afternoon a member of the Sousa band stepped forward and announced that Mr. Sousa was so ill that he could not continue the concert, and that another would take up the baton laid down by the leader. The audience applauded. A number of questions arise. Were the people glad to hear that Mr. Sousa was sick, so glad that they clapped their hands? Probably not, but what occasion was there for applause? Was it to signify pleasure that the temporary retirement of Mr. Sousa would not stop the continuance of the concert? Or was it approval of the manner in which the announcement was made? Hardly, because the speaker was not entirely fluent. Would it not have been time to show approval of the substitute leader after he had shown what he could do? Or had the audience simply gotten so in the way of applauding that it did so regardless?

Few, perhaps, of those who attend concerts or theatrical performances ever stop to think that while they are being entertained, the artists whose finished work is to them a source of delight and who, while on the stage, appear to be perfectly at ease, may be very uncomfortable and exposing themselves to sickness. This thought suggested itself to the mind of the writer on Monday afternoon, after the concert by Sousa's band, while conversing with one of the clarinetists of that famous musical organization. After speaking of the indisposition of Mr. Sousa, who for several days prior to his brief appearance on the stage at the Davidson had been unable to appear and direct his men, the musician continued: "We are all more or less sick. It is next to impossible to keep well. Just now I have a cold in my head and a pain in my back. The draught on the stage, even when the doors and windows are closed (and sometimes they are not, even though the stage hands say they are), is so strong that every new concert means to us a fresh cold. I usually wrap a newspaper around my body, under my outer garments, but today I neglected to do so. Why, the last thing I do before retiring

at night is to take a dose of quinine to counteract the effects of cold. You will readily understand that a man cannot continue this practice with safety for any length of time." The stage is a dangerous place. Small wonder, then, that so many of our best musical and dramatic artists, while following their profession, contract disease from which they seldom fully recover, the victims, in many cases, going to an early death.

One of the enjoyable things about a Sousa band concert is the cordial behavior of the audience towards the leader. Listeners to Sousa's music are always enthusiastic and enthusiasm is catching. Yesterday afternoon at the Davidson theater the band played before just the right kind of an audience and during the part of the concert when he was present the bandmaster evidently enjoyed himself, though he was ill. As soon as enough notes of encores like "The Stars and Stripes Forever" or the "El Capitan" march were played so that the selections could be distinguished the audience would burst out in applause. Sousa has added some new tricks to his repertory and during the playing of the "El Capitan" number extended his left arm horizontally to its full length and held it there for some time. A good deal of the fun of one of these concerts is in observing the black-bearded leader and there was naturally a falling off of interest, when sickness compelled the popular Sousa to retire to his apartments in the Pfister hotel. Upon the retirement of Mr. Sousa, Arthur Pryor, the trombone soloist of the band, took up the conductor's baton and brought the concert to a successful conclusion. Sousa now wears a jeweled American flag on his coat—the stars and stripes forever.

Sousa's celebrated band gave an excellent concert at the Davidson yesterday afternoon, although the great bandmaster, still ill, was obliged to retire after the third number, resigning the baton to Mr. Pryor, his solo trombone player, who finished the concert very creditably. The work of the soloists, Miss Davies, the soprano, and Miss Hoyle, the violinist, was much appreciated, and the large audience was enthusiastic throughout. Sousa will not visit Milwaukee again for two years.

WAS A TREAT TO ALL

SOUSA'S BAND PLEASES WITHOUT THE GREAT CONDUCTOR.

March King Detained by Illness at Milwaukee—Large and Appreciative Audience Hears a Well Rendered Program—Liberal with Encores.

In spite of the inclement weather a full house was present at the opera house last evening to listen to the only Sousa and his band. A great disappointment was in store for them, Sousa was not there owing to serious illness and his place was filled by Mr. Arthur Pryor in a very creditable although not entirely satisfactory manner as the ensemble work at times showed the lack of the accustomed and more efficient leadership of the March King. It was a difficult position to put Mr. Pryor, that of filling Sousa's shoes and to the young man is due much credit for his efforts.

It was a typical Sousa audience. They came in the happiest moods, were profuse in their applause and magnanimously overlooked the occasional slips in the minor details.

The program, however, was somewhat of a disappointment in comparison to some of the other programs he has given us. His one new march, the Charlatan, although perhaps of more musical worth than some of his more popular compositions has not, or at least was not given with the usual spirit and vigor of his former compositions. There were two Wagnerian selections on the program, an overture from Tannhauser and a scene from Parsifal, The Knights of the Holy Grail. The latter was greatly enjoyed as a composition but was not suitable for band work. The thing perhaps the most enjoyed was a composition of Meyer-Helmund which was announced as new. It was aptly described as Badinage and was very unique and amusing.

The band was as liberal with their encores as was the audience with their applause and the result was a long drawn-out program. Their encore numbers were of a popular character and were enthusiastically received. On the recall after the first number they gave the Stars and Stripes and were forced to again respond, giving the well known Turkish Patrol. After the third number the beautiful intermezzo from Cavalleria Rusticana was given. After the second dish of Wagner, the band responded with the Red, White and Blue and on repeated calls rose to their feet and gave the Star Spangled Banner the entire audience coming to their feet. It is the first time in years that a Rockford audience has done such a thing. Their closing number, the well known overture from William Tell, was greatly enjoyed and the curtain fell before a well satisfied audience. There was only one cause for regret, Sousa's inability to be present.

Mr. Emil Kenecke gave a cornet solo called Souvenir de Mexico displaying a very beautiful trill. His pianissimo work was also praiseworthy but the composition itself had no apparent musical worth being at its best a mere vehicle for technical display.

Miss Maude Reese Daviess gave a very charming solo, When the Roses Bloom, by Arditi. Her voice is very clear and sweet and of good range although rather light for concert work. In response she gave Denza's May Morning.

Miss Dorothy Hoyle, violinist, gave an aria from Haydn containing the air of a well known hymn. Miss Hoyle has gained notably in technique since her appearance here last year but the greatest gain is noticeable in the acquisition of a pure beautiful tone. In response to a recall she gave a selection from Muzain, the Burgomeister.

The numerous encores made the hour late before the last number had been given and the audience was somewhat tired but their enthusiasm did not abate and the last number was received like the first with generous applause.

Mr. Arthur Pryor gave by request a trombone solo, a beautiful rendition of the Banks of the Wabash Far Away. He has no superior in this country as a trombone soloist. He would not respond to the call of the audience but the band gave El Capitan.

MARCH KING WAS MISSED

SOUSA UNABLE TO BE HERE
LAST EVENING ON AC-
COUNT OF ILLNESS.

Taken Sick in Milwaukee Monday.

Arthur Pryor Led the Band.

Large Audience, Good Pro-
gram, Fine Concert.

"Hamlet," with Hamlet left out, would not seem much more of a misfit than a concert by Sousa's band with the "March King" absent. But such was the case at the opera house last night. The curtain went up and a member of the band stepped forward and told the large and representative audience gathered that he regretted very much the inability of Mr. Sousa to be present; that Monday afternoon while filling a matinee engagement at Milwaukee their leader was suddenly taken ill and was obliged to retire after the second number; that they left him in the Wisconsin city a very sick man. He further announced that Mr. Arthur Pryor, the famous trombone soloist of the band, would officiate as director. The audience were unmistakably disappointed, though they applauded vigorously after the speaker finished his "spiel," and Mr. Pryor stepped forward, bowed, and assumed the baton. Whether they did this out of sympathy for Mr. Sousa or as a glad hand salute to Mr. Pryor, only those who know. They might have felt in an engineered the applause outburst enthusiastic mood and applauded on general principles. Anyway, they applauded and—the band played on.

Mr. Arthur Pryor may be a jolly good director. He undoubtedly is, but he lacks the dash, the fire and the magic swing of the great leader. Then he hasn't the magnetic stage presence of Sousa or that mysterious power of enthusing his listeners by the subtleness of his wonderful personality. This is half of the concert. There is but one John Philip Sousa.

He wasn't there last night and yet, we daresay, there is not one who was present last evening who will deny that the concert was highly enjoyable from a musical standpoint, for Sousa's band has reached that state of perfection in its work that it scarcely needs a leader—a case of "press the button" and the clockwork moves.

The program was a popular one and never dragged for the space of a moment. The Sousa marches (encores) and the favorite melodies of the day delighted the audience and, figuratively speaking, were cheered to the echo. Sousa's latest march, "The Charlatan," was rendered and the least that can be said of it is that it is fully up to the standard of his other famous marches. It is full of vim and melody and color.

The arrangement of "A Hot Time in the Old Town Tonight," given as an encore to the seventh number, was a clever arrangement of that warrior's battlesong, and was just about the hottest thing ever heard in this man's town.

The two Wagnerian selections—the overture from "Tannhauser" and "The Knights of the Holy Grail," from "Parsifal"—were artistically and masterfully played and evidently enjoyed to the limit by the audience. After the demonstrations that followed these selections it can not be said that Rockford music lovers do not appreciate productions of the Wagner school.

At the request of numerous of his admirers in this city Mr. Pryor generously consented to give his famous trombone solo, "On the Banks of the Wabash." The manifestations of approbation that greeted his playing were vociferous and genuine in their earnestness.

Charming Maude Reece Davies, the soprano soloist of the company, won fresh laurels by her work last night. She has a sweet, sympathetic voice, of clear tone and flexible quality, especially prominent in the higher register where her attacks and shading of tones showed artistic finish in a high degree. She sang two selections, "When the Roses Bloom" and an encore, which thoroughly captivated her hearers. Miss Davies is withal a dainty, lovable person and Rockford will ever be glad to welcome this nightingale of song.

A slip of a girl who looked not over "sweet sixteen," in a red and black gown, her dark hair in a single braid, and with an air of maidenly simplicity clinging to her. That is Dorothy Hoyle, the violinist. She plays with much expression, her technique is well nigh faultless and under her magic touch the king of instruments is made to produce music that is soulful and sweet, and best of all, deliciously palatable.

One of the finest band numbers of the evening—on the program as "new" but which was heard when Sousa was

was here last spring—was Meyer-Helmund's "Badinage."

Some of the prominent encore numbers were "Stars and Stripes," "Georgia Camp Meeting," "Cavaleria Rusticana," "Patriotic Medley" and "El Capitan."

When the band played "The Star Spangled Banner" the audience arose in a body, but there was no cheering. They remained standing until the glorious air was finished.

Sousa, of course, was sadly missed—the large audience would have given him a splendid ovation—but Mr. Pryor made an excellent leader and on the whole the concert was a fine success.

Parkville

Sentinel star 29/98

SOUSA'S MANAGER

Had a Stormy Time at Chillicothe.

Sousa's band was booked for a concert at the Masonic Opera House, Chillicothe, on Monday evening and the advance sale amounted to about \$400.

When manager Robinson of the Masonic learned that Sousa, himself, was not with the organization, he shut up the house, refunded the money for the advance sale and would not allow the organization to play in the house. The manager of the band claimed that Sousa was ill at Indianapolis and that the director in charge was a competent man.

He consulted a lawyer and both sides threaten to sue each other for damages. The manager of the band afterwards made arrangements and gave a free concert lasting about an hour.

*Columbus O.
Pres. Post*

Sousa's great band tonight a packed house at the Great Southern last night. Owing to illness Mr. Sousa was unable to assume the direction and the baton was wielded by Mr. Arthur Pryor, the famous trombone performer. The program ran all the way from "Tannhauser" and "Parsifal" to "A Hot Time in the Old Town Tonight" and "Give Me Your Eye." The "Star Spangled Banner" was one of the encores and the audience remained standing during the rendition of the national air.

SOUSA WAS NOT HERE.

March King Is Ill and the Audience Missed Him.

MUCH PRAISE FOR CONCERT.

Band Responds to Many Encores.
Some Notes of Interest Among
the Local Musicians—The
Persian Garden.

A severe disappointment was in store for those who went to the opera house last evening to hear the concert by Sousa's band. The distinguished leader of the organization is seriously ill, and for several days has been unable to lead the band at its concerts. His place was taken by Mr. Arthur Pryor, who has been associated with Sousa since the organization of the band. This young man, though a clever musician, could not in any respect fill the place of the march king, and the difference was painfully noticeable throughout the concert.

The opera house was crowded and the people were in an enthusiastic mood. They came to be entertained and were willing to reward their entertainers with liberal applause. In fact it was an ideal Sousa audience and vigorous applause was rampant. Every number was cordially received, but the opening chords of any Sousa march called for an outburst that rose above the noise of the brass. Every number was encored once and several were followed by a larger number of demands for more.

Sousa's band caters to the popular fancy in the matter of encores and in consequence the program was strung to more than double its length. In fact there were so many extras that they became tiresome. This might have been remedied had there been a rearrangement of the program. Two Wagner numbers are too many for a popular band concert. The sooner Sousa leaves these out the better the public will be pleased. Musicians do not care to hear the overture to Tannhauser or a selection from Parsifal murdered by a band, and it is certain the rest of the people would be infinitely relieved if they didn't have to listen to that sort of thing.

The most interesting thing of the evening was the Meyer-Helmund "Badinage," which was announced as new. It certainly struck popular fancy better than Sousa's new march, "The Charlatan." In fact the more one hears of Mr. Sousa's new marches, the more he wishes he could hear the old ones instead. There is none of that life and snap so characteristic of the earlier marches. This may be due somewhat in the present instance to the fact that the band was under the baton of a conductor with whom it is not familiar.

Emil Kenecke gave a delightful cornet solo. He exhibited at considerable length a most admirable trill. One which is good not only from a technical, but from a purely musical standpoint as well.

There is not a better trombonist in the country than Arthur Pryor and he played by request "On the Banks of the Wabash" charmingly.

The assisting artists were the same who appeared with the band in this city last year. Miss Maud Reece Davis, soprano, has a remarkably clear, sweet voice. It is flexible and of a high quality, so that her florid work is of much interest. In vocal ornaments she excels and much of her work was exquisite. Miss Hoyle, the violinist, who, by the way, has changed her name from Jennie to Dorothy since she was here last, has gained notably. Technically she has made commendable advance, but it is in the quality of her tone that improvement is most manifest. She is a very capable young artist, and her future should be brilliant. Indeed Miss Hoyle is a charming little girl. One's curiosity, however, cannot but lead him to wonder how she would look if she would wear her hair in a more tasteful style and appear in a becoming gown.

Certain it is that the concert was a treat for the thousand people who paid their way into the opera house, but all will heartily join in the hope that Mr. Sousa may be enjoying the best of health when his players come again.

A BRILLIANT ENTERTAINMENT

The Concert Given Last Night by the
Famous Sousa's Band.

The audience that assembled in Tomlinson hall last night regretted to hear of the illness of Mr. Sousa, not because of the disappointment that would naturally follow to find some one else conducting his famous band, although that was quite acute, but from the fact that the gifted and popular maestro was lying sick in the city, forbidden by the physician to leave his hotel last night. Mr. Sousa has become endeared to our people from his frequent visits to Indianapolis, and the sympathy was general.

Mr. Arthur Pryor succeeded to the baton, and it is unnecessary to state that it was wielded in an artistic and successful manner and with entire acceptability to the large audience. It is needless to describe in detail the various numbers of the program. The overture from "Tannhauser" was given with fine effect, followed by an almost fierce burst of applause, demanding an encore. This was promptly responded to by a brilliant rendering of "King Cotton." Following the "Knights of the Holy Grail," and in response to a similar outburst on the part of the audience, Sousa's familiar medley of national airs was given. Nearly every one present stood up amid much cheering. The new march entitled "Battery A," dedicated to the Twenty-seventh Indiana light artillery, received a most flattering reception and, although composed by an Indianapolis citizen—Mr. Bert Short—the music had much of that inspiring swing and melody that characterizes Mr. Sousa's compositions.

A pleasant feature of the evening's entertainment was the delightful singing of Miss Maud Reese Davies. Her first number, "When the Roses Bloom," created such a decided impression upon the audience that in response she graciously and promptly rendered a dainty and sentimental song entitled "The May Day." Her voice is one of those, not very numerous, sopranos that preserves its purity and strength not only in its very highest notes, but also in the lowest. It reached every nook and corner of the extensive building, and the applause which followed both efforts was genuine and spontaneous. Another pleasing episode was a violin solo entitled "Souvenir de Hayden," by Miss Dorothy Hoyle, a young and accomplished aspirant for the honors of the concert-room. Her execution showed much familiarity with the popular instrument and careful and painstaking labor. She graciously responded to the encore demand. The audience was large and representative, giving many and frequent evidence of satisfaction during the evening.

SOUSA BAND CONCERT.

A Packed House Greeted the Peerless
Organization.

Charles B. Hanford, "An Awful Night"
and "Flynn's Big Sensation"
Tonight's Bills.

Sousa's great band, minus the services of the incomparable conductor, played its annual engagement at the Great Southern last night to an audience that packed the theater from top to bottom. On account of the illness of Sousa, the baton was wielded by Arthur Pryor, the trombone soloist, and filled the task quite cleverly, although there was a visible disappointment at the absence of the "March King."

The numbers on the program and from encores ran the whole gamut from Tannhauser and Parsifal to "A Hot Time in the Old Town Tonight," and "Give Me Your Eye," and everybody was delighted. One of the encores was "The Star Spangled Banner," and when the band arose to render it the great audience, led by Charles B. Hanford, the tragedian, who sat in the right box, followed the example set by the players and stood during the rendition of the stirring melody. Cheers that fairly shook the building came on the heels of the last strain.

It is unnecessary to speak of the playing of the Sousa band. It is one of the finest organizations in the country, and that covers the ground. The large audiences that greet it in Columbus testify its popularity here. The soloists, Misses Maude Reese Davies and Dorothy Hoyle, were received with marks of the highest appreciation, and were encored again and again.

SOUSA DID NOT APPEAR

BUT THE BAND UNDER ARTHUR PRYOR
MADE ITS USUAL HIT.

The Great March King Laid Up at the
Bates House—New Vaudeville
Combine in the West.

When Sousa's band was seated on the platform at Tomlinson Hall last night and the large audience was ready to give Sousa himself an ovation, it was announced that the great leader and march king, the spectacular head of the show, was ill in his apartments at the Bates House. The audience was disappointed, naturally, and was in no mood to pass a vote of thanks to Dr. Henry Jameson, whose certificate forbidding Mr. Sousa to leave his room was read from the stage. It was further stated that last Monday Mr. Sousa contracted a severe cold at Milwaukee and had been unable to shake it off. In a few days, it was expected, he would be able to be at his work again. Arthur Pryor, the well-known young musician, with his coat front decorated with medals, was introduced as Sousa's understudy, and the audience graciously welcomed the aspiring impersonator.

The overture of "Tannhauser," with instrumentation by Sousa, was first played. Emil Kenecke followed with a cornet solo, "Souvenir de Mexico" (Hoch), accompanied by the band. His tones were bold and clear or whispered in trills in the upper realm of sound, as the theme demanded, and his hundreds of hearers delightedly called him back. He then played that sweet and tuneful song of Walter Ford—"I Love You in the Same Old Way." After playing "Echoes des Bastions," programmed as a new composition by Kling, the band paid Mr. Bert Short, a young composer of this city, the compliment of playing his "Battery A March," which is dedicated to the Twenty-seventh Indiana Battery. Though the piece itself and its rendition deserved the loud applause that was given it, the name and its significance warmed the hearts of the audience and its patriotic spirit might have swelled the heart even of the man who did not vote "on principle" if he had heard it.

What band can play the Sousa marches as his own band can? What band can equal the martial crash of brasses and drums of the band gathered together and trained by the composer himself. Last night "The Stars and Stripes Forever," "El Capitan" and "The Charleston" were played and the climax of their effect was felt when the band branching off into "The Star Spangled Banner" rose to its feet and carried with it the audience, in a salute to the flag. The band's programme was rounded out with "Knights of the Holy Grail," from "Parsifal," "Badinage," by Myer-Helmund, "Whispering Leaves," by Von Blon, and the overture of "William Tell." The concert was a triumph for the band and, when the audience demanded more and more, "Georgie Camp Meeting" and "A Hot Time in the Old Town Tonight" were played, and new opportunities for instrumentation were revealed in those overworked melodies. The vision of colored couples prancing smilingly down-stage might easily have been conjured up. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, were featured as soloists. Miss Davies sang Ardit's "When the Roses Bloom," and Miss Hoyle played "Souvenir de Hayden," by Leonard. The tones of the voice and the instrument were expressive and clear, and the audience, pleased with the young women, called them both back to further entertain it.

SOUSA'S CONCERT WAS FREE

Over in Chillicothe, Because
Sousa was Not There.

Opera House Manager Refused to Allow
Concert to Proceed Without Sousa—
A Firm Stand.

Over in Chillicothe yesterday afternoon Sousa's band gave a free concert—all because Sousa is not traveling with his famous band.

Manager Robinson, of the Chillicothe theatre, when he found out that Sousa was not with his band, refused flat-footedly to allow his patrons to pay a great big price to hear Hamlet with Hamlet left out, so a great wrangle followed between the business manager of the band and Manager Robinson which resulted in a compromise. That compromise was a rich treat for the Chillicothe public. The manager of the Opera house furnished the theater free of charge, and the famous band gave a free concert of an hour's duration.

The Chillicothe Gazette speaking of the affair says:

"For the first time in the history of Sousa and his famous band, a free concert was given by that organization at the Masonic this afternoon. Free, absolutely free, with a cordial invitation extended to everybody. And thereby hangs a tale.

"Fully four hundred people had gathered at the Masonic, and were sadly disappointed to learn that the concert would not materialize, and yet no one censured Manager Robinson, for his refusal to allow the band to appear without its renowned leader, John Philip Sousa. In other words, Manager Robinson knew that a production, as it were, of Hamlet, with Hamlet left out, would be far more disappointing than no concert under the existing arrangements.

"Then the business manager of the band, upon learning that a number of visitors from other cities had come to hear the concert, announced that the concert would be given without cost, and further agreed to waive all claims to damages provided Manager Robinson would allow him the free use of the house. This was agreed to at once, and as the Gazette goes to press a large assemblage is listening to and applauding the sweetest volume of harmony that was ever heard in the Masonic.

"The members of the band say that Sousa has not been with them for ten days, and that they have given eminent satisfaction without him, noticeably at Columbus, where they played last evening. Several traveling men, however, say that the reception of the band in Columbus was not cordial because Sousa was absent, and the papers which commend the work of the organization say that there was visible disappointment in the audience at Sousa's absence.

"Another traveling man just in from Chicago informed the Gazette that Sousa was detained at Chicago by reason of a law suit there, and that the band was filling in a lot of one night stands and working its way to New York, where he will join it.

"Manager Robinson informed the manager of the band that he should have notified him of Sousa's 'illness,' and he would have declared the date 'off' before the band arrived, and thus saved a lot of trouble.

"He stated that this sailing under false colors had been going on long enough, different organizations gulling the people, and that it was time a stop was put to it, and it might as well commence in Chillicothe as any place else. He was willing to and did grant free use of the opera house to the company to give a free performance."

It is a great thing for a young man to be commissioned to stand in the shoes of John Philip Sousa, and Mr. Arthur Pryor, who wielded the baton at the Great Southern theater last evening, no doubt accounts himself most fortunate. Mr. Sousa is a man who possesses in the highest degree the faculty of pleasing the people, and when he was taken sick he knew just the man who could conduct his great band. Mr. Pryor has been with the band since its organization, and the audience liked him the moment he stepped upon the stage. He is a graceful, handsome young fellow and won his audience completely. His manner is wonderfully like Sousa's, and inasmuch as satisfactory testimony was offered why Sousa could not be present, Mr. Pryor proved most acceptable.

SOUSA'S BAND IS PLAYING

Magnificent Concert in Progress
At Auditorium.

The Incomparable Leader Prevented by
Sickness From Appearing.—A

Sousa's great band is giving a magnificent concert this afternoon at the Auditorium, to a splendid, large and representative audience. The band arrived at 1:30 by special train from Portsmouth, O. It was noised around this morning that Sousa, the incomparable leader, was not with the band.

This is true.

He is sick at the Bates House, Indianapolis and is unable to travel.

This afternoon just before the concert began, one of the members of the band announced from the stage that Sousa is very sick, and of course would not appear. He farther announced at the request of Manager Kemery, that any person desiring could get their money refunded if they felt so disposed. Mr. Kemery thought such an offer only just to Parkersburg people all of whom wanted and expected to see the great march king, as well as hear his band.

This fair offer was applauded but not a single person took advantage of it. They were disappointed, of course, and sorry not to see Sousa, but they knew that the concert would be equally as fine under the direction of his assistant Mr. George Pryor, the celebrated trombonist.

Frank Christianer, the business manager of the organization, assured a State Journal reporter that Mr. Sousa took sick with fever at Green Bay, Wisconsin, on Nov. 17, and has been sick ever since. He regretted the occurrence greatly and promised to return with Sousa's band and Sousa later on this season.

The band will leave for Marietta immediately after the concert.

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OFFERED TO REFUND THE MONEY

Manager Kemery Subjected to Unjust
Criticism,

A local morning paper has taken occasion in a column article to unjustly criticize Manager Kemery for not announcing through the newspapers that Sousa was too ill to be with his band and would not appear here at the concert.

Mr. Kemery states that he did not know that Sousa was ill and would not be here personally, until 9 o'clock Tuesday morning, too late to use it in any of the newspapers.

At Manager Kemery's solicitation the manager of the band, after the audience had all assembled, had it announced from the stage that Sousa was not present but was detained away on account of illness. An affidavit to that effect from the attending physician and telegrams were read. It was then announced that all those who desired to have their money refunded could do so, but not one person in the audience left the hall. They remained and heard Sousa's band.

The same announcement was made at Marietta and not one of the audience left.

The same paper charged that Kemery knew that Sousa would not be here. He informs us that if anyone will furnish proof of that fact he will donate \$50 to any charitable organization in the city.

THE SOUSA BAND CONCERT.

It was Thoroughly Enjoyed by a Big
Crowd.

The Sousa band concert at the Auditorium Tuesday afternoon attracted a very large audience, and had it occurred in the evening standing room would have been at a premium.

It is doubtful if Sousa had been present whether the music would have been enjoyed to any greater extent than it was without him. The director in charge was a competent and skillful musician. It is a great band organization and does not rely on its name to attract crowds. The members are all thorough musicians and the soloists are artists of recognized ability.

The program rendered was a popular one and the audience was enthusiastic. When the director announced that the band would play Prof. Arnold's composition, Blennerhassett March and that the composer would swing the baton there was warm applause.

Mr. Arnold took his position in the director's box and, although this was the first time the band had seen the music they gave it a splendid interpretation and it was given an enthusiastic reception by the audience, so much that it had to be repeated.

SOUSA'S SUPERB CONCERT

In Which Mr. J. S. Arnold is
Signally Honored—A
Great Treat.

A more delightful concert was never heard in Parkersburg than that given yesterday afternoon at the Auditorium by Sousa's band.

As announced in yesterday's State Journal, the audience was deprived of the pleasure of seeing Sousa, who is detained in Indianapolis on account of sickness. But that disappointment was soon forgotten when his great band began playing, under the direction of Mr. Arthur Pryor.

In spite of the wretched weather, an audience, which has probably never been excelled in size and brilliancy at a matinee performance in Parkersburg, filled the theatre. How well our people were repaid for braving the elements can be attested by the spirited and enthusiastic applause that followed each number. It is quite unnecessary to go into detail. The concert was simply superb from start to finish. Such playing by such a large band was a revelation to many of our people. The Tannhauser overture was the gem of the instrumental numbers. It is admirably suited to such a band. Each number was warmly encored and the director promptly responded each time with one of Sousa's soul-stirring and famous marches. To hear a Sousa march played by Sousa's band is the real thing. The soloists were capable and were well received.

Overture—"Tannhauser"Wagner
(Instrumentation by Sousa.)
Cornet Solo—"Souvenir de Mexico" Hoch
Mr. Emil Kenecke.
Idyl—"Echos des Bastions" (new). Kling
Soprano Solo—"When the Roses Bloom"
.....Arditi
Miss Maud Reese Davies.
Scene from "Parsifal"—"Knights of the
Holy Grail"Wagner
Tone Picture—"Whispering Leaves"
(New)Von Blon
(a) "Badinage" (new)Meyer-Helmund
(b) March—"The Charlatan" (new) Sousa
Violin Solo—"Souvenirs de Heyden"
.....Leonard
Miss Dorothy Hoyle.
Overture—"William Tell"Rossini

A DESERVED COMPLIMENT.

After the fifth number was played, Mr. Pryor announced that by special request the band would play "The Blennerhassett March," a piece composed by Mr. J. C. Arnold, and that Mr. Arnold would direct. Mr. Arnold was greeted with applause. He stepped on the platform, raised his baton, and the band played. Despite the fact that the band had never before played the march, they rendered it in a masterly style. It is a beautiful and majestic composition, with several exquisite movements. The audience showed the utmost enthusiasm when it was finished, and Mr. Arnold was forced to direct the band a second time. It was a pretty and deserved compliment, which Parkersburg people were pleased to bestow on this talented and modest musician. The members of the band also applauded Mr. Arnold. That is an unusual compliment.

We sincerely hope that Manager Kem-

ery will be able to bring Sousa and his incomparable band here again. Such musical treats are well worth hearing.

SOUSA WAS NOT HERE.

But the Band Concert Was
Nevertheless Enjoyed.

The large audience at the Academy of Music, last night, to hear Sousa's Band play, was much surprised when Mgr. Christiano, manager, stepped in front of the stage and announced that Sousa was in Indianapolis sick and that Mr. Arthur Pryor, trombonist, who has been with the band since its organization, would be the director for the evening. Mgr. Christiano read a telegram from Sousa's physician stating that he was unable to leave his room. He then announced that any person desiring could get their money refunded if they felt so disposed. This fair offer was applauded but not a single person took advantage of it. They were disappointed, of course, and sorry not to see Sousa, but they knew that the concert would be equally as fine under the direction of the celebrated trombonist. Sousa has been sick for thirteen days, having been stricken with fever at Green Bay, Wisconsin, on November 17.

The concert was all that music lovers could desire. It was distinctively Sousaian, with all the outburst and dash of that distinguished composer.

The encores generally brought a Sousa march although at one time "At a Georgia Camp Meeting" and another "A Hot Time in the Old Town" with variations, were given.

The soloists were Emil Kenecke, cornetist, Miss Maud Reese Davis, soprano, who sang "When the Roses Bloom," and Miss Dorothy Hoyle, violinist. These artists gave an individuality to the programme, and because of their splendid efforts it will always be more vividly remembered.

The overtures, "Tannhauser" and "William Tell" were as the low murmur of the gentle brook and then again as the clash of the mighty ocean wave.

At Chillicothe, Ohio, Monday afternoon, the band gave a free concert. The manager of the theatre refused to allow the concert to be given on account of the absence of Sousa, so a great wrangle followed between the business manager of the band and the manager of the theatre which resulted in a compromise. That compromise was a rich treat for the Chillicothe public. The manager of the opera house furnished the theatre free of charge, and the famous band gave a free concert of an hour's duration.

THE NEWS.

W. T. HEATON,Editor
C. D. HEATON,Business Manager

TEN CENTS PER WEEK.

THE ONLY MORNING DAILY

WEDNESDAY, NOV. 30.

SOUSA?

It was Sousa without the Sousa. In fact, there wasn't any Sousa about it.

SOUSA Concert! The Parkersburg Citizens Band could give a better one with their eyes shut.

THERE are different ways of gulling people, and the Auditorium way is one. But if the people can stand it we don't see that there is any kick coming from the Auditorium folks.

PARKERSBURG people have certainly been good to the Auditorium owners, and it is due the people to demand and receive some protection from hum, fly-by-night shows. But people don't always get what is due them.

Philadelphia
Press

Dec 3-1898

Philadelphia
Times. Dec 3-98

SOUSA AND HIS BAND

The First of the Three Concerts Announced at the Academy.

The Academy of Music was well filled in all directions last night on the occasion of the first of the three current Sousa concerts. The famous bandmaster himself left the stand and baton after the opening selection, the "Tannhauser Overture," the succeeding numbers being directed by a young leader, who acquitted himself with more than credit, conducting them with admirable precision and spirit. The house was of the enthusiastic temper usual at these evening performances, applauding everything with a generous approval that had the effect of an abundance of encores. With the Sousa marches had been placed, their turn being taken by other light compositions, which were not so well known.

There were quite a number of new pieces on the programme, "Echos des Bastions," "Whispering Leaves," "Souvenir de Mexico," "The Charlatan March," being the most notable. Although varied in character, the programme offered fine opportunities for musical and artistic execution, they were all of a popular order that made them of importance a foregone conclusion. "The Charlatan March" received special recognition in the first place because of its being exceptionally finely done, and then again, its thoroughly Sousa features, these constantly suggesting even more so than in any of its familiar predecessors the family likeness.

The soloists of the evening were Miss Maud Davis, a soprano of good style and sweet voice, who sang "When the Roses Bloom," by Arditi, very prettily, and Miss Dorothy Hoyle, who played a violin solo, "Souvenir de Haydn," with beautiful expression and a purity of tone that only lacked volume to make it exceptional. Mr. Emil Kenecke showed his power over the cornet in a warmly received solo. Rossini's "William Tell Overture" and "Knights of the Holy Grail," from Wagner's "Parsifal," by the band, filled out the rest of the list. This afternoon and evening at the other two concerts the programmes will be entirely changed, with the exception of the "Charlatan March," which forms a number in each.

SOUSA'S CONCERT.

The Famous Composer's Band Gives
an Excellent Entertainment at
the Academy.

Sousa's Band played last night at the Academy of Music to one of the best audiences yet seen at his concerts. The well-known march king has always been a great favorite with the music-loving public in Philadelphia, but the audience gathered together to hear him last night probably eclipsed any that he has yet had. Mr. Sousa himself was too ill to lead through the entire programme, and it was only on account of the earnest requests of his admirers that he was induced to conduct the first number. Mr. Arthur Pryor, the trombone soloist, took the baton after the leader's exit, and though his work seemed perhaps a trifle immature in comparison with the usual decisive leading of Mr. Sousa, the effect was, on the whole, rather flattering to him than otherwise, and the concert was an undoubted success.

The composer's name did not appear so prominently on the programme as it has done heretofore. Wagner and Rossini were most prominent in the list, but the repeated encores made it distinctly understood that Sousa was what was wanted, and accordingly Sousa was what was given. "King Cotton," "The Stars and Stripes" and others of the old favorites were received with the enthusiasm that they invariably meet, and "The Charlatan," the only Sousa composition down on the programme, made a decided hit.

The three soloists, Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Emil Kenecke, cornetist, rendered their selections most acceptably. Mr. Kenecke's cornet solo was almost a revelation of the art of playing his difficult instrument, and "Darling Sue," which he played as an encore, was a most pleasant surprise. Miss Davies and Miss Hoyle were also well received and merited all the enthusiasm which they aroused. Miss Davies chose Arditi's "When the Roses Bloom" for her solo, and Miss Hoyle was heard in Leonard's "Souvenir de Haydn."

The matinee to-day and the concert this evening promise to be every bit as enjoyable as was last night's entertainment.

Sousa! Nit!

THE ADVERTISED SPECIAL
EXPENSIVE VIEW OF THE
MARCH KING A DELU-
SION AND A SNARE.

Sousa Was Not Here, Kemery Knew
It, but Advertised He Would
Be, Just the same.

Was Sousa here? Ask Kemery.
Did Kemery know he wouldn't be?
Ask him.

There was a band concert in the
Auditorium yesterday afternoon.
It was rather fine. It was some
band from somewhere and has con-
siderable talent.

But its superiority might be
greater than Sousa and his band, but
it was not Sousa and his band. It
may have been Sousa's band, but the
advertisements said Sousa and his
band, and that is where the delibera-
tive deception of the manager of the
Auditorium is supremely noticeable.

Last Saturday night Kemery knew
Sousa would not be here. But
Monday's papers said Sousa would
be here. Bills of vast expansive
area said so. Kemery said so.
Everybody believed so.

Sousa was not here. Next time
the people read one of Kemery's ad-
vertisements they will not press it
to their bosoms under the delusion
of embracing the embodiment of
truth.

The people were grossly, know-
ingly fooled. They wanted to see
Sousa. They went in droves to see
him. They relied on Kemery's
reading notices in the newspapers
and the seductive portraits on the
posters. They could not give cred-
ence to an idea that possibly the lo-
cal theatrical manager was putting
up a con game. But he was.

At Chillicothe they have the right
sort of a theatrical manager. He
knew Sousa was not with the band
just as Kemery did. So he told
the band people that his patrons
should not be deceived. The band
people kicked, but the Chillicothe
manager was obdurate. He would
not have it. They gave a free con-
cert out there because the manager
of the theater is an honest man.

Kemery knew Sousa was not
going to be here, but he never let
on. He let the folks yield up their
dollars—some seats were \$1.50—and
grinned. Kemery's grin is a thing
of beauty. He used it with great
success yesterday.

The manager of the local theatre
is not to be believed. His advertise-
ments hereafter need carry no
weight. Knowing Saturday Sousa
not to be here and advertising Mon-
day he would be is positive testi-
mony enough.

In a Hole.

THAT'S WHERE KEMERY HAS
PLACED HIMSELF.

He Acknowledges Publicly That He
was Aware in Advance That
Sousa Would Not be Here.

At Marietta, Tuesday, the after-
noon papers had extended announce-
ments from the theatre manager to
to the effect that Sousa would not
be with the band for the concert
there last night. The people there
were not deceived. But then they
have the right sort of a theatrical
manager. One like him is needed
here.

Kemery comes out in a puerile
squeal in yesterday evening's paper.
In his article he says he did not know
Sousa was not with the band until
10 o'clock in the morning. The con-
cert didn't begin until 3 o'clock
the afternoon.

There was five long hours during
which Mr. Kemery had ample time
to post notices in all the public
places in the city to the effect that
Sousa wouldn't be with them on ac-
count of "sickness." If too high an
estimate is put on his ability to do
things right by that statement surely
with some assistance he could have
had one notice made and posted at
the front of the theatre.

News travels fast, sometimes.
The news that Sousa was not to be
here could have reached a wide area
in the five hours Kemery acknowl-
edges.

More and more do the people see
they were deceived since Kemery
publicly acknowledges he was aware
five hours before the concert began
that what he had advertised was fak-
ery more than ever. Do the people
wonder why he didn't give some sort
of a notice to that effect.

The house was full of people and
the treasurer of the band organiza-
tion comes in front and announced
the inability of Sousa to be present,
saying he had been compelled to
make this announcement at every
concert for the past 12 days. Did
that look like Kemery had much to
do with "demanding" that such ex-
planation be made?

That was the fair and right caper
on the part of the band people. It
was expected. The band people were
not to blame.

But not a word of explanation
came from Kemery. Knowing
Sousa was not here he let his patrons
crowd his theatre under the delu-
sion that the "March King" in all
his glory would wield the baton.

The home folks are onto Kemery.
They have him where they want him.
He has been forced to acknowledge
he knew Sousa was not here seven
hours before the concert, and eve-
body knows he made no effort to
the people know of Sousa's abse-
nce before he packed the house with
them.

Mr. Kemery offers \$50 to the
paper to prove he knew certain
things. This paper would never be
rash enough to attempt to prove
that Mr. Kemery knows anything
except his acknowledgement in print
that he knew five good and suffi-
cient hours in advance that Sousa
would not be here.

ARTHUR PRYOR LED.

Illness of Mr. Sousa Brought For-
ward a New Leader for His Band—
Successful Concert.

It has often been said that "Hamlet"
without the ghost is no "Hamlet" at all.
But it was demonstrated in the Music
Hall last night that Sousa's Band with-
out Sousa directing it is Sousa's Band
just the same.

The "March King" is ill in Philadel-
phia, but his place was well taken by
Arthur Pryor, the slide-trombone solo-
ist of the band. Under his able direction
the men played with all that spirit and
unity which has helped make this or-
ganization famous. Pryor does not ex-
hibit the many mannerisms character-
istic of Sousa, but is simplicity itself in
his idea of leading.

The programme was of the usual Sousa
character, standard compositions being
followed by catchy, up-to-date melodies,
with the accustomed number of popular
marches as encores. The soloists of the
evening were in good form, and the con-
cert from beginning to end was a com-
plete success.

In the beginning Manager Ford an-
nounced the illness of Mr. Sousa, and
volunteered to return the money to any-
one disappointed because of the absence
of the bandmaster. Very few, if any,
however, left the building. The pro-
gramme presented included the follow-
ing:

Overture, "Tannhauser" (Wagner);
cornet solo, "Souvenir de Mexico" (Hoch);
Emil Kenecke; "Echos des Bastions"
(Kling); soprano solo, "Indian Bell Song"
(Delibes); Miss Maud Reese Davies;
"Knights of the Holy Grail" (Wagner);
"Whispering Leaves" (Von Blon);
"Badinage" (Meyer-Helmond); "The
Charlatan" (Sousa); violin solo, "Souve-
nir de Hayden" (Leonard); Miss Dorothy
Hoyle; overture, "William Tell" (Ros-
sini).

The audience was a representative one
and filled every portion of the hall.

MUSIC AND MUSICIANS.

Sousa's Band Here, but the March
King Unable to Come.

Sousa's Band was in town last night,
and, as usual, Music Hall was crowded.
Unfortunately, the "March King" was not
with his men. He has been ailing for two
weeks. Last night a telegram was read
from his doctor in Philadelphia, where Mr.
Sousa now is, saying the great leader's
condition had improved, but that he was
not well enough to lead the band. An
offer was made to refund the money to
those who desired to withdraw, but no-
body left the hall. The band is so well
trained that it can play under any good
leader. Mr. Arthur Pryor, who has been
with the band as a first-class trombone
player since it was organized, was the
leader, and conducted with entire suc-
cess. The band played throughout the
evening with the spirit and dash and even-
ness in performance which has made it
famous all over the land. As is usual in
Sousa's concerts, the leader's marches
and two-steps were given as encore pieces,
and were applauded to the echo. The
program was a good one, containing se-
lections from Wagner, Hoch, Kling, Von
Blon, Delibes, Meyer-Helmond, Sousa,
Leonard and Rossini.

The soloists were Miss Maud Reese
Davies, who has a light, sweet soprano
voice; Miss Dorothy Hoyle, violinist, who
played delightfully, and Mr. Emil Kenecke,
first cornetist of the band, who gave one
solo in fine style. Great enthusiasm was
exhibited by the audience when the "Star-
Spangled Banner" was played. The people
stood during its performance, and cheer-
ed the musicians with great spirit when
it was finished.

Sousa's Band at the Lafayette Square.

Sousa's Band without Sousa is some-
what like the historic play of "Ham-
let" minus the melancholy Dane, and so
the public seem to think; consequently
the performance of that popular or-
ganization at the Lafayette yesterday after-
noon was not as well attended as usual.
John Philip Sousa was compelled by legal
complications and had to lay off in
Philadelphia for a while, so Arthur Pryor,
the trombone soloist, conducted the con-
cert in very creditable style. The solo-
ists were Miss Maud Reese Davies, who
sang the "Indian Bell" song from
"Lakme," and Miss Dorothy Hoyle, who
pleased in violin selections. The principal
band numbers were the "Tannhauser"
overture, the "Knights of the Holy Grail"
scene from "Parsifal," a new tone pic-
ture, "Whispering Leaves," by Von Blon,
and one of Meyer-Helmond's musical
jests. "The Charlatan" and other Sousa
marches as encores filled out the pro-
gramme, which was concluded by the
"William Tell" overture.

Baltimore
Sun. Dec 2/98

THE BAND PLAYED ON

Sousa Was Ill, But A Substitute Successfully Took His Place As Leader.

Sousa was ill, but "the band played on." Fortunately the fair-haired Arthur Pryor was present to encourage it.

Notices were posted in the lobby of Music Hall announcing Sousa's indisposition, but still the throngs thronged in. After the band had been seated the man with the loudest voice in the aggregation stood up and said Mr. Sousa had been ill for two weeks, was now in Philadelphia undergoing treatment, read a telegram from his physician and then challenged the immense audience individually and collectively to retire to the box office and get its money back if it was not satisfied with the arrangements that had been made. Not an individual moved.

The herald then announced that Arthur Pryor would act as Mr. Sousa's substitute, whereupon the youthful conductor rushed madly upon the stage as if fearing the chance would escape him. But it did not, for he drew all sorts of figures in the air with his baton for nearly two hours and a half.

The audience accepted the substitution very happily, and the concert went off with the *clan* which is always associated with a genuine Sousa concert. The auditors rejoiced when the classical programme numbers were finished and they were at liberty to demand the Sousa encore pieces. Mr. Pryor was unable to do the funny little tricks that the March King does with his hands, but that was not a serious loss.

In the extra numbers there is really no occasion for leading. The substitute second drummer would fill the bill as satisfactorily as anybody if he could only get the chance.

Two-steps, coon songs arranged to rag-time, played in the band's inimitable way, were what the people came to hear, and they got them in large proportions. It was all good, and the effects produced were of the kind that go right to the heart of the lover of popular music. The sensations evoked are most peculiar. As soon as the band starts into one of the marches involuntarily nearly every one in the house begins to beat time. There is a sort of rhythmic wave which inundates the whole assemblage. The soloists were Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Emil Kenecke, cornetist. This was the programme:

Overture—"Tannhauser".....Wagner.
(Instrumentation by Sousa.)
Cornet Solo—"Souvenir de Mexico".....Hoch.
Mr. Emil Kenecke.
Idyl—"Echos des Bastions" (new).....Kling.
Soprano Solo—"Indian Bell Song" (Lakme).....Delibes.
Miss Maud Reese Davies.
Scene from "Parsifal"—"Knights of the Holy Grail".....Wagner.
Tone Picture—"Whispering Leaves" (new).....Von Blon.
(a) "Badinage" (new).....Meyer-Helmund.
(b) March—"The Charlatan" (new).....Sousa.
Violin Solo—"Souvenir de Hayden".....Leonard.
Miss Dorothy Hoyle.
Overture—"William Tell".....Rossini.

Philadelphia
Inquirer
Dec 3/98

Sousa's Excellent Concert

After conducting the overture from "Tannhauser" last evening at the Academy of Music, Sousa yielded the baton to Arthur Pryor, to whom the audience took

kindly. Mr. Sousa is recovering from a severe cold, which threatened pneumonia. The program consisted of selections from Wagner's works, with a liberal sprinkling of Sousa's popular marches and negro melodies, including variations on "A Hot Time," in which the reed instruments had a very pretty part, and concluding with the overture from "William Tell." Sousa's new march, "The Charlatan," through which runs a catchy melody, and in which is introduced the striking effect of horns, six cornets and three trombones, was well received. The soloists were far above the average usually engaged by Sousa. Miss Maud Reese Davies, having a sweet and well cultivated soprano voice, and Miss Dorothy Hoyle, the violinist, being mistress of that instrument. Her notes were very true, and her execution was admirable. Two performances will be given to-day, this afternoon and evening.

Washington
Times. Dec 2/98

THINGS THEATRICAL.

Sousa's band, without its director, is evidently not an attraction par excellence, judging from the attitude of the audience that assembled yesterday afternoon at the Lafayette Square Opera House. The advance sale of seats for the concert had been very large, and it was only at the last moment that the management posted an announcement to the effect that the "march king" was confined to his room in Philadelphia with a severe attack of pneumonia. All who wished were permitted to exchange their tickets for the money originally invested. An astonishingly large portion of the gathering decided to take advantage of this offer, while an equal number remained and were well repaid for their judgment by the quality of the entertainment furnished.

Arthur Pryor, the solo trombonist of the organization, wielded the baton and proved an acceptable substitute for the original leader. In his place, Signor Mantia, an accomplished soloist, filled in a very considerable gap quite acceptably, winning a decided encore for his interpretation of "Love Thoughts." The classic numbers of the afternoon included a Sousa instrumentation of "Tannhauser," "William Tell" and the excerpt, "Knights of the Holy Grail," from "Parsifal." Of the popular selections, Sousa's marches, especially "The Charlatan," scored heavily. Maud Reese Davies proved to be possessed of a pleasing soprano, although she attempted nothing pretentious, while petite Dorothy Hoyle established herself as being a decidedly artistic phenomenon upon the violin. Her phrasing, technique and touch were the pre-eminent features of the concert. The little lady was most cordially received, and will have cause to favorably remember her appearance in Washington. Another unique number on the program was the playing of an arrangement by Meyer-Helmund, of the present-day classic, "Torridus Tempus in Urbem Veteram."

Academy of Music—Sousa's Band Concert.

The concert of Sousa's Band at the Academy of Music last evening attracted the usual large audience of admirers of the March King. They were disappointed in not finding him acting as conductor, though Mr. Arthur Pryor, trombone soloist, proved to be an acceptable substitute. The programme was varied and interesting, among the best of the new numbers being the "Tone Picture," by Von Blon, and the "Badinage," by Meyer-Helmund. Sousa's march from "The Charlatan" was so similar to his other marches that one who did not look upon his programme and learn that it was new would imagine it to be an old one whose name he had forgotten. Miss Dorothy Hoyle, who appeared as the solo violinist, met with instant favor and was twice encored. She plays with a firm and yet delicate bow, and with excellent tone and expression. The programme was as follows:

Overture—"Tannhauser".....Wagner.
Instrumentation by Sousa.
1. Cornet Solo—"Souvenir de Mexico,".....Hoch.
Mr. Emil Kenecke.
3. Idyl—"Echos des Bastions" (new).....Kling.
4. Soprano Solo—"When the Roses Bloom".....Arditi.
Miss Maud Reese Davies.
5. Scene from "Parsifal"—
"Knights of the Holy Grail".....Wagner.
6. Tone Picture—"Whispering Leaves" (new).....Von Blon.
7. (a) "Badinage" (new).....Meyer-Helmund.
(b) March—"The Charlatan" (new).....Sousa.
8. Violin Solo—"Souvenir de Hayden".....Leonard.
Miss Dorothy Hoyle.
9. Overture—"William Tell".....Rossini.
Between the set pieces national airs, Sousa's marches, "coon" songs and other popular pieces were performed after the manner of Sousa and to the delight of the audience. Concerts will be given by the Band this afternoon and this evening.

WORLD: SATURDAY EVENING, DECEMBER 3.

THEATRES.

Men and

MAUD REESE DAVIES.



A new soprano who will be heard as a soloist with Sousa's Band concert at the Harlem Opera-House to-morrow night.

2



amateur News 1/1 99

-HOW SOUSA NAMES HIS MARCHES.

People have frequently commented upon the happy titles that John Philip Sousa has applied to the many marches that have brought him so much fame and fortune. Whether it is to be applied to a baby, a yacht, a fast horse, a novel or a march, the name is always a subject of profound thought with the one most interested in the matter. Many an indifferent book has achieved a respectable sale through the potency of an alluring title, and many a creditable effort has been obscured by the ill-advised choice of a name.

Sousa's titles have always possessed the merit of being original, and have generally been the result of some chain of circumstances.

His first great success, "The Washington Post," has made the name of that newspaper known the world over, and started the fashion of naming marches after newspapers, until now there is hardly a paper from New York to San Francisco that has not been similarly honored by some composer.

Although he received several hundred requests to do so, Sousa never named another march for a paper.

His "Semper Fidelis" march was written for and dedicated to the gallant United States Marine Corps while Sousa was its bandmaster, and the

proud boast of the sea soldiers was that they had the finest band and the handsomest stand of colors in the United States service. This march is always played by the Marine Band on reviews and is timed so that the trio of the march, which utilizes the full drum and trumpet corps, in addition to the band proper, is played in front of the reviewing officer. It is essentially military in character and its title was taken from the motto of the Marine Corps.

"The High School Cadets," "The National Fencibles" and "The Corcoran Cadets" were all named for military organizations in Washington, D. C., as evidence of friendship on the part of the composer. "Manhattan Beach" was written at that summer resort and dedicated to the owner, the late Austin Corbin, for whom Mr. Sousa had much admiration.

It is a remarkable fact that the "Manhattan Beach" march has proved to be the most popular band march Sousa has ever written. It has been purchased and played by a thousand more brass bands than have essayed his other two-steps. Perhaps this is due to its great simplicity.

It was in honor of the late lamented Cotton States Exposition at Atlanta that Sousa named one of his best marches, "King Cotton," while "The Directorate" secured its name from the governing officers of the St. Louis Exposition. "The Liberty Bell" discovered its name when Mr. Sousa attended a performance of the spectacle "America" in Chicago during World's Fair time. In the course of the play a drop was lowered, on which was painted a picture of the famous bell that rang out the glad tidings of American Independence. Then a friend turned to the composer and remarked: "There is the title for your new march." It was "The Liberty Bell" march that first brought Sousa any financial returns. He had previously sold "The Washington Post" and "The High School Cadets" to his publishers for \$35 apiece, but "The Liberty Bell" netted him \$40,000, and is still selling.

An inspiration surely came to Sousa fifteen months ago when he named a new march "The Stars and Stripes Forever," for never did a musical composition receive a more appropriate or fortunate title. The composition itself and its title were the expression of the musician's patriotism on his return from a long European tour, with no thought that a war with a foreign power would shortly elevate it to the dignity of a national air. At the surrender of Santiago "The Stars and Stripes Forever" was the musical doxology of the impressive ceremonies attendant upon the lowering of the enemy's emblem and the elevation of the glorious American ensign. Every band in the army played the inspiring strains on the firing-line and in the camps.

This march was played, too, at Ponce, Porto Rico, when the jubilant natives came out with their band to welcome the victorious troops under command of General Miles. With stirring patriotic words written by Sousa this melody has proven enormously popular as a song for the times.

GEORGE FREDERIC HINTON.

ST. PAUL, PIONEER PRESS.

JAN 1 1899



JOHN PHILIP SOUSA
Composer of "El Capitan."

amateur News
1/1 99



JOHN PHILIP SOUSA.

JAN 1 1899

The concert by Sousa's band, which was announced for January 3, has been postponed until January 16. It will be given in the Krueger Auditorium for the benefit of the Crazy Jane Society. Tickets may be exchanged for reserved seats at Holzner's after January 9, and at the same time tickets may be purchased there.



ARCHIE

JAN 1 1899

JOHN PHILIP SOUSA.

"Sousa is coming," are the magic words now heard in many a town where the "march king" has been, and there are few of any importance that Sousa and his band have not visited. The annual appearance of the great American conductor and composer in this city has become a recognized institution. It is always regarded as the visit of a friend, irrespective of its artistic aspect, for of all men now before the public, John Philip Sousa assuredly gets in closer touch with his audience than any other. Probably Sousa's friendliness and cordiality towards his patrons and his unfailing liberality and courtesy in responding to encore requests have quite as much to do with his popularity as his famous compositions and his magnetic conducting.

Sousa is the man of the times. Besides his qualities as composer, his training of a military band to reach so high a point of excellence shows that he is a born leader of men. The same qualities that go to make a successful general are those which in a smaller scale make a successful band leader. There must be personal magnetism, infinite self-control, self-confidence, quick judgment, and the recognition of the value of strict discipline coupled with the ability to enforce it. Sousa guides his band as a wise general controls his army. He looks upon it, not as a machine, but as a composite being susceptible of emotions that any one man may feel.

Sousa has with him on his present great concert tour, two brilliant young artists as soloists. They are Miss Maud Reese Davies, soprano; and Miss Dorothy Hoyle, violiniste, and with the great Sousa band will be heard at the Grand this month.

Thomasville Ga
Enterprise Jan-99

Extraordinary Attraction.

Notwithstanding the date is some time off yet, the music loving people of Thomasville are looking forward to the coming of John Phillip Sousa and his world renowned military band with expectations of much pleasure. Sousa will give one concert in Thomasville on January 31st with his superb band and soloists. He is easily the foremost musician in the United States to-day. His contributions to the world of music and the band which he directs have made him famous. The opera house will be packed when Sousa's band comes to town.

Sousa.

Sousa is easily the most conspicuous of American musicians, his name being borne throughout the length and breadth of the land by four great organizations—the Sousa Band, the El Capitan, The Bride Elect and The Charlatan companies.

The regular winter and spring tour of the Sousa Band will cover two hundred and thirty towns in forty-two different States and will involve 25,000 miles of travel. Maud Reese Davies, soprano, and Dorothy Hoyle, violiniste, will accompany the band as soloists on the great trans-continental tour.

JACKSONVILLE, FLA. TIMES-UNION

JAN 3 1899

If there is any man in America to-day who thoroughly embodies the American ideal of success, that man is John Phillip Sousa. Back of this success stands the man who created it, with qualities of heart and brain that appeal instinctively to human nature at large no less than to the American nature in particular. No other man in the musical world is so conspicuously and so constantly before the public and yet bears his honors and success with such becoming modesty. Sousa is the only American composer whose name and popularity transcend the geographical limits of his native land. The Sousa marches are played in every country on the globe where music is known, and the publication of a new composition from the "March King" interests strangely and widely diverse communities. With all the tremendous vogue of these marches it yet remains a fact that the Sousa Band alone can play them as they should be played. Sousa will appear here January 23.

St. JOHNSBURY, VT. - REPO.

JAN 4 1899

Sousa and His Band Coming.

Arrangements have been completed by Charles A. Chapman with Everett R. Reynolds, general manager of "Sousa and His Band" for a grand concert in Music hall on Wednesday evening, May 24th. St. Johnsbury is very fortunate in having Mr. Chapman secure an engagement with the "March King" as this famous band plays only in the large cities this season, and their appearance here is sure to be greeted by a crowded house.

LAFAYETTE, IND. FROM

JAN 5 1899

OLD MELODIES...

Sousa, the famous conductor, when a little boy at his home in Washington, D. C., used to play with the colored children of his own age in the neighborhood, and from them he claims to have learned the secret of their melodies which he directs with such wonderful swing to-day.

The "March King" is a thorough American. Of a thorough American product he says: "The Kimball piano is first-class in every respect."

Jamison, Shawcross & Pauley.

TERRE HAUTE, IND. - GAZETTE

JAN 7 1899

catch of their whole career.

Sousa is omnipresent! He has placed in this history making epoch, place as unique as his musical genius original and daring. In the militia camp, in the crowded streets of the city when the troops march to the front, the ball room, in the concert hall, the seaside and in the mountains, wherever you may, you hear Sousa, always Sousa. The urchin in the street blithely whistles the haunting melody of a Sousa march and the sweet girl graduates evokes applause when she plays the same strains before admiring friend. It is Sousa in the band, Sousa in the orchestra, Sousa in the pronograph, Sousa in the hand organ, Sousa in the music box, Sousa everywhere. The American composer is the man, not of the hour of the day, but of the time. His grand band fairly monopolizes the concert field and his operas are to be presented in every music loving community during the coming season. In the course of their grand transcontinental tour the Sousa band will pay an early visit to this city.

JAN 5 1899

Sousa Well Again.

John Phillip Sousa, the popular band master, has entirely recovered from his recent illness, and a letter received yesterday by Miss Harris reports him as being in better physical condition than he has been in for years. Sousa's Band is booked for three concerts at the Academy of Music, Wednesday evening, January 18, and Saturday afternoon and evening, January 21. There is no question but that they will be personally conducted by Sousa.

TERRE HAUTE, IND. - GAZETTE

JAN 7 1899

THE THEATRE

John Phillip Sousa, standing on a little platform, is a popular military figure in this unmitigated city of ours—which yet idolizes him so consciously and protestingly military—and his restraint creates a sort of pleasant contrast. In fact, the two are consistent. The best music takes on a more serious and thoughtful, serious character and does not seem out of place.

In fact, it is Sousa and his band, not orchestra. The musically cultured are sure to like it and to have their taste bettered in the liking; and the musically cultured will not venture to find fault. It is band music. It is the best band music. And it is Sousa. —(Harper's Weekly).

Sousa does not, however, seem content with being the greatest master in the world for he evidently desires to figure as one of the great operatic composers as well. It may be truly said now that he does so figure for his operas "El Capitan" and the "Bride Elect" certainly place him in that category. "The Bride Elect" with one hundred people, will be seen at the Grand on Tuesday night.

PHILA. - NORTH AMERICAN

JAN 7 1899

SOUSA COMING HERE WEEK AFTER NEXT.

"Musical directors are born, not made," once said a famous musician of the old world, a trite saying borne out by a close observation of the many musicians of conspicuous ability who have signally failed at the conductor's desk. John Phillip Sousa, the best-known of all American conductors, combines to a conspicuous degree all these qualities which insure greatness of a concert director. Philadelphia audiences have always manifested partiality for him and the band of musicians that he ever brings with him and will be glad to welcome him at his next appearance here, which will be Wednesday evening, January 18, and Thursday afternoon and evening, January 19. Mr. Sousa is now completely restored to health, and will conduct each concert personally.

NEW YORK - THE NEW YORK TRIBUNE

JAN 7 1899

DEAR SIR:

The amusement world and all those who compose it realize the necessity of an organ in the utterances of which they can believe and which is published in the interest of no particular class, but of the entire profession. I trust you will celebrate many more anniversaries, and the years go by grow richer in the esteem of your public.

Yours truly,
JOHN PHILIP SOUSA

Portsmouth
Ohio Times
1/7/99

SOUSAPHONE

The Second One Manufactured Has Been Purchased by Joseph Dupere.

Prof. Joseph Dupere has ordered a Sousaphone from C. G. Conn, of Elkhart, Ind., which, aside from the one in use in Sousa's band by Conrad, is the only one sold by that firm so far. The instrument is of brass, on the order of the bass tuba, but is of extraordinary size and costs in the neighborhood of \$250.

Prof. Dupere is a fine musician and a leader of more than ordinary ability. He always provides himself with the latest and most up-to-date instruments, as well as music, and in securing the Sousaphone he has certainly placed himself in the front rank.

FROM
SAN FRANCISCO, CAL. - BULLETIN
JAN 8 1899

General Mention.

Sousa and his famous band will be heard here next month. Gottlob, Marx & Co. secured them with great difficulty, as they are so successful throughout the East that they can only by particular efforts be induced to leave it for newer territory. There are several new soloists with the band.

RICHMOND, VA. - TIMES.

JAN 8 1899

SOUSA COMING.

Sousa is coming," are the magic words now heard in many a town where the "March King" has been, and there are few of any importance that Sousa and his band have not visited. The annual appearance of the great American conductor and composer in this city has become a recognized institution. It is always regarded as the visit of a friend, irrespective of its artistic aspect, for of all men now before the public, John Philip Sousa assuredly gets in closer touch with his audience than any other. Probably Sousa's friendliness and cordiality towards his patrons and his unfailing liberality and courtesy in responding to encore requests have quite as much to do with his popularity as his famous compositions and his magnetic conducting.

Sousa is the man of the times. Besides his qualities as composer, his training of a military band to reach so high a point of excellence shows that he is a born leader of men. The same qualities that go to make a successful general are those which in a smaller scale make a successful band leader. There must be personal magnetism, infinite self-control, self-confidence, quick judgment, and the recognition of the value of strict discipline, coupled with the ability to enforce it. Sousa has all these advantages as well as a handsome and dignified presence. His band shows the result, for while there may be a good leader without a good band, there never can be a good band without a good leader. Sousa guides his band as a wise general controls his army. He looks upon it, not as a machine, but as a composite being susceptible of emotions that any one man may feel.

Sousa has with him on his present great concert tour, two brilliant young artists as soloists. They are Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.

BALTIMORE, MD. - HERALD
JAN 8 1899

The Sousa concert in this city will be conspicuous for the first appearance since his illness of John Philip Sousa, who will positively lead the famous band during the recital at Music Hall, January 20. Last week the celebrated director...

NEW YORK MORNING TELEGRAPH
JAN 8 1899

John Philip Sousa is all right once more, and will join his band almost immediately.

Is Sousa Writing for Jones?

I really believe that John Philip Sousa is writing that much denied musical comedy for Walter Jones, after all. The March King acts so ashamed and guilty lately that one is forced to the conclusion that his denial of that rumor which credits him with intending to brave again the fate that befel "The Bride Elect," his first offense as author as well as composer, was untrue. I saw Mr. Sousa at the Empire the other night with a box full of pretty women, and his efforts to shrink from the observation of the audience were too painfully modest for words.

READING, PA. - EAGLE

JAN 8 1899

IS COMING.

An irresistible magnetism to the element and over 1,500 persons were attracted to the Academy, Jan. 19. No conductor in the city is so well known as John Philip Sousa. His name is a household word, and where can one go that his name is not heard? He is of a thoroughly musical temperament, and an elegant and polished gentleman of tastes and attainments. As to his music, it is the best in the world. He leads any similar organization in America. While best known by his interpretations of popular selections, the capabilities of the Sousa band are by no means limited to this kind of music. On Sousa's programmes are the most popular and Wagnerian selections, a grand variety of similar high-class music, artistically played. The wonderful quality of the reeds and the flutes of this band forms a very good substitute for the strings, and the characteristic coloring is preserved to a remarkable degree. Sousa is a strict disciplinarian and his individuality is impressed upon each member of his band. He is a magnetic conductor and possesses the necessary qualifications for success. Mr. Sousa is so liberal in the matter of encores and so courteous in responding to the wishes of his patrons that a Sousa concert furnishes every element of positive enjoyment. Assisting the great band on the present tour are Miss Maud Reese Davies, soprano, and Dorothy Hoyle, violiniste.

JACKSONVILLE, FLA. - TIMES-UNION.

JAN 8 1899

As you listen to a Sousa band concert, it is hard to realize how many weeks of hard labor it has taken to present this remarkable organization. Months before the beginning of a tour every detail of every concert is arranged, and when it is understood that five hundred concerts are given by the Sousa band during a season the magnitude of these preparations can be appreciated. As the curtain goes up every man is in his place, and Sousa steps out, cheerful, magnetic and masterful. It is hard to realize that this band plays twelve to fourteen concerts in each week in as many different towns. Sousa is now engaged on his fourth grand transcontinental, "ocean to ocean," concert tour, and will visit this city with his big band and noted soloists January 23.

One of the principal events of the amusement season is the coming engagement of the famous Bostonians, whose worth as a light opera organization is known to every music-lover. Reinforced by a brilliant chorus of fresh young voices, and an orchestra of special musicians, the artists of this splendid company will be heard to unusual advantage this season.

PHILADELPHIA-RECORD

JAN 12 1899

debut in an Italian role.

Sousa's ever-popular band is booked for three concerts next week, which will be given at the Academy of Music Wednesday evening, January 18, and Saturday afternoon and evening, January 21. The March King promises a number of new selections for these programmes. The sale of tickets begins to-day at No. 1163 Chestnut street.

KANSAS CITY, - TIMES.

JAN 13 1899

PLANS FOR THE OPENING.

Convention Hall Directors Getting Ready for the Sousa Concerts.

The directors of the Convention hall are beginning to make preparations for the formal opening of the hall, which is to occur February 22. On that day there will be two grand concerts by Sousa's band, which will be assisted by some of the best known soloists in the country. The concert will be given in the afternoon and the other in the evening. The directors have already placed orders for 7,000 folding opera chairs, which will be placed in the arena and first gallery. In the upper galleries there will be placed several thousand temporary seats of the kind which are used by circuses. It is the present intention to place the price of admission at 25 cents, in order that all Kansas City and the surrounding country may have the opportunity of hearing the famous band.

Much work will be done on the interior before the public is again admitted to the building. There is painting to be done and there are rough edges here and there to be smoothed down. At the north end of the building will be erected a large band stand, with a scaffolding which will make it possible to hear not only the music of the instruments, but the voices of the singers, from all parts of the hall.

Sousa at the Academy.

Philadelphia audiences have always manifested a partiality for John Philip Sousa ever since the time, ten years ago, when Miss Harris introduced the United States Marine Band under his direction as one of the attractions of the Star Course. It was Philadelphia that first recognized his genius. Sousa always reserves his choicest musical offerings for this city, and having spent the enforced leisure of his convalescence from his recent severe illness in the quest of novelties for his band it is likely much new and good music will figure in the programme he will offer at his concerts at the Academy of Music on Wednesday evening, January 18, and Saturday afternoon and evening, January 21.

A MEMORABLE EVENT

Program Outlined for the Opening
of Convention Hall.

DANCING AFTER CONCERT.

SOUSA'S BAND WILL FURNISH
THE MUSIC FOR THE FIRST
GREAT BALL.

ADMISSION PRICES FIXED.

Only Those in Full Dress Will Be
Admitted to the Arena
at Night.

When Convention hall is formally opened, on Feb. 22, it will be the scene of one of the most brilliant social functions the west has ever witnessed. The ball directors have declared that it shall be so, and they have a habit of accomplishing all that they say they'll do. The directors long ago decided that the dedication of such a structure should be in keeping with its importance and magnificence and they won their first victory when they secured the Sousa band for the occasion.

The details for both the afternoon and evening concerts, as well as the ball, have been practically settled. What money and good management can accomplish will insure the success of all three events. The concerts will be given at "popular prices," but an admission ticket to the floor of the ball will cost \$6.

It is expected that the afternoon concert will commence about 2:30 o'clock and the one in the evening at 8. Each entertainment will last about two hours. It has been no easy matter to devise a plan by which both concerts may be given, and the ball to follow immediately afterward. But the directors have solved the problem. Only those who expect to participate in the dance and who are in full dress will be permitted on the floor of the arena at night.

Those who attend the second concert and who may desire to remain to witness the ball will be required to pay from 25 cents to 75 cents extra, if no hitch occurs in the arrangements as outlined by the directors. It is expected the hall will be opened by 10:45 o'clock.

The directors are saying very little about the decorations, which will be seen at the formal opening, but it is known that preparations in this direction will be in the hands of a competent party. Much attention will be given to this feature.

The concerts and ball are expected to attract not only a large percentage of the people of Kansas City, but many representative citizens from other points throughout the west. The fact that Sousa will furnish the music for the ball is expected to have the effect of drawing a large crowd. The arena will give ample space for about 3,000 or 3,500 couples.

The directors met Saturday and arranged the schedule of prices of admission as follows:

For the concert in the afternoon, 25 cents to any part of the house, with 25 cents extra for reserved seats in the balcony.

For admission at night, entitling ticket holders to remain and view the ball: Roof garden, 75 cents; balcony, 25 cents; arena balcony, boxes accommodating four persons, \$5; opera chairs, 75 cents; chairs, 50 cents.

Admission to ball \$6 for couple; additional tickets for women \$2 each. Tickets may be obtained from J. P. Loomas, 217 American Bank building.

Estimate of the Expense of Building Convention Hall.

WORK OF THE DIRECTORS.

STATEMENT SOON TO BE MADE
TO THE PUBLIC OF THE
EXACT COST.

SMALL FORTUNE IN SEATS.

Chairman Campbell and His Assistants Have Accomplished
Wonderful Results.

Chairman Charles Campbell told a reporter for The World, Thursday, that he would be in a position within a short time to give the exact figures of the total cost of the Convention hall. Several important contracts which are not yet completed and which are difficult to estimate remain to be included in the cost.

It is stated on authority that the expense of erecting Convention hall, the most magnificent building of its character in America, will be over \$200,000. It may even reach a quarter of a million dollars. When these figures are taken into consideration, it can be more readily understood what Chairman Campbell and his board of hall directors have accomplished. The successful work performed by that gentleman in raising the funds, so that the hall will be opened without a dollar of indebtedness hanging over it, stands as an example of the most intelligent and persistent effort. Nothing surpassing the achievement has been witnessed in the west, if, indeed, anywhere else in the world.

THE FORMAL OPENING.

The hall will be formally opened by Sousa's band, Feb. 22. Two concerts will be given, one in the afternoon and another in the evening. Following the evening concert a grand ball, calculated to surpass in splendor all efforts in that direction attempted in the past, will be given. The hall directors will meet, Friday, to discuss the details of these events and prepare for the celebration of the formal opening.

It will be necessary to erect a stage at the north end of the arena to accommodate the band. A large sounding board will be built back of the stage, shutting out from view the boiler room and the machinery it contains. It is estimated that these improvements will cost several hundred dollars. The seats for the hall represent a small fortune.

The directors have contracted for 4,000 folding chairs to be placed in the arena, and 3,600 opera chairs for the first balcony. The cost is nearly \$6,500. Besides this expense, the directors must provide seats for the top gallery, which will probably represent an outlay of at least another \$1,000.

INTERIOR DECORATIONS.

The interior decorations will be in keeping with the rest of the building. One, and probably two, enormous chandeliers, in which will be half a thousand lights, will illuminate the arena on the night of the ball.

All these equipments add to the total cost of the building, and when the necessary provisions for the roof garden and other contemplated improvements are added together, the sum represented in providing Kansas City with its great auditorium building will be enormous. The receipts from the concerts will probably long before the building is finished with all the make it tenable.

THE THEATRE

Coming Attractions and What is Said of Them.

Joshua Simpkins.....Monday, Jan. 16
Sousa's Band.....Afternoon, Jan. 16

JOSHUA SIMPKINS, a star of the stage, will be seen at Academy of Music Monday night, Jan. 16. It is a play of bound in novel features, with mechanical effects, excellent singing and dancing and plenty of wholesome fun, and brings to the third act a real saw mill in operation, which is claimed to be the greatest realistic stage effect ever produced. Between the acts a high-class orchestra renders some excellent music, and also aids in the introduction of the many pleasing singing and dancing specialties during the progress of the play. The two fine bands carried by this company will make a street parade at noon.

SOUSA'S BAND.—Sousa and his peerless concert band are again embarked upon another of those remarkable transcontinental tours of which this organization appears to have an unquestionable monopoly. Before the end of the season late next May the band will have played in every town and city of any consequence in the United States and Canada. No musician is more generally known or enjoys greater popularity than John Philip Sousa. Musicians admire him for his originality and his thorough knowledge of his art; the members of his organization for his complete musical mastery over them. The concert going public regard him highly for his musical tact and felicity in ministering to the tastes of all classes, and also as the composer of original, catchy, and easily comprehensible marches and other compositions of a more pretentious character. His operas of "El Capitan," "The Bride Elect," and "The Charlatan" have been more widely and generously applauded and enjoyed than almost any comic operas in America's musical history.

It is because Sousa is so near to the public heart in all he does that his annual advent in this city is always the most welcome musical event of the season. The people who patronize the Sousa concerts do so with the full conviction that their favorite conductor will give them such music as they like to hear, and he never disappoints them. It is announced that Mr. Sousa will conduct his famous band in a single grand concert at the Academy on the afternoon of January 19 with Miss Maud Reese Davies, soprano, and Dorothy Hoyle, violinist, as principal soloists. These young ladies are said to be artists of pronounced abilities.

area, Hauls Ind
Gazette Jan 14-99

THE THEATRE

The announcement of a new march

John Philip Sousa, the "March King,"

terests more people

than any other piece of

could be promulgated

Sousa writes only one

its publication is an

throughout the world

band in the United States

many thousands of them, and every

tary band of any importance elsewhere

the universe, buys the new march

does every theatre and dance orchestra

and the piano copies of the new com

tion have a sale that soars quickly

the hundreds of thousands. Every

tee of the two step demands the

Sousa march and the phonograph, ban

organ and music box manufacturers are

ways on the alert for the new

music. The Sousa march for this season

is called "The Charlatan" and is the

ture of the new opera of the same name

now being played by De Wolf Hopper. Of

course Sousa will play it here when he

brings his grand band to this city for a

concert early in their present long

continental tour.

WILMINGTON, DEL. — EVERY EVENING
JAN 13 1899

Aside from the superb discipline of

the Sousa Band the excellence of its ensemble playing is largely due to the fact that since its organization in the summer of 1892 there have been comparatively few changes in the personnel. Year in and year out the same instrumentalists have remained under the "March King's" direction, assimilating his ideas and rounding out and perfecting the artistic balance of the band. Sousa is no engaged on his fourth grand "ocean to ocean" concert tour during which he will pay a visit to this city next Friday afternoon at the Grand Opera House.

There is nothing in the way of amusement or music line that is looked forward to with more pleasure than the coming of Sousa and his famous band. To be sure there are other bands, but none quite so popular as that of John Philip Sousa. No matter when the announcement is made that he is coming, it always creates no little interest with his legion of admirers in Louisville. During his engagement he will render selections from his latest and most popular opera, "The Charlatan," now being played by De Wolf Hopper.

Atlantic Mirror
May. 1/14 99

WILMINGTON, DEL. - NEW
 14 1899

WASHVILLE, TENN. - BANNER
 JAN 14 1899

G. Sutherland, at her home in Boston.
 SOUSA.—John Philip Sousa, having completely recovered from his recent illness, will give three band concerts at the Academy of Music, Philadelphia, Jan. 18 and Jan. 21.
 The Hon. Charles Dudley

SOUSA'S BAND
 A writer, paying serious and generous tribute to Sousa and his band asks: "How does Sousa expect that any one will ever regard him as a high-caste musical prophet when he travels around the country playing music that people love to hear? Your real high jinks of director doses people with that stuff that tastes bad, and says it will be good for them when they learn to eat it." He will appear at the Opera on next Friday afternoon.

SOUSA'S COMING.—The announcement of a new march by John Philip Sousa, the "March King," interests more people throughout the world than any other piece of musical news that could be promulgated in the public prints. Sousa writes only one march a year, but its publication is an event of importance throughout the world. Every military band in the United States—and there are many of them—buys the new march. So does every theatre and dance orchestra, and the piano copies of the new composition have a sale that soars quickly into the hundreds of thousands. Every devotee of the two-step demands the new Sousa march, and the phonograph, hand-organ and music-box manufacturers are always on the alert for new Sousa music. The Sousa march for this season is called "The Charlatan," and is the feature of the new opera, the same name now being played by Hopper. Of course Sousa will play it when he brings his great band to the city for a concert at the Vendome soon.

UTICA N.Y. OBSERVER.
 JAN 14 1899

John Philip Sousa, having completely recovered from his recent illness, will give three band concerts at the Academy of Music, Philadelphia, Jan. 18 and Jan. 21.

WASHINGTON, D.C.
 JAN 14 1899

It has been noted as a rather remarkable fact that the music of the people reaches the people almost solely through the medium of the military band. Whether central conductors as a rule have been appreciative of the opportunities of appealing to the masses does not appear, but certain it is that the military band is the same musical educator of the country, and under the wholesome control of such a musical genius as John Philip Sousa has a widespread and potent influence for good. That Sousa appreciates his public is an incontestable fact, and that his public appreciates him, and the discriminating judgment of the conductor in forming his programs with a generous leaven of easily understood melody makes the auditor to at least a respectful listening of the more erudite music of the great masters. When the best music of all times is adequately presented to willing ears by a military band the cause of musical education gains measurably on each occasion, and the long concert tours of Sousa's great band are indeed educational pilgrimages in the name and cause of good music.

Sousa's Band is now in the seventh year of its existence, and during that period has known remarkably few changes in its personnel. The great body of the musicians have been continuously under the direction and discipline of this master musician, and every member of the band is completely responsive to the magnetic control of Sousa. The band never played in such superb form as at the present time, and a musical treat can be anticipated at the Sousa concert here on Sunday evening, January 22, at the Lafayette Square Opera House. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, are the supporting artists, and from the band proper the selected soloists of the present tour are Emil Kenecke, cornet; Arthur Pryor, trombone, and Franz Hell, flugelhorn.

MUSIC HALL.
 Undoubtedly the most popular musical conductor in the world is John Philip Sousa, whose recent illness caused so much regret among his admirers here and elsewhere, his entire restoration to health and the resumption of his place at the head of his incomparable organization will be welcomed by all lovers of good music. Manager Ford has arranged for a Sousa concert in this city, January 20th at Music Hall when the famous March King will personally conduct and inaugurate the winter series of Sousa concerts by a programme of exceptional attractiveness. Sousa writes that he feels like a new man and is eager and anxious to face his muchbeloved band once again. During his convalescence he occupied his time in selecting the numbers for the present concerts and



JOHN PHILIP SOUSA AT MUSIC HALL.

they will be by far the best he has ever arranged. The soloists will include several popular and gifted artists who will add to the attractiveness of the occasion. The programme will be in the following order: Overture, "Tannhauser," Wagner; (Instrumentation by Sousa); cornet solo, "Souvenir de Mexico," Hoch, Mr. Emil Kenecke; Idyl, "Echoes des Hastings," (new,) Kling; soprano solo, "Indian Bell Song," (Lakme,) Delibes, Miss Maud Reese Davies; scene from Parsifal, "Knights of the Holy Grail," Wagner; Intermission; tone picture, "Whispering Leaves," (new,) Von Blon; (a) Bandinage, (new,) Myer Helmund; (b) March "The Charlatan, (new,) Sousa; Violin solo, "Souvenir de Hayden," Leonard, Miss Dorothy Hoyle; Overture, "William Tell," Rossini. John Philip Sousa, conductor; Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violin; Mr. Emil Kenecke, cornet.

BALTIMORE NEWS
 JAN 14 1899

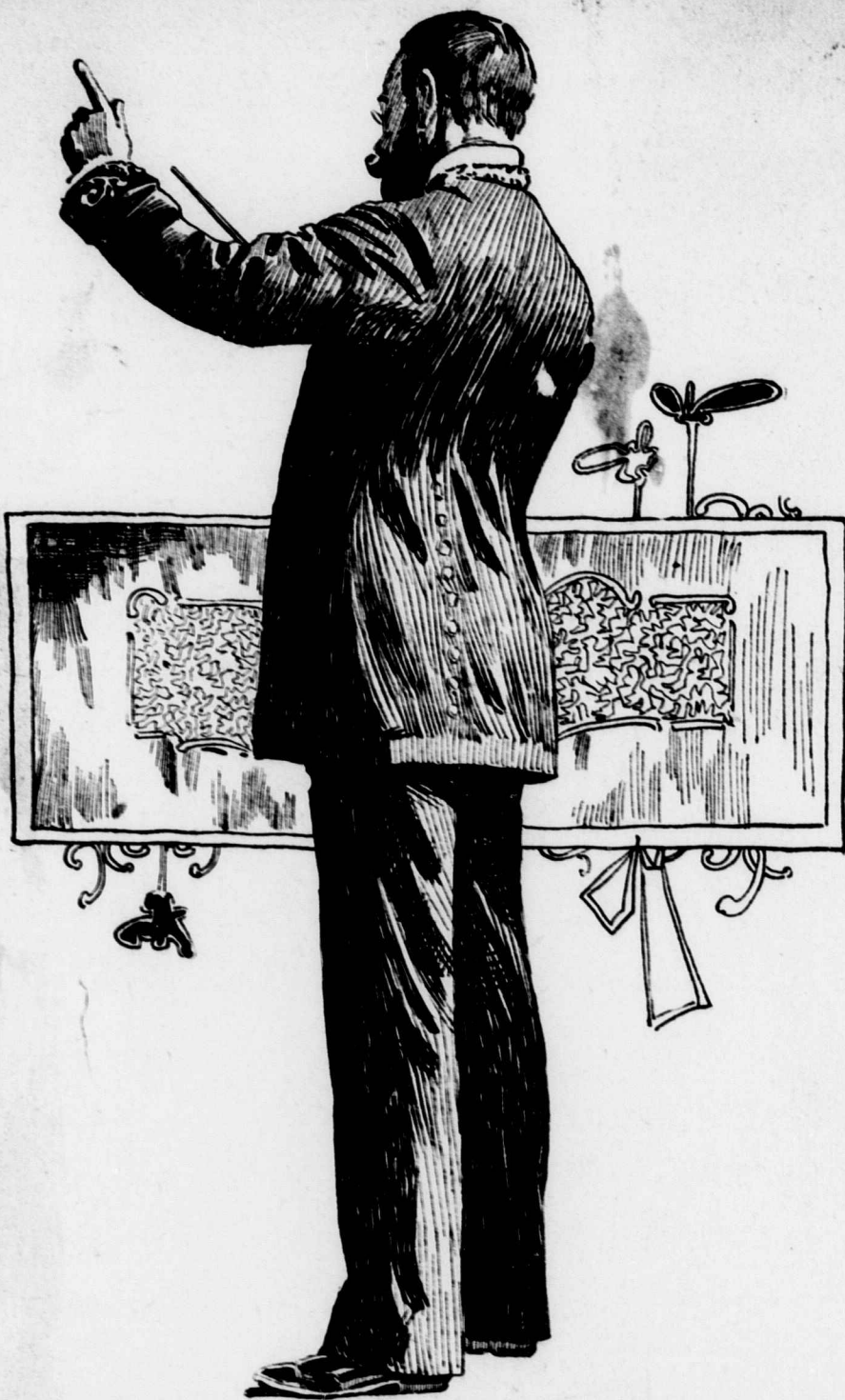
SOUSA'S CONCERT.
 Delightful New Programme to Be Given at Music Hall.
 The requests for the return of Sousa have been so numerous that Mr. Ford has arranged for another concert to take place at Music Hall next Friday evening, January 20. The soloists will be Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombone. The programme will be entirely new, except that for the encores the latest and most popular of the marches will be given. Among the prettiest of the numbers will be the "Egyptian Ballet Suite," by Bulgini; two new dances by Sousa, "Russian Peasant Mazourka" and "Caprian Tarantelle," and the "Dance Trepak," from the suite of "The Nutcracker." There will be nine numbers in all, not including the encores and the selection is the best, perhaps, that Sousa has ever given here.

LOUISVILLE COURIER-JOURNAL
 JAN 15 1899

SOUSA TO GIVE CONCERTS.
 The announcement that Sousa's magnificent band of fifty eminent soloists will give two grand concerts at the Auditorium in February is the cause of great delight among his hundreds of admirers in this city.
 During this engagement the famous bandmaster will render a selection from "The Charlatan," his latest opera.
 Sousa's men are the band of the people, and their melodies and harmonies never fail to touch a chord of responsiveness in the public heart. This band has reached the acme of excellence and finish, composed as it is of magnificent musicians, responsive to every impulse of the master mind in command.

ES MONES, ILL. - REGISTER.
 JAN 15 1899

Rudyard Kipling, with his family, will sail for America on the 25th inst.
 Sir Henry Irving emphatically denies that he proposes retiring from the stage.
 John Philip Sousa, who is recovering from serious illness, expects to resume his tour January 20.



SOUSA CONDUCTING HIS FAMOUS BAND.

SOUSA AT THE ACADEMY.

Sousa and his famous band appear at the Academy of Music on Wednesday evening, and at the Saturday matinee and Saturday evening. He invariably makes a specialty of his Philadelphia programme, and as he is fully recovered from the grip, will conduct with his old vigor. As a conductor, Sousa is eloquently expressive. His whole body tells the story of his leadership. Each position is taken unconsciously, with perfect naturalness—not a posture but that means something to the fifty pairs of eyes that watch him so keenly from the chairs on the platform, for instance when he signals to attention. Without baton at all, the pose is forceful and of itself would rivet the attention of every member of the band. For the instant there is suspended action and suspense is telling. Then, when the leader sees all are ready, there is a quick inclination of the head, the baton is raised on high and the overture begins, the conductor with a look here, a look there, a gesture, a movement, getting the best out of all the choirs and leading them to the great climaxes of rhythm and sound for

which the band is so notable. By this eloquence of motion, translated to his band, he is enabled to express the most subtle effects of sentiment and run the whole gamut of musical emotions. At the coming concerts, Miss Dorothy Hoyle, violinist, and Miss Maude Reese Davies, soprano, will come with the band as soloists.

Riverside Lane
Enterprise
Jan. 15, 99

SOUSA'S BAND.

It seldom falls to the lot of any musician, no matter how gifted, to impress his individuality upon his time and to command success and popularity through the sheer force of his genius. The rewards for which all men strive when bestowed upon the composer are usually so belated as to be merely the inheritance of his posterity, and for such a man to win recognition in the zenith of his powers argues abilities uncommon in their originality and force. He must possess to a remarkable degree certain qualities of mind and that purely personal force we call magnetism for want of a better term. Such a man assuredly is John Philip Sousa, the composer and condutor of Sousa's Band, for in the entire broad domain of music is there to be found such another dominating personality. The product of our own soil and to the manner born, Sousa voices as no other native composer has ever done, the strength, dash and bouyancy of the American spirit. It pleasant to note that the Sousa Band is booked for four concerts in Los Angeles, about the middle of March, under the management of Mr. J. T. Fitzgerald.

DES MOINES, IOWA - REGISTER
JAN 15 1899

The members of Sousa's Band have five months of hard work staring them in the face. In that time they will play in 42 different states and in Canada. They will cover 25,000 miles of railroad travel and give performances in two different towns each day.

THE ARTIST'S PERSONALITY

The Pronounced Physical Characteristics That Mark Famous Actors and Musicians.

It is a singular fact that all great actors have certain pronounced physical characteristics that so dominate their every action, motion, gesture that they become, in the public mind, ineradicably associated with their personality. The performer who lacks them, whether they be of speech, gesture

or carriage of the body, is considered as lacking in strength, individuality and power.

It matters not whether this definable something be graceful or ungainly, attractive or repulsive, the artist must possess it, else he passes for weak or insipid and without genius. It is a singular fact, too, that even the greatest actors should possess characteristics, the most marked of their natures, which would be considered, in the abstract, as being a blemish and a bar to their art.

The great John Kemble, like Richard Mansfield, had a strongly marked peculiarity of speech. He had an odd way of eliminating the letter "r" out of his words, while Mansfield has that peculiar balking, chopping method of speech that would never be held up to tyro as worthy of imitation. De Wolf Hopper, Nat Goodwin and Francis Wilson all have peculiar mannerisms that they would not if they could eradicate. If they did go they would certainly lose in public interest and estimation. Henry Irving, above any living actor, is possessed of strongly marked physical characteristics, which, although unworthy of copy, are really valuable to their possessor.

There is no public man, whether he be actor, musician or orator, who possesses this peculiar charm, grace and even oddity of manner more than John Philip Sousa. All the great musical conductors of the past had their characteristic motions and postings of the head and body, but Sousa, more than any other, seems to impersonate like a finished actor the tones and harmonies that his musicians are conveying with their instruments.

It is not likely that Sousa has purposely fallen into this peculiar and captivating method. He throws such an intense interest and purpose into his work that it is more than likely the case that he is giving expression to his feelings and intentions, without being aware of it, albeit his musicians seem to be swayed like his audiences by the rhythmic motions of the bandmaster's person.

This art of Sousa's is more closely allied to the pantomimic art than any other. Members of his band can say that there is inspiration in every glance of his eye. But the auditor is unfortunately deprived of this interesting feature of his work. It would be an interesting exhibition to see Sousa in pantomime leading his band when in the act of playing one of his stirring, ripping marches, or one of those rollicking coon ditties that even he delights in.

Sousa seems to arouse the auditor as completely as the tones from his musicians' instruments. At one of his concerts it is not alone the ear that is pleased and charmed; it is the eye also that is captivated and satisfied. This famous leader and his great band will appear at the Academy of Music in concert next Wednesday evening, January 18, and Saturday afternoon and evening, January 21. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, will accompany the band as soloists.



SOUSA'S GRACEFUL POSE

Phila Item
1/15

THREE SOUSA CONCERTS.

John Philip Sousa and his band will give a series of three concerts in the Academy of Music, on Wednesday evening, Saturday afternoon, and Saturday evening. It will be recalled that, in his December engagement here, he was incapacitated by a severe illness, from which he but recently has recovered sufficiently to undertake again the direction of his popular organization. We are promised an interesting and varied programme for each of the three concerts announced for the new week, including a couple of new arrangements by the "march-king" himself. The soloists, we are told, will prove quite as interesting as is usual with Sousa concerts. For several years past, the "march-king" and his men have enjoyed great local popularity, and it is to be expected that their reappearance will draw large audiences. Sousa is a unique figure in the musical world of to-day. Coming into general notice as the director of the Marine Band of Washington, he speedily gained much popularity as a composer of marches. "The Washington Post," "The High-School Cadets," and other of his compositions were found aggressively whistleable. Then came the organization of the band that bears his name, his growing fame as a maker of two-steps, and his success as the composer of "El Capitan," "The Bride-Elect" (of which he wrote the "book" as well as the music) and "The Charlatan" followed. He has done nothing that could be called uninteresting; he has done so much that is highly interesting that his public prominence is warranted. Seats for the announced concerts of the new week are on sale at 1103 Chestnut street.

PHILADELPHIA-RECORD
JAN 15 1899

Three Sousa Concerts.

March King Sousa has thorough covered from the serious illness kept him from conducting his band its latest concerts in this city, and his familiar natty figure will be discovered as of yore presiding at the bandmaster's pulpit at the Academy, on Wednesday and Saturday evenings and Saturday afternoon of this week. He has just received a new consignment from the don of the latest regimental music, and a number of novelties are promised for the programmes of these three concerts. The soloists are Maud Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, trombonist.

JAN 15 1899

THE HALL DEDICATION PLANS

TWO GREAT SOUSA CONCERTS AND A GRAND BALL PROPOSED.

The Formal Opening of the Convention Hall Will Take Place February 22—Popular Prices to Prevail—The Directors' Announcement.

February 22, the anniversary of Washington's birthday, will mark the formal opening and dedication of Kansas City's Convention hall. There will be no public parade or oratory as is customary on such occasions. Instead the people of Kansas City whose pluck and generosity made the great building possible will be given an opportunity to hear Sousa, the greatest of living band masters, in two concerts and a ball with his superb corps of fifty musicians. The price of admission is to be so low that everybody in Kansas City and vicinity may attend the afternoon and evening concerts. The board of directors of the Convention Hall Building company held a meeting last night and after a long session made the following announcement regarding the Sousa concerts and ball:

THE OFFICIAL STATEMENT.

Kansas City's great Convention hall will be formally opened February 22, 1899, the anniversary of Washington's birthday, by Sousa and his band of fifty musicians and two soloists. The Convention hall committee makes the following announcement of this important event:

On the afternoon of February 22 at 2 o'clock, Charles Campbell, president of the Kansas City Convention Hall Building company, will declare the building open to the public and make a brief statement in regard to the accomplishment of this event. A concert will then be given by Sousa's band; admission to all parts of the house twenty-five cents. For the accommodation of those desiring them the arena balcony seats will be reserved at twenty-five cents extra. Seats in boxes \$1 apiece. Doors will be open at 1 o'clock.

The entertainment at night will consist of a concert by Sousa's band and a ball. For this event the following arrangement has been made: The arena floor to be occupied by those who intend to participate in the dance and no one will be permitted to appear upon this floor unless in evening dress.

Prices of admission for the evening concert entitling the holders to remain and view the ball, will be as follows:

Roof garden, 25 cents.
Balcony, 25 cents.
Arena balcony: Boxes accommodating four persons, \$5 apiece; opera chairs, 75 cents apiece; chairs, 50 cents apiece.

Arena—This floor will be reserved exclusively for those in evening dress, who expect to participate in the dance. Tickets, \$6 a couple; additional tickets for women, \$2.

Tickets for the concerts afternoon and evening will be on sale at the Convention hall building Saturday morning, January 21, at 9 o'clock. Those wishing to participate in the ball should make application for tickets to J. P. Loomas, general manager, at his office, 217 American Bank building.

The hall is to be brilliantly illuminated and handsomely decorated on the night of the ball. A row of red incandescent electric lights will encircle the arena below the tier of boxes. White electric lights will grace the second balcony and blue ones will flash from the roof garden. Suspended above the center of the arena will be a cluster of incandescent electric lights. From the ponderous trusses and girders more than a hundred flags will be hung. The directors will meet again next week to make further arrangements for the concerts and the ball.

The publication in The Star yesterday of the numbers which had drawn gifts that had not been called for attracted hundreds of persons to the Convention hall headquarters at 806 Delaware street yesterday afternoon and last night. The directors expect to dispose of all the uncalled for gifts next week.

NEWARK, N. J. - SUNDAY CALL
JAN 15 1899

Concert by Sousa's Band.

The first concert which Sousa has been able to give since his illness will take place to-morrow evening in the Krueger Auditorium. It is not likely that he and his powerful band will be heard here again this season. He comes under the auspices of the Crazy Jane Society, and, as many tickets have been sold, a large audience is assured. Good seats may still be obtained at Holzhauer's drug store.

The programme for the concert is as follows:

Overture, Paragraph III.....Suppe
Cornet solo, "Whirlwind Polka".....Godfrey
Herbert L. Clarke.

(a) "Peasant's Mazourka".....Sousa

(b) "Caprian Tarentella".....Sousa

Soprano solo, "Primavera".....Strauss

Miss Maud Reese Davies.

Scene from "Parsifal" "Knights of the Holy Grail".....Wagner

Scherzo for piccolos, "Birds in Flight" (new).....Kling

Musette, "The Bells of Christmas".....

March, "The Charlatan".....Sousa

Violin solo, "Souvenir de Haydn".....Leonard

Miss Dorothy Hoyle.

Overture, "Tampa".....Herold

The numbers which are not solos will be performed by the band.

JAN 15 1899

DIRECTORS FIX THE PRICES

ARRANGEMENTS FOR THE SOUSA CONCERTS ARE ANNOUNCED.

Convention Hall to Be Opened on the Afternoon of Washington's Birthday With a Popular Entertainment at Reasonable Prices—After the Concert in the Evening a Grand Ball Is to Be Held—What It Will Cost.

Kansas City's great Convention hall will be formally opened February 22, anniversary of Washington's birthday, by Sousa and his band of fifty musicians and two soloists. The Convention hall committee makes the following announcement of this important event:

On the afternoon of February 22, at 2 o'clock, Charles Campbell, president of the Kansas City Convention Hall Building company, will declare the building open to the public, and make a brief statement in regard to the accomplishment of this event. A concert will then be given by Sousa's band, admission to all parts of the house being 25 cents. For the accommodation of those desiring them, the arena seats will be reserved at 25 cents extra and box seats at \$1. Doors will be open at 1 o'clock.

The entertainment at night will consist of a concert and ball by Sousa's band. For this event the following arrangement has been made:

The arena floor will be occupied by those who intend to participate in the dance, and no one will be permitted to appear upon this floor unless in evening dress.

Prices of admission for the evening concert, entitling the holders to remain and view the ball, will be as follows:

Roof garden, 25 cents.
Balcony, 25 cents.
Boxes, accommodating four persons, \$5 each.

Opera chairs, 75 cents each.

Chairs, 50 cents.

Arena—This floor will be reserved exclusively for those in evening dress and who expect to participate in the dance. The admission price will be \$6 for each couple. Additional tickets for women will be \$2 each.

Tickets for the concerts, afternoon and evening, will be on sale at the Convention Hall building Saturday morning, January 21 at 9 o'clock.

Those wishing to participate in the ball should make application for tickets to J. P. Loomas, general manager, at his office, 217 American Bank building.

terprise than to go see this charming spectacle.

Sousa is the greatest conductor of the greatest band in existence. The news of his coming arouses enthusiasm among the thousands who look upon his organization as the representative of its kind, and upon Sousa's magnetic marches as the marches of America. The title of "The March King" bestowed upon Sousa by the unanimous consent of thousands of music-lovers is justly applied. By all odds the most important musical figure of the day is John Philip Sousa, and with three operas and a military concert band of his own, "The March King's" name graces many programs. Sousa has arranged to give a grand concert in this city at an early date in the transcontinental tour of his band. At the Grand February 22nd.

JACKSONVILLE, FLA. - TIMES-UNION
JAN 15 1899

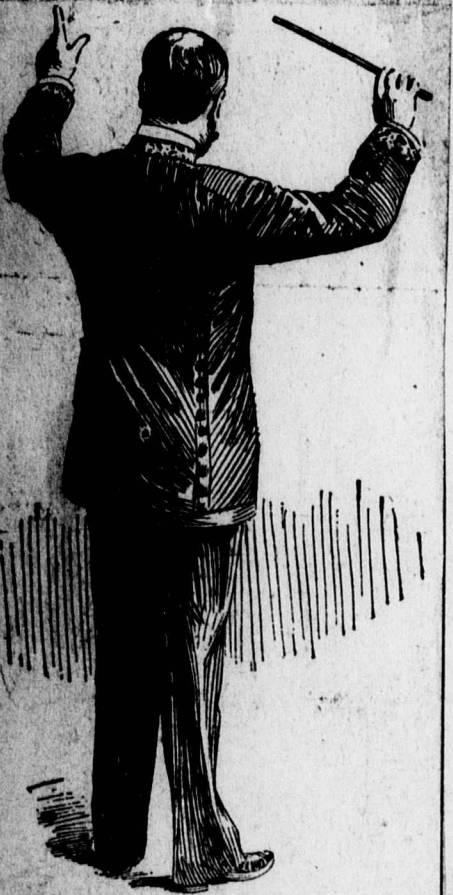
about the space of time it takes to produce the play.

The Sousa marches are now the musical craze of the entire civilized world. Go where you may, in any clime, under any flag, the stirring rhythm and noble harmonies of John Philip Sousa's compositions delight your ear. The great Jubilee parade in London started to the stirring strains of The Washington Post, and two days later, at the great military review at Aldershot, the combined bands of the Household Brigade, mounted on mettlesome troop horses, swept past Queen Victoria playing the same inspiring music. The Stars and Stripes Forever was the musical feature of the war in Cuba and Porto Rico, and his Unchain the Dogs of War was most timely in its inspiration. Sousa will play all his greatest marches at the concert of his great band in this city on Sunday, January 29.

SOUSA AND HIS POSES

The Leader Is a Study in Himself

Have you ever noticed the action—one may almost say expression—in John Philip Sousa's back when he is all absorbed in directing his band in concert? No? Well, then, the next time you have an opportunity to do it! It's a study to watch him, not the back only, but the whole body. Every line and linament seem to mean emphasis. Not a posture but that means emphasis.



something to the fifty-pairs of eyes that watch him so keenly from the chairs on the platform, for instance, when he signals to attention. Without baton at all the pose is forceful and of itself would rivet the attention of every member of the band. For the instant there is suspended action and suspense is momentous. Why does he pause? Ah! Sousa knows! That player over there in the last rank has opened the wrong score and he is nervously correcting his error. Then a quick inclination of the head, there is a whirl of the arms, the baton hand is raised high, sweeps downward like the dive of an eagle upon its helpless prey and there is a whirlwind crash of the first chords, the overture is on.

How to the fraction of a second is the time measured! With metronomic precision the beats cut the measures and bring up the divisions without the variance of a hair's breadth in ensemble movements like soldiers marching in review, each player measures time and distance exact. Does not the director's posture express intense meaning here? But a change comes. Ensemble ceases, the big fortissimo reaches its limit and just here catch up your themes!

You saxophones, bassoons and soft wood winds over there, while horns and reeds murmur a subdued accompaniment! Make it clear, clean and flowing! This melody is all pervading right here! Very good! Hold it at the tempo and keep it so to coda. That's something like it. Bravo for the intermediate section. Now, then, look out, reeds! This is hard! Here's where you have difficult work to do! It's complicated and every man must be on his mettle. Not too fast, O! don't increase the tempo! Steady, this must be like velvet. One, two, careful! One, two—you flute and piccolos! This is andante, not allegro. One—soft—ah—fine! This is a serenade. And it must be done daintily, plaintively, melodiously, as soft and flowing as a limpid stream. Da, it's romantically, and give it the rich, urgent tone of love! The very soul of cadence! It is good. It moves the audience. And all the time that Sousa has been directing the big band with his eye and baton, his expressive action has been helping to direct the understanding of the audience by forces that are anything but mute. This famous leader and his great band will appear here in concert next Wednesday evening, January 18, and Saturday afternoon and evening, January 21. Miss Dorothy Hoyle, violiniste, and Miss Maud Reese Davies, soprano, will accompany them as soloists.

THINGS AT THE THEATRE.

Sousa's Band, War Pictures and Uncle Tom's Cabin at Academy.

"Sousa is Coming" is the glad tidings that will interest every lover of music in this vicinity. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every breathes through an inspiration.

ACADEMY OF MUSIC.

Howe's Wonderful Moving Pictures, Tuesday and Wednesday—Sousa's Band, Thursday—"Uncle Tom's Cabin," Saturday.

The most remarkable moving pictures ever shown here will be displayed by Howe's Wargraph, Tuesday and Wednesday evenings. Since last September the pictures have been admired by many thousands of people for their realism, beauty and life-like reproduction. The pictures include views in this country and Europe, besides views of the war with Spain. The pictures are all plain, showing everything with remarkable clearness. The machine used is noiseless and so well managed that there is scarcely any tremor to the views, an advantage over pictures presented here on previous occasions. The arrangement of the stage and the presence of a full orchestra to play between the parts enhances the enjoyment of the exhibition. Of the 53 pictures shown, those especially interesting are "A study in facial expression; Czar of Russia leaving the palace; Steamship Coptic in mid-ocean during a storm; boating scene and swimming baths at Milan, Italy; street scenes in New York, London, Boston; ride on the rear end of a passenger train; the Queen's lancers; hurdle race; Spanish-American war pictures, land and sea, with realistic effects; tricks by Houydn, the famous French magician; Roosevelt's Rough Riders at the battle of San Juan Hill; landing of United States marines in Cuba and Port Rico; dynamite cruiser "Vesuvius" in action; bombardment of Matanzas.

SOUSA AND HIS BAND.

Already orders have been received for 48 seats from people out of town for Sousa's band concert next Thursday. The Academy will as usual for a Sousa concert contain over 1,500 people. Sousa is a conductor of tremendous magnetism; his feeling and control are alike admirable in the works of solid character or in the works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. Outside and away from the music of the people Sousa would make a conductor of force and distinction in music of large and deep growth, but while he varies his programme judiciously and interestingly with compositions of serious purpose, the distinguishing feature of the band's work is by all means popular music. And justly and admirably so. He has culled this music judiciously, has himself contributed to it many works of genuine distinction in their way and always of spontaneous vigor and melodic freshness, and thereupon he has directed his programmes with a tact, refinement and inspiring glow. Sousa set for himself a standard not too high or too low; he has succeeded in elevating this standard beyond its average possibilities, and in giving the public programmes which the old

military band lover finds yet within his ken, while the musician need not feel ashamed to enjoy anything so efficiently and artistically performed.

JAN 15 1899

TWO SOUSA CONCERTS.

Sousa and his peerless concert band are again embarked upon another of those remarkable transcontinental tours, of which this organization appears to have an unquestioned monopoly.

Before the end of the season, late next May, the band will have played in every town and city of any consequence in the United States and Canada. No musician is more generally known or enjoys greater popularity than John Philip Sousa. Musicians admire him for his originality and his thorough knowledge of his art; the members of his organization for his complete musical mastery over them. The concert-going public regard him highly for his musical tact and felicity in ministering to the tastes of all classes, and also as the composer of original, catchy and easily comprehensible marches and other compositions of a more pretentious character. His operas of "El Capitan," "The Bride-Elect" and "The Charlatan" have been widely and generously applauded and enjoyed.

It is because Sousa is so near to the public heart in all he does that his annual advent in this city is always the most welcome musical event of the season. The people who patronize the Sousa concerts do so with the full conviction that their favorite conductor will give them such music as they like to hear, and he never disappoints them. It is announced that Mr. Sousa will conduct his famous band in two grand concerts at the Academy of Music on Tuesday, afternoon and evening, with Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, as trombone, and Herbert L. Marke, cornet principal soloists; also Arthur Pryor, net.

JOHN PHILLIP SOUSA.

Wherever music is loved, wherever the stirring strains of military bands inspire tired marchers to forget fatigue, wherever the piano is played, and wherever the devotees of Terpsichore gather in any part of the world, the name of John Philip Sousa is a household word. The first of American composers to win international fame and popularity, he stands today pre-eminently the foremost of our conductors, the most versatile and successful of our composers, and the representative of all in music that appeals to the great and intelligent public.

Sousa's great band of fifty eminent soloists, veritable magicians of music, responsive to every impulse of the master mind in command, have reached the acme of excellence and finish. This is, indeed, the ideal wind orchestra, capable of performing the noblest works of the noblest composers with all the artistic nuances of strings, in addition to the rich tonal quality of the reeds and brasses. Sousa's men are the band of the people. Their melodies and harmonies touch the throbbing chord of responsiveness in the public heart, and set all nerves tingling in unison to the music.

This is the seventh year of Sousa and his band, and the present series of concerts will be among the most notable in all the brilliant history of this famous organization. Mr. Sousa, always fortunate in the choice of soloists, takes pleasure in presenting this season two young artists whose commanding talents entitle them to high honors in their profession. They are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste.

Mr. J. W. Lane will leave today for

Sousa's concerts are always distinguished for their soloists, both instrumental, whom the famous conductor invariably selects with great care for some special aptitude and superior for just such affairs.

Miss Maud Reese Davies, the vocalist of the present Sousa tour, has here abundantly proven her remarkable ability to fulfill all requirements and with rare success upon every occasion. She has a rich and resonant voice, faultless method, and renders her selections whether aria or ballad, with consummate artistic excellence. Audiences everywhere grow enthusiastic over appearances.

Miss Dorothy Hoyle, who has appeared in the Sousa concerts on previous tours, is one of the most accomplished and successful violinists of the period. She has achieved successes throughout the country.

Arthur Pryor, the famous trombone virtuoso, who has always been identified with the Sousa concerts, has achieved wonders at a youthful age, and stands at the very head of players of the trombone of any country.

Herbert L. Clark, the cornet virtuoso of international reputation, is a late acquisition to Sousa's Band, or to be more exact, resumes a position formerly held by him, that of cornet soloist. He is noted as one of the most skilled and artistic performers in America.

Sousa and his great organization will be here on Friday evening, January 20, at the Music Hall, when the following programme will be given:
Overture—"Paraphrase III.".....Suppe
Cornet Solo—"Whirlwind Polka," Godfrey
Mr. Herbert L. Clarke.

Egyptian Ballet Suite (new).....Luigi
Soprano Solo—"Will You Love When the
Lilies Are Dead?".....Sousa
Miss Maud Reese Davies.
Grand Scene—"The Night of Sabba."
(Mefistofele).....Boito
Intermission—Ten minutes.
Two Dances—(New).....Sousa
a. Russian Peasant Mazourka.
b. Caprian Tarentelle.
Musette—"The Bells of Christmas."
(new).....Sidney Smith
March—"The Charlatan," (new).....Sousa
Violin Solo—"Romance Sans Paroles,"
Wieniawski.
Miss Dorothy Hoyle.
Dance Trepak—From the Suite, "The
Nutcracker."

FROM

Augusta Ga
Herald, Jan 17 1899

ladies and children at the grand

SOUSA.

Criticism is silenced when Sousa has men thrill the senses and the question is the degree of praise bestowed.

The sway of Sousa over his audience is something that it is a pleasure to study. There is a magnetism in and in the manner in which he controls the band that puts the audiences in thorough sympathy with him. It seems as if he always just the thing that his audience is in the mood for. It seems that the light he gives the people is rather more unrestrained and unaffected than one ordinarily notes in audiences.

Sousa and his hearers are thoroughly in rapport. The popular pieces they are easily hummed and whistled and not carry off all the honors. But finer music, the selections from masters seem at times to appeal to the uncultured ear with a force which ear might not be supposed to appreciate. There is evident, in the quality of the reception of better music, an education of taste that is gratifying.

There is great interest in the coming of Sousa.

Norfolk, Va. Pilot
Jan 17-99

SOUSA'S BAND.

Whenever Sousa and his band plays in this city he generally packs the Academy from pit to dome. His annual appearance at the Academy of Music on Tuesday, January 24th, afternoon and night, will no doubt cause his many admirers in this city to flock to the Academy Saturday morning, when the advance sale of seats for both concerts will open. Prices for both matinee and night, 25, 50, 75 cents and \$1.

Thursday evening John Philip Sousa will be at the Academy of Music with his celebrated concert band in an excellent repertoire. Sousa is a favorite here and always draws together a large and fashionable audience, as he knows better than any other band master how to cater to the whims of the music-loving public. He knows just what they like and he gives it to them in liberal quantities. Maude Reese Davies, soprano, and Dorothy Hoyle, violiniste, are with the band.

SOUSA IS HIMSELF AGAIN.

Philadelphia, Jan. 19.—"March King" Sousa returned to the concert stage last night, at the Academy of Music, after illness which compelled the cancellation of six weeks of engagements.

JAN 17 1899

ALL LIKED SOUSA.

Audience at the Auditorium greeted the Well-Known Band-master.

Lines of carriages blocked the way at Krueger's Auditorium both previous to and after the Sousa concert last night, due to the rain and lack of preparation to obviate blockading.

Inside the door, however, the brilliant lights and fashionable audience made amends for the disagreeable delay. The appearance of Sousa was the signal for an outburst of applause.

The opening number "Paraphrase III," rendered in masterly style by the orchestra, brought forth as an encore the "Stars and Stripes." At the back of the stage an immense flag was let down and it remained throughout the concert.

Herbert L. Clarke, a cornet soloist, played "Whirlwind Polka." Godfrey, responding to the encore by "She Was in Old Kentucky," which was highly appreciated by the audience. "Peasants' Dance" (a) and "Capriccio Tarantella" (b) by Sousa, two delightful little bits favored to lovers of Sousa's operas, was played by "El Capitan" as an encore.

Miss Maud Reese Davis, whose soft voice of the purest quality has none of its charm, sang in bewitching manner "Primavera," Strauss, for which she was recalled twice. "Scene from the Knights of the Holy Grail," a very sombre, gloomy composition, was magnificently played, but the audience was more at home in the lighter.

After the intermission a scherzo for violoncello, a dainty rippling melody, which deserved an encore but didn't get it, was succeeded by (a) "Musette—The Bells of Christmas," Sidney Smith, and (b) "The Charlatan," Sousa. There was nothing to be done but repeat the latter, which Sousa graciously did.

"Sonvenir de Haydn," violin solo, played with superb technique and displaying remarkable improvement over last year's delightful performance, was the work of Miss Dorothy Hoyle, a young artist with a future before her.

The Russian Hymn was skillfully introduced into this composition and it was marvelous how the violin alone seemed to convey the entire tones of the orchestra. She was vociferously encored, after which the overture to Zampa, Herold, closed a fine programme.

The audience was a thorough representative one and the Crazy Jane Society under whose auspices the affair was given, will have a large sum for St. Barnabas Hospital.

JAN 17 1899

AT THE ACADEMY.

Coming Attractions and What is Said of Them.

Sousa's Band.....Afternoon, Jan. 19

SOUSA'S BAND.—It has been noted as a rather remarkable fact that the music of the people reaches the people almost solely through the medium of the military band. Whether orchestral conductors as a rule have been unappreciative of the opportunities of appealing to the masses does not appear, but certain it is that the military band is the prime musical educator of the country and under the wholesome control of such a musical genius as John Philip Sousa has a wide spreading and potent influence for good. That Sousa appreciates his public is no less an incontestable fact than that Sousa's public appreciates him, and the discriminating judgment of the conductor in forming his programs with a generous leaven of easily understood melody reduces the auditor to at least a respectful hearing of the more erudite music of the great masters. When the best music of all times is adequately presented to willing ears by a military band the cause of musical education gains measurably on each occasion.

Sousa's Band is now in the seventh year of its existence and during that period has known remarkably few changes in its personnel. The great body of the musicians has been continuously under his direction and discipline and every member of the band is completely responsive to the magnetic control of Sousa. The band never played in such superb form as at present time and a musical treat can be anticipated at the Sousa concerts here on Thursday afternoon, January 19, at the Academy of Music. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, are the supporting artistes, and from the band proper the selected soloists of the present tour are Emil Kenecke, cornet; Arthur Pryor, trombone, and Franz Hell, fluegelhorn.

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in America today who thoroughly embodies the American idea of success. That man is John Philip Sousa. Back of this success stands the man who created it, with qualities of heart and brain that appeal in-

stinctively to human nature at large no less than to the American nature in particular. No other man in the musical world is so conspicuously and so constantly before the public and yet bears his honors and success with such becoming modesty. Sousa is the only American composer whose fame and popularity transcends the geographical limits of his native land. The Sousa marches are played in every country on the globe where music is known and the publication of a new composition from the "March King" interests strangely and widely diverse communities. With all the tremendous vogue of these marches it yet remains a fact that the Sousa Band alone can play them as they should be played. They will appear at Grand Opera House on Friday afternoon.

Rock Island, Ill

Argus, Jan. 18-99

James McMichael, an old Rock Islander who is fast winning his way into public favor.

John Phillip Sousa, the march king, has many successes to his credit, but up to the present writing he has done nothing which has met with the unbounded favor accorded to his tuneful numbers in the ever welcome comic opera, "El Capitan." One can hardly weary of listening to the dashing, swinging measures with which the opera abounds, the culmination of which is reached at the climax of the second act, when amid the blare of trumpets and the beating of drums Old Glory is triumphantly waved, and the vocal strength of the entire company is tested to the utmost capacity to be heard above the cries of "bravo" and the cheers with which the most blasé audience invariably greets this stirring effect. The same magnificent scenic pictures and the elegant wardrobe which were marked features of its original production are still a part and parcel of the performance to be given at the Burtis Friday evening. This company of reputable artists includes William C. Mandeville, Edward Wilkes, John Duns-mure, Harry Carter, Karl Formes, Frederick Knights, Kate Michelen, Madeleine Lack, Nora Rosa and Emma Miller, together with a competent chorus of 50 voices take part in this performance.

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round of whirl and merriment.

SOUSA'S COMING CONCERT.—The present is the fourteenth Sousa tour, which fact of itself is forceful evidence that the Sousa concerts are exactly the right thing; that they are just what the people of the whole country want, enjoy most and patronize most freely. Sousa understands the combination of the two forces on any given occasion is sure to overflow theater or hall. Sousa is ever consistent and beautiful in all things that go to make his concerts simply irresistible, but in no one thing is he more keen, alive and discriminating than that of presenting the very newest and best novelties of the time. For the present tour most attractive things are offered. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombone. The concert here will occur on Sunday evening, January 22, at the Lafayette Square Opera House.

BURTON HOLMES, LECTURER.—The

JAN 17 1899



The concerts of Sousa and his band are always welcome in this city and always mean brilliant and appreciative audiences. The programmes presented are always strong in quality, most

in quantity and arranged with good taste. Nature has given John Sousa an artistic temperament, and intelligence, as well as a little magnetism that appeals to both eye and heart. No matter whose work he is conducting, the capability to do justice is amply proved. His knowledge of instrumentation is thorough and in his band arrangements Sousa never permits over-elaboration or inconsistent coloring. The Sousa band, under Mr. Sousa's direction, will be heard in a single grand concert at the Grand Opera House on Friday afternoon. In his choice of supporting artists Mr. Sousa has always been particularly fortunate, and on the present tour he has much satisfaction in presenting two accomplished young women who have already won distinguished honors as singer and violiniste, respectively. Miss Maud Reese Davies, soprano, has a charming, clear, flexible and cultivated voice, while Miss Dorothy Hoyle, though young in years, has been hailed as the best of the women violinists of the day.

Norfolk, Va., Phil

It is in these many efforts to please the people that Sousa has made himself popular wherever he has appeared. He knows just what they like and gives it to them without solicitation. It is his encores that catch the popular spirit, for he is the soul of liberality and no demand within reason is overlooked or slighted. The great band was never in such superb condition as at present, some few changes in the personnel having materially improved the ensemble. Mr. Sousa will introduce Mr. Herbert L. Clarke as solo cornetist; Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste. Of course Arthur Pryor, the famous trombone virtuoso, is to come. Two concerts will be given in this city, afternoon and evening, Tuesday, January 24th. Seat

JOHN PHILIP SOUSA COLLECTION

P.C. 243

NEWSPAPER CLIPPINGS

1898-1899

MARINE CORPS MUSEUMS
BUILDING 198, NAVY ANNEX
NAVY YARD, WASHINGTON, D. C.

THE WASHINGTON CAPITAL.

there, while the horns murmur a soft accompaniment. Make it clear, clean and flowing! This melody is all pervading right here. Very good! Hold it at the tempo and keep it so to the coda. That's something like it. Bravo for the intermediate section! Now, then, look out reeds! This is hard. Not too fast! Steady!

And so on to the end, with eyes, hands, arms and body pleading, commanding and encouraging. The while all this is directed towards the semi-circles of musicians before him.

Every command and every entreaty is reproduced in the eloquent movements of Sousa's back, so that at a Sousa concert it is not alone the ear that is pleased and charmed, it is the eye also that is captivated and satisfied. This faculty of Sousa's of reproducing in motion all the varying emotions of music is more closely allied to the pantomime art than any other. It would be an interesting experiment to see Sousa in pantomime, leading his band when in the act of playing one of his stirring marches, or one of the jolly, rollicking coon ditties that even he delights in.

Having fully recovered his health after his recent severe illness, Mr.

Sousa will personally conduct the popular concert of his famous band at the Lafayette Square Opera House Sunday evening, Jan. 22, assisted by Maud Reeves Davies, soprano; Dorothy Hoyle, violin, and Herbert L. Clarke, cornet.

for her playing is not only musicianly but artistic and very full of the artistic. Her audience was a cultivated one and a critical one. They showed great appreciation of Miss Kimball's performances. In MacDowell, two charming compositions, "To a Wild Rose" and "To a Water Lily," she fairly made them say words so full of color were they.

The recital broke up into an afternoon tea, and every one lingered long, discussing the program and other good things. Miss Kimball's friend, Miss Randolph, of Baltimore, assisted her in receiving, and among the guests were Mrs. and Miss Murphy, Miss Galen, Mrs. Wilson, Mrs. Hutchins, Mme. de Morla Vicuna, the Misses Wallace, Miss King, Mrs. West, Mrs. Howland, Mrs. Dean, Mrs. Bard, Miss Chickering, Miss Carson, Miss Boutelle, Mrs. Church, Miss Durant, Mrs. S. I. Kimball, Mrs. Haeseler, Mrs. Wade, Mrs. Hill, Mrs. Horness, Mrs. Carroll, Mrs. Gardner, Mrs. and Miss Hoeke, Miss Harbaugh and others of Washington, and Miss Randolph Mrs. Fitzgerald Smith and Mrs. Gibson, of Baltimore.

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Miss Mary Kimball's recital last Monday was a delightful one. Grippe had invaded the ranks of the guests as well as Miss Kimball's assistants on the program. Notwithstanding this fact there was a large audience present, and no one missed the assistants, so satisfactory was Miss Kimball's program. Mr. Harry Hughes was first announced as soloist, then he found he could not return from New York in time, and many other singers promised but were prevented from appearing by the same old thing, grippe, grippe. Miss Kimball plays so seldom in public that the public is really to be sympathized with.

of its kind and most cleverly designed. Those who are seeking for new figures for cotillion (and we know that novelty in this respect is always desired) will find an attractive idea in this one, expressive of the history-making spirit of the times. The figure of the storming of Morro Castle was appropriately carried out by the dancers. This fortress was painted upon a screen, which was placed in the great central hall of Mrs. Warder's residence, where the dance was held. There is no ball room in this house, but the large drawing rooms and hall accommodate a goodly number of Terpsichorians. The Peace figure was an especially effective one when the dancers returned with victory with doves of peace upon each shoulder, and long red, white and blue ribbons streaming therefrom. Miss Elizabeth Warder, the eldest of Mrs. Warder's unmarried daughters, is a great beauty. Both of the young ladies are greatly admired in society here, and their friends are happy that the season of mourning which kept them from the gay world is passed.

* * *

Vice-President and Mrs. Hobart have both suffered more the

PRELUDES AND INTERLUDES.

I met Mr. Reitz last week in New York at the American Theatre, where I went to hear Miss Lizzie Maenichol sing in Lohengrin. Mr. Reitz and Miss Maenichol, as all Washington remembers her most kindly, were married a short time ago, and it will be pleasant to hear, I am sure, that Mr. Reitz is a handsome, polished and prosperous business man of the Metropolis.

* * *

To the artist, be he actor or musician, the possession of strongly marked characteristics of speech, manner or physical attributes, is a matter of supreme importance. It is the fashion to decry mannerisms with the unthinking, who fail to understand that it is these same peculiarities that make such men different from the ordinary run of humanity. It is true that we admire Irving and Mansfield because of their mannerisms rather than in spite of them, for the strong individuality of each is the hall mark of individual genius. All great actors have possessed certain pronounced physical characteristics that so dominate their every action, motion and gesture that they become, in the public mind, firmly associated with their personality. Indeed, the performer who lacks them is considered deficient in strength, individuality and force.



There is no man conspicuously before the public at this time who possesses this peculiar charm, grace and even oddity of manner more than John Philip Sousa. All the great musical conductors of the past had their characteristic motions, poising of head and body, and individual gestures, but Sousa, more than any other, seems to impersonate like a finished actor the very tones and harmonies that his musicians are conveying with their instruments. He throws such an intense interest and purpose in his work that in his motions he gives expressions of his feelings and intentions without being aware of it, albeit his musicians seem to be swayed like his audiences by the rhythmic motions of the bandmaster's graceful person.

Have you ever noticed the action—one may almost say expression—in John Philip Sousa's back when he is all absorbed in directing his band in concert? No? Well, then, on Sunday night take advantage of the opportunity to do so. It is a study to watch him, not the back only, but the whole body. Every line and lineament seem to mean emphasis. Not a posture but that means something to the fifty pair of eyes that watch him so keenly when he signals for attention. Without baton at all the pose would be forceful, and of itself would rivet the attention of every member of the band. For an instant there is suspended action, and suspense is momentous. Then a quick inclination of the head, a whirl of the arms, the baton hand is raised high, sweeps downward like the dive of an eagle on its prey, there is a harmonious crash of the opening chords, and the overture is on.

How to the second is the time measured! With metronomic precision the beats cut the measures and bring



JAN 19 1899

STORM.

Sousa's Band Tonight.—Besides his qualities as a composer his training of a military band to reach so high a point of excellence shows that Sousa is a born leader of men. The same qualities that go to make a successful general are those which in a smaller scale make a successful leader. There must be personal magnetism, infinite self-control, self-confidence, quick judgment, and the recognition of the value of strict discipline coupled with the ability to enforce it. Sousa has all these advantages, as well as handsome and dignified presence. His band shows the result, for while there may be a good leader without a good band, there never can be a good band without a good leader. A large audience will be present to night.

JAN 19 1899

ENTERTAINMENTS.

Sousa at the Academy.

The return of Sousa and his band to the Academy of Music last night drew a large and appreciative audience. The programme was attractively varied. It began with the Suppe overture, "Paragraph III," a fluent composition of the Viennese type, that was played to good advantage if without positive distinction. Then followed an "Intermezzo" and "Carnival Scene" (suite), by Giraud, the former being somewhat suggestive of weirdness and gipsy willfulness, if the terms be compatible, while the latter called up imaginings of a Venetian festival. The Easter scene from Boito's "Mefistofele," with its Wagnerian blare and its insistent fanfare, was interpreted very satisfactorily and applauded with particular heartiness. Kling's "Birds in Flight," fantasia for piccolo, a characteristic German polka, sugary and rhythmical, was nicely executed. Sweet and quaint was an antique dance from Ball's "Annie Boleyn," though thin as to texture, as became the days of the spinet and harpsichord, and Sousa's musicians did it ample justice. The tuneful, though reminiscent, march from "The Charlatan" was given with an effect that probably no other band could give it, and was received with marked favor. Albert's "La Tarantelle de Delphégor," a glittering show piece, completed the bill.

Sousa himself, in fully restored health, led the band, and was as generous as ever in the way of encores, which included his own "Stars and Stripes Forever," "Bride-Elect," "King Cotton" and "El Capitan," as well as his clever orchestration of the popular "Hot Time," the indispensable "Georgia Camp Meeting" and two or three darkey shuffles.

The soloists were Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Herbert L. Clarke, cornetist. Miss Davies essayed "Ah fors e lui," from "Traviata," and Sousa's ballad, "Will You Love Me When the Lilies Are Dead?" She has an agreeable and well trained voice, although it is limited in compass as well as in power. Miss Hoyle played Wieniawski's "Romance Sans Paroles" with feeling and admirable accuracy of tone. Mr. Clarke's contribution comprised Godfrey's "Whirlwind Polka" and "She Was Bred in Old Kentucky," the first of which displayed his versatility and the second his ability to present simple melodies effectively. In both he was successful.

There will be Sousa concerts next Saturday afternoon and Sunday.

—This Afternoon's Music.

JAN 19 1899

SOUSA IS HIMSELF AGAIN.

When His Band Comes Tomorrow He Will Conduct in Person.


The coming of Sousa's Band for a concert at Music Hall tomorrow night is looked forward to with interest by the large Sousa clientele here, and has set the blood tingling to march and waltz time in many a staid vein. The sale of seats is large and the concert promises to be one of the most successful ever given here. A number of new selections will be played, including two dances by Sousa, a Russian mazourka and a Tarantelle.

Sousa himself has recovered from the illness which kept him away the last time his band was here.

JAN 19 1899

SOUSA ALL RIGHT.—John Philip Sousa, who has had a long siege of illness, made his reappearance before the public last night in Philadelphia at the inauguration of his tour of band concerts. The Philadelphia papers say that he conducted with his accustomed grace and earnestness and seemed to exhibit no trace of his sickness. Sousa and his band will be here next Sunday night at the Lafayette Square Opera House.

AMUSEMENTS.



John Philip Sousa and his famous band will give a single concert at the Grand Opera House tomorrow afternoon at 2.15. This is an announcement that will bring pleasurable anticipation to every lover of music, for Sousa is probably closer to the hearts of the people than any other conductor or composer of the day, and with a thorough appreciation of their tastes he is giving them what they want. Sousa is as much a master of the art of programme making as he is of march composition. His concerts are models of good form and good taste in this respect, and that is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm. A distinctive feature of the concerts of Sousa and his band, in addition to the liberality and graceful courtesy of the conductor in gratifying the wishes of his public in the matter of encores, is the fact that there are no tedious waits between numbers, a Sousa concert being in reality a continuous feast of melody from beginning to end. The programme to be given here will include some of the newest music of the day, and a number of standard favorites. Several of the great Sousa marches may be anticipated as encores, the demand for them being so insistent that the composer-conductor must perforce obey. Mr. Sousa will present Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, as soloists.

SOUSA AND HIS BAND.

First of a Series of Three Concerts Given at the Academy of Music Last Night.

Sousa and his band gave the first of a series of three concerts at the Academy of Music last night to a large and appreciative audience. A programme of nine numbers was rendered, the instrumental music being pleasantly broken by the soprano solo "Ah fors e lui," from "La Traviata," sung charmingly by Miss Maud Reese Davies. The famous Sousa marches were thrown in here and there when encores were demanded, and one of the pieces in the second part of the programme was Mr. Sousa's latest and perhaps prettiest march, "The Charlatan." The cornet solo "Whirlwind Polka," by Godfrey, was played effectively by Mr. Herbert L. Clarke, a member of the band, who responded to an eagerly demanded encore by playing the song about the girl who was born in old Kentucky. The other two concerts will take place on Saturday afternoon and evening. The programme of last night, exclusive of the numbers already mentioned, was as follows: Overture, "Paragraph III," by Suppe; 3. (a), Intermezzo; (b), Carnival Scene, Giraud; 5, Easter Scene, "Mefistofeles," Boito; 6, fantasia for piccolo, "Birds in Flight," Kling; 7. (a), antique dance from "Anne Boleyn"; (b), march, "The Charlatan," Sousa; 8, violin solo, "Romance Sans Paroles," Wieniawski; 9, "La Tarantelle de Delphégor," Albert.

Wash. W.O. Capital Jan 16-6

FROM Philadelphia Pa The Call Jan. 17.99

The Sousa Band Concert.

Sousa and his fine concert band attracted the usual large audience to the Academy of Music last night. The popular bandmaster is now fully restored to health, and under his own spirited direction the musicians played with a verve which was absent at the previous concert. It is almost needless to say that every number on the program was encored, some, indeed, three and four times, so that even the very large repertoire of Sousa's marches seemed to become exhausted. The soloists were Miss Maud Reese Davis, who sang the aria from "La Traviata," supplementing it by way of an encore with one of Sousa's songs; Miss Hoyle, who played a solo by Wieniawski in capital style, and Mr. Herbert Clarke, who proved a fine cornetist, overcoming the difficulties in Godfrey's Whirlwind Polka with the greatest ease. Additional concerts with entirely different programs will be given on Saturday afternoon and evening.

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SOUSA'S BAND

Programme Lengthened Three Times With Encores—Music From Bolto to Ragtime.

Sousa's Band in a programme of nine numbers, which resulted in the presentation of some twenty-three, fourteen being by way of encore, was the popular musical which that conductor served to his delighted listeners at the Academy of Music last night. Sousa likes encores. They entail additional labor on him, for after the signal which starts the men the band shrugs, a nod of the head or a sway of the body, "and the band plays on." It has been over this encore road very often and could easily find the way if blindfolded. All the familiar Sousa two-steps and marches were played without notes. Sousa is ever ready, and if the enthusiast does not at all times get all he would have, he at least gets a lot, and that is a great deal in this age of growing conservatism, when the classical concert giver deems an encore *infra dig*.

One encore is as nothing to Sousa and even four is not his limit. In short, at a Sousa concert you get what you want and it is an encore you request it. It is there all ready prepared and is given with thanks for your applause. Just intimate your desire for more and it is immediately forthcoming. You need not insist. The soloists are the popular cornetist, Herbert L. Clarke, whose length of breath now rivals Maud Davies, soprano, and Dorothy Hoyle, violin soloist. Additional concerts will be given at the Academy of Music on Saturday afternoon and evening in traditional Sousa programmes. Encores, of course, included.

ALBANY, N. Y. - TIMES

JAN 19 1899

SWEET "ROSEMARY."

Skinner's New Play—Sousa and His "The Bride Elect" Coming.

A hearty welcome will doubtless greet Otis Skinner, who makes his annual appearance at the Academy to-morrow night and Saturday matinee and night. He will present Murray Carson and Louis N. Parker's brilliant comedy of "Rosemary," which he secured by special arrangement with Charles Frohman for the extended run of the play at the Empire Theatre, New York. Mr. Skinner brings with him a company that is reputed to be the finest organization ever toured with him through the country and an entire scenic and costume production of the comedy. The play is laid in the first half of the present century in England. Maud Durbin, well and delightfully known in Mr. Skinner's plays for the last three years, is his leading lady.

The sale of seats for the concerts on next Monday of Sousa and his band begins to-morrow morning at the box office. The programme to be given here will include some of the newest music of the day, and a number of the standard favorites of Sousa and other popular composers.

Mr. Sousa will present Miss Maud Rees Davies, soprano; Miss Dorothy Hoyle, violinist; Arthur Pryor, trombone, and Herbert L. Clarke, cornet.

READING, PA. - EAGLE.

JAN 19 1899

AMUSEMENTS.

SOUSA AND HIS BAND

their tour at the Academy of Music last evening to an audience of 3,000 persons, who applauded and called for 14 encores. They appeared at 8 p. m. for their concert at the Academy this evening. Sousa is in excellent health and his unequalled band will present a thoroughly enjoyable programme, with many of the March King's compositions for the always freely given

SOUSA'S BAND

Welcome to the March King.

FINE CONCERT LAST NIGHT

An Excerpt from Barto's "Mephistophes" Played.

John Philip Sousa's army of admirers in this city was splendidly represented last night at the Academy of Music. They filled the house pretty nearly from the proverbial "cellar to garret," and they insisted that everything Sousa has written in the way of marches should be trotted out for their delectation.

The last time the man who has earned the title of "The March King" was here, it will be remembered, he was so ill that he conducted only a very small portion of his first concert, and then had to quit and go to bed, a place from which it was thought Mr. Sousa might not arise. His place was taken by Arthur Pryor, the band's trombone soloist, but Pryor, as a conductor, isn't Sousa, nor is he so great a favorite.

So last night partook much of the nature of a welcome to Sousa after his dangerous illness.

The programme arranged was a little more "popular" than usual. With the exception of the Easter scene from Barto's "Mephistophes" there was very little in it to tax the powers of even a third rate band. It included Suppe's Paraphrase III overture, a suite by Giraud, "Birds in Flight," a piccolo fantasia by Kling, the antique dance from "Anna Boleyn," "The Charlatan" march, and Alberts' "La Tarantelle de Delphes."

The Easter scene was the band's best work, but it lost a good deal of its weight through the fact that one of the tympani seemed slightly off pitch in one of the passages. The piccolo fantasia developed a considerable degree of virtuosity from that end of the band, and the number proved highly pleasing to the audience.

The soloists of the evening were in fine form. The band's first cornet, Herbert L. Clarke, made quite an impression with the "Whirlwind Polka," his ability to hold notes being such as to arouse wonder when he intended to take up the melody again. His work was indeed an admirable display of horn technique.

Miss Maude Reese Davies sang the "Ah fors e Lui" aria from "La Traviata." While it was well done, Miss Davies' voice lacked the volume to make the number thoroughly pleasing.

Miss Dorothy Hoyle, the violinist, who has been seen here in previous concerts, played Wieniawski's "Romance Sans Parades," exhibiting technique and expression, which won instant approval from the audience.

Sousa is to give two more concerts during his visit—one on Saturday afternoon, the other on Saturday evening.

MONTGOMERY F. ESSIG.

SALT LAKE CITY, U. - SALT LAKE HERALD.

JAN 19 1899

Sousa's band will be heard at the Salt Lake theatre in the near future. The soloists this season are Maude Reese Davies, soprano, and Dorothy Hoyle, violinist. The "March King" is a great favorite in Salt Lake.

PHILADELPHIA-RECORD.

JAN 19 1899

Sousa's Concert.

Sousa was greeted by a large audience at the Academy of Music last night, and the usual prolific number of encores was given. Cornetist Herbert L. Clark played Godfrey's "Whirlwind Polka," Maud Reese Davies rendered "Ah fors e Lui" and Violinist Dorothy Hoyle played Wieniawski's "Romance Sans Parades." Sousa concerts will also be given on Saturday afternoon and evening.

AT THE THEATRES.

Rosemary at the Academy To-Night Presented by Otis Skinner—Sousa

"Rosemary," the play that had such a vogue in New York at the Empire Theatre, will be given at the Academy to-night and to-morrow matinee and night, by Otis Skinner and his company. It is by Murray Carson and Louis N. Parker, of London, and was originally produced at the Criterion Theatre, of that city, by a cast including Charles Wyndham and Mary Moore. Of the many plays written by Carson and Parker, "Rosemary" has had the most lasting success, and has made the deepest impression, and when Otis Skinner made an arrangement with Charles Frohman to bring the original Empire Theatre production of the play to the Southern cities, he showed himself to be wise in his generation. He has a supporting company of greater strength than has ever been associated with him containing as it does the names of a number of well known New York actors.

Sousa and his band are at the Academy for two concerts on Monday, when theatre-goers will be given a treat such as only the music of Sousa played by his musicians can make.

Sousa is as much the master of the art of programme-making as he is of composition. His concerts are models of good form and good taste in this respect, and that is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm.

Augusta, Ga.
Herald
January 20 '99

On Friday we will hear the famous band of John Philip Sousa. That also needs no comment. His marches are testimonials of what his famous band can do in the musical line, and his visit to Augusta will be hailed with delight.

SOUSA'S BAND.

This city numbers among its cultured music-lovers many of Sousa's warmest admirers. The magnetic man of marches and melodies captivates. His superb organization and his richly gifted soloists assure this community pleasure of the highest order. The most interesting and eagerly expected musical event of the season will be the forthcoming appearance of Sousa and his band in this city next Tuesday, January 24th, afternoon and evening. Seats on sale Saturday morning. Prices, 25c., 50c., 75c. and \$1.00.

JAN 21 1899

Sousa's Concert.

Sousa had his customary large audience at Music Hall last night, and the concert was greatly enjoyed. The famous band-master seemed to be in excellent health and spirits, and, as he conducted, interested the audience almost as much as the music. His own individuality overspreads the performance. His peculiarities, as he wields the baton and sways and tilts and dreamily inclines his head, in which the melodies swell and subside, have been travestied by Walter Jones and others and are recognized with a smile. All the numbers on the programme were well given, and the soloists were Miss Maude Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Mr. H. L. Clarke, cornet, and Mr. Arthur Pryor, trombone. There was much enthusiasm.

A Characteristic Performance Before A Large Audience At Music Hall.

This was the complete programme.

Overture—"Paraphrag III"	Suppe.
Cornet Solo—"Whirlwind Polka"	Godfrey.
Mr. Herbert L. Clarke.	
Ballet Suite—"Egyptian" (new)	Luigini.
Soprano Solo—"Will You Love When the Lilies Are Dead"	Sousa.
Miss Maud Reese Davies.	
Grand Scene—"The Night of Sabba," from "Mistofleto"	Boito.
Two Dances	Sousa.
(a) Russian Peasant Mazourka.	
(b) Capriean Tarantelle.	
(a) Muesette—"The Bells of Christmas,"	Sidney Smith.
(b) March—"The Charlatan" (new)	Sousa.
Violin Solo—"Romance Sans Paroles,"	Wieniawski.
Miss Dorothy Hoyle.	
Dance Trepak, from "The Nutcracker" Suite,	Tchaikowski.

**Sousa Given a Royal Welcome on
His Reappearance at the
Music Hall.**

from "The Nutcracker," suite, by Tchaikowski.

WASHINGTON - STAR ALBANY, N.Y. PRESS & KNICKERBOCKER.

JAN 21 1899

SOUSA'S BAND CONCERT

SOUSA'S BAND CONCERT.—Sousa's band concerts are distinguished for their spirit and cheerfulness, or, as an eastern critic said: "They are more than cheerful; they are brilliant." From the moment that Sousa takes his platform the program moves along with a dash and whirl that quickly become infectious and that put every one in sympathy with the occasion. Sousa never refuses any reasonable request for encores that are sure to be the daintiest bits in the whole category of music or stirring martial strains that set everybody's toes tingling in an impulse to jump up and mark time. Sousa is there for the purpose of giving a band concert that includes the most possible in a given time, and the largest variety also that it is possible to crowd in the allotted time. One number, with its plentiful encores, is barely out of the way before another is on, and thus number pursues number and encore follows encore until the finale sees the original program trebled and even quadrupled, as is often the case. He gives just the sort of music the people delight in, and he gives them all they want of it. The famous leader and his big band will be here in concert tomorrow evening at the Lafayette Square Opera House. The soloists are Miss Maud Reese Davis, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombone.

FROM

NORFOLK, VA

JAN 21 1899

Some of the scenes are decidedly striking, particularly the Castle Insomnia and the garden of Kow Wow Chang. Nothing finer has been seen on the Academy stage.

SOUSA'S BAND

SOUSA'S BAND
The box office of the Academy opens this morning at 9 o'clock, for the sale of seats for Sousa's Band, which gives two concerts in this city next Tuesday afternoon and evening. Prices for either concert will be 25, 50, 75 cents and \$1. On former visits to this city Sousa has generally packed the Academy, a large number of people who did not reserve their seats in advance being compelled to stand, during the entertainment. So to avoid this everybody should be on hand early to-day, and get good seats and be comfortably seated. The afternoon concert will not be given until 6 o'clock.

Sect. Supper Labt
Washington Pa
1/21

There is no public man, whether he be actor, musician or orator, who possesses this peculiar charm, grace and even oddity of manner more than John Philip Sousa. All the great musical conductors of the past had their characteristic motions and posings of the head and body, but Sousa, more than any other, seems to impersonate like a finished actor the tones and harmonies that his musicians are conveying with their instruments.

It is not likely that Sousa has purposely fallen into this peculiar and captivating method. He throws such an intense interest and purpose into his work that it is more than likely the case that he is giving expression to his feelings and intentions without being aware of it, albeit his music seems to be swayed like his audiences by the rhythmic motions of the bandmaster's person.

This art of Sausa's is more closely allied to the pantomimic art than any other. Members of his band can say that there is insolation in every glance of his eye. But the auditor is unfortunately deprived of this interesting feature of his work. It would be an interesting exhibition to see Sausa in pantomime, leaving his band, when in the act of playing one of his stirring, rousing marches or one of those rollicking coon ditties that even he delights in.

JAN 21 1899

John Philip Sousa or Herman Belinfante compose an 'American Wedding March' that can be used in church when an old man marches up the aisle to give his daughter away, they will be in good service," says the New Orleans Picayune. The march of old Mr. Mendelssohn's is not up to date, the wild music of horns and things that might have been heard at Mr. Lohengrin's wedding was never intended for quiet church affairs. Let us have an American wedding march that can be used when American girls marry Americans." What's the matter with one of Sousa's two-steps. The time would be appropriate, and if we might suggest a new title it would be, "The Last Step."

Sousa and his band are going to play before two of the largest audiences of the season at the Academy of Music on Monday, if an enormous advance sale of seats is a good omen, as it usually is. There is no questioning the fact that Sousa is to-day the most popular bandmaster in America, and locally he is supreme in his rule as a popular favorite. Sousa's latest and most successful opera, "The Bride-Elect" appears at the Academy on the 30th and 31st days of this month. The opera is a splendid showing of Sousa's art as a composer, and his ability to write a genuinely amusing libretto. The company is the original without an exception, and is the largest and most complete operatic organization ever seen in this city.

John Philip Sousa's Marches.

Here are some astounding facts regarding the compositions of March King Sousa, who is at the Academy of Music Saturday, January 21st, afternoon and evening:

More than 3,400,000 sold in five years. Are played by 18,000 bands in the United States alone. Are popular in every civilized country on the globe. Are the standard military marches of the world. Net their composer the greatest royalty ever paid an American musician. Were the principal music of the Queen's Jubilee Parade in London, May, 1897. Were played by all the bands of the Turkish Army at a review tendered Major-General Nelson A. Miles, U.S.A.; by the Sultan of Turkey. Are played on every piano, phonograph, music box and street organ in the country. Are more popular as dance music than any other music ever written, not even excepting the Strauss waltzes.

RESERVED SEATS FOR SOUSA
JANUARY 25TH.

Out-of-town people who desire to hear Sousa and his incomparable band at the Academy of Music January 25th, can do so by remitting the amount to Manager R. C. Rivers, who will reserve any number of seats desired. Prices, \$1.50 and \$1.00. The railroads will have a special rate of one fare on this occasion.

JAN 21 1899

SOUSA—Sousa and his celebrated concert band will give a veritable feast of music at the Vendome shortly. Sousa's repertoire is so extensive that each concert he gives is a model of excellence in every respect, and is bound to suit the most fastidious and exacting auditor, for he has a large field upon which to build his programmes. He knows just what class of music causes the most genuine pleasure, and he always aims to cater to the whims of the great public that flock to his concerts. He is not unmindful of the fact, either, that his own compositions are in popular demand with the masses, and he gives of them freely at his concerts.

It is in these many efforts to please the people that Sousa has made himself popular wherever he has appeared. He knows just what they like and gives it to them without solicitation. It is his encores that catch the popular spirit, for he is the soul of liberality and no demand within reason is overlooked or slighted. The great band was never in such superb condition as at present, some few changes in the personnel having materially improved the ensemble. Mr. Sousa will introduce a new cornet player, Mr. Emil Kenecke, who has recently been achieving marked success as a soloist. The young lady artists with the band, Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, are exceptionally talented, and are certain to please local audiences.

JAN 21 1899

SOUSA TICKETS IN DEMAND.

THE SALE OPENED WITH A RUSH AT THE CONVENTION HALL.

Half the Boxes Sold—No Reserved Seat Diagram Yet, So the Sale Will Be Closed Till Next Week—Much Work to Be Done.

The sale of tickets for the Sousa concerts opened with a rush at the Convention hall at 9 o'clock this morning, with a heavy sale of general admission tickets and a great demand for reserved seats for the evening entertainment. The latter could not be delivered because the hall committee has not yet received a diagram showing the arrangement of the reserved chairs in the arena balcony. In order not to disappoint the public the committee decided at noon to defer the further sale of concert tickets after to-night until some time next week when the opera chairs will have been received and a diagram prepared showing their arrangement. More than 500 applications for reserved seats for the night concert were received this morning, but the tickets could not be sold for the reasons stated above. The names of the applicants were taken and they will be supplied with tickets later.

When the sale of tickets reopens next week the hall will have been divided into sections and the coupons will have been lettered and numbered properly, so that all chance for confusion in seating the visitors to the concerts may be avoided. The committee was disappointed in not having a chart on hand this morning, showing the arrangement of the seats. The sale of tickets was temporarily postponed solely for the comfort of those who wish to hear Sousa's famous band and see the grand hall on the night of February 22. More than half of the boxes for the night concert were sold to-day. The prices of admission, given in The Star yesterday, are herewith repeated:

For the afternoon concert, general admission to all parts of the hall, twenty-five cents. Seats in boxes, \$1, and in arena balcony, fifty cents.

For the evening concert, entitling ticket holders to remain and view the hall, roof garden, twenty-five cents; balcony, twenty-five cents; arena balcony, boxes accommodating four persons, \$5 apiece; opera chairs, seventy-five cents; chairs, fifty cents.

Arena—This floor will be reserved exclusively for those in evening dress, who expect to participate in the dancing. Tickets, \$8 a couple; additional tickets for women, \$2.

Scores of carpenters and painters are at work putting the finishing touches on the interior of the hall. The arena is to be surrounded by a railing, inside of which arena floor boxes are building. The lumber for the stage and the sounding board at the north end of the building has been received and the work on these improvements will begin at once. The storm door inside of the south entrance is almost finished.

It is proposed to number every entrance to the building, so that holders of arena, arena balcony, balcony and roof garden tickets will know exactly where to go to gain immediate admission on Sousa day. An immense amount of work remains to be done by the hall committee, and the contractors, to get the building ready for the Sousa engagement.

Sousa has embarked on another of those long distance concert tours for which his great band is so noted. This present musical pilgrimage covers forty-two different states, not to speak of several trips across the border into the Dominion of Canada. The railway travel will amount to 20,000 miles and 485 concerts will be given in 192 different towns and cities. When on the road Sousa's band usually plays a matinee in one place and an evening concert in another. In several instances as many as fourteen towns are visited in a single week and the average is ten. This is the hardest kind of work with its incessant strain and no opportunity for rest. Certainly Sousa earns his success. Every two years the band essays a great transcontinental tour of this character, the present being the fourth of its kind. Of course, Sousa will visit this city and his admirers may look forward to a musical feast.

JAN 22 1899

The ensemble of Sousa's band is perfection. The magnificent sonority of his bass, the mellow, almost appealing voicing of his tenors, the absorbing impulse of his soprano and the velvety shading of his alto not only satisfies the critical, but captures in spite of themselves the public universally. Since last heard in this city Sousa's superb organization has won many new laurels, and the great composer and conductor pronounces his present corps of instrumentalists the best he has ever had under his direction. Sousa will give a concert here at an early date in the course of his present "ocean to ocean" tour.

JAN 22 1899

SOUSA IS COMING.—John Philip Sousa is a type of the successful American of today. In his line of work he is undoubtedly pre-eminent. For several years he has been constantly and conspicuously before the public as a band leader and a composer of stirring martial music. It is said that the Sousa marches are played in every country on the globe where music is an art, and the publication of a new composition of the "March King's" interests divers communities. The Sousa band is ranked at the top in the category of like organizations in this country, and the announcement that the leader will appear here at the head of his band this season has been welcome news to local musicians.

JAN 22 1899

Sousa and his concert band are again embarked upon another of those remarkable transcontinental tours of which this organization appears to have an unquestioned monopoly. Before the end of the season late next May the band will have played in every town and city of any consequence in the United States and Canada. No musician is more generally known or enjoys greater popularity than John Philip Sousa. Musicians admire him for his originality and his thorough knowledge of his art; the members of his organization for his complete musical mastery over them. The concert going public regard him highly for his musical tact and felicity in ministering to the tastes of all classes, and also as the composer of original, catchy and easily comprehensible marches and other compositions of a more pretentious character. His operas of "El Capitan," "The Bride Elect" and "The Charlatan" have been more wisely and generously applauded and enjoyed than almost any comic operas in America's musical history.

It is because Sousa is so near to the public heart in all he does that his annual advent in this city is always the most welcome musical event of the season. The people who patronize the Sousa concerts do so with the full conviction that their favorite conductor will give them never disappoints them. His appearance at the Auditorium on February 15 will not

doubt be greeted by two large and brilliant audiences.

Sarah Bernhardt, who is delighting the

Without question the most popular conductor in this country is John Philip Sousa, and it seems that his popularity is increasing every season, which is demonstrated by the fact that wherever he announces to give a concert the theaters and music halls are crowded to the doors. It is safe to predict that the Auditorium on February 15, the date for his appearance in Louisville, will be crowded to the doors. Even at this early date there have been many seats booked, particularly by out-of-town people. Those desiring to have reserved seats now can leave their order for same at the box-office.

Augusta Georg
Herald
Jan 21-99

Sousa is omnipresent. He has his place in this history making epoch—place as unique as his musical genius is original and daring. In the military camp, in the crowded streets of the city, when the troops march to the front, in the ball room, in the concert hall, at the seaside and in the mountains, go where you may, you will find Sousa, always Sousa. The urban in the street blithely whistles the sweet melody of a Sousa march and the sweet girl graduate evokes applause when she plays some strains before admiring friends. It is the band, Sousa in the orchestra, Sousa in the phonograph, Sousa with hand organ, Sousa in the music hall, Sousa everywhere. The American composer is the man, not of the hour, or of the day, but a man of the time.

He will be at the Grand on Friday, the 27th.

JAN 21 1899

While the extent of John Philip Sousa's income is a purely personal matter, it is nevertheless a subject of some public interest, for it is generally believed that it is now far in excess of what any other person in the world is making out of music. Of course, everyone knows that Paderewski accumulated a fabulous sum in America, and so did Jean de Reszke, Melba and several others. And the flow of wealth in all these instances was more or less intermittent. In Sousa's case it is a steady stream of gold. Some people have said his earnings are in excess of \$100,000. An allowance for exaggeration, it is substantially more than \$75,000. The man who sold "The Washington March" a few years ago for \$35,000, Sousa's income is at present derived from three sources, his operas, his sheet music and his band. He has three operas on the road, "El Capitan," "The Bride Elect" and "The Charlatan," all of which pay him large royalties. While these are spreading the gospel of his sprightly music, people are buying a countless number of copies in commercial scores, from which he enjoys a large revenue. In the meantime the indefatigable "March King" tours the country with his great band, the steadiest and largest regular money-maker in the amusement field.

Walter Jones is now sole manager of the "Yankee Doodle Dandy" Company. He will produce it in small Eastern towns.

John Philip Sousa, having completely recovered from his recent illness, will give three band concerts at the Academy of Music, Philadelphia, Jan. 18 and 21.

Washington Post
Jan. 22/99

ised. There will be the usual matinees.

Sousa's Band at the Lafayette To-night.

The personnel of Sousa's Band, which comes to the Lafayette to-night, is quite as remarkable for its youth as for anything. A glance at the band as it takes its place on the stage is sufficient to instantly discover the fact that every member retains a tenure on youthful years, and the feature is pleasing. Not that age is displeasing, for it means strength, maturity, progression, but youth has buoyancy, exuberance, and bounding spirits; it has quick perception, intuition, elasticity, and there is vim, dash, and sparkle in what it undertakes with zealous pride and ambition. Sousa's Band has no place for laggards or the inert. Sousa's spirited baton demands quick obedience, the eye that sees with a flash and understanding that acts with the rapidity of an electric current, for Sousa himself grows impassioned at moments, and the body of players he is directing must reflect his mood and interpret as he inspires. Of course, Sousa's most exacting requirement is artistic excellence, superiority even, but in these days achievement is quite as often found in young aspirants as in older timber, and distinguishing abilities abound. However, Sousa does not incline to so-called "prodigies," and will not tolerate novitiates, nor experiment with "phenomenons;" he demands thoroughly scholarly, tried and proven artists. To play with facility a given instrument is not enough; the member of Sousa's Band must be master of music as well as master of an instrument. If to these qualities youth is added, so much the better. Nearly every soloist of Sousa's Band is much younger in years than the general public would suppose, and Sousa himself has barely turned forty.

For the present tour the big band is

in full force, and is in fine condition, probably more perfectly balanced than ever before. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombone.

Augusta Ga
Chronicle
Jan 22-99

JOHN PHILLIP SOUSA.

The Great march king is here Friday night. "Sousa is coming," is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and

his men in this city has already assumed the proportions of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart not only by the

character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea."

Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King," the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gifted performers on their respective instruments, as well as the best paid in the country. Their precision of attack, their faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical preferences of his patrons and his programs are models of good taste invariably. The Sousa band will give a single grand concert on Friday night, assisted by Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste. The sale of seats opens Thursday morn-

Washington Post
Jan 22/99

John Philip Sousa, the noted, band-master, is telling a story apropos of the theatrical dog days. It was during the last memorable tour of "Sousa and his band" that the genial composer was entertained after the concert in a certain Western city, perhaps Sioux City or Sioux Falls, or some other bustling place of like caliber. The local manager gave Sousa a supper at his club, and in the wee sma' hours the best of good fellowship prevailed among all at the table.

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

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

"Well, ever since I have been in this business," continued the Westerner in response to the repeated demands for the story. "I have tried to make it pleasant for all the good fellows of the theatrical profession who come this way, finding them the best of comrades. If I was told once I was told a thousand times by these gentlemen that nothing would be too good for me whenever I came to New York. Well, for years I treasured up these promises, waiting for the one great occasion when I would be in New York with nothing to do but spend time, feeling almost confident that my numerous friends would never hear of my spending money. Finally, I reached the gay metropolis, and after registering at a hotel I started out to find some of the people who were to give me this good time. Arriving at the first man's office I was about to enter and slap him on the back, and get down to sociability at once, but, lo! I was stopped at the door by a darky, and left to cool my heels in an anteroom for half an hour."

"Finally I was admitted and approached the man who had so generously and warmly promised to make my stay in New York one continuous round of pleasure. He coolly shook hands with me, and remarked in a perfunctory sort of manner that he was glad to see me, when I knew from his expression that he was not. He politely inquired the state of my health and the state of the theatrical business in my town, evincing far more interest in the latter than in the former. Then he asked me if I was going to be in town long, and on my replying in the affirmative, he said with some little show of cordiality that he hoped I would be able to drop in and see him again. That concluded the interview, and I left with the visions of my good time somewhat diminished. The same thing happened in several other offices with some slight variations after that, and I had about begun to believe that promises made in the West were not binding in New York, when I ran across another of my erstwhile cronies on Broadway. He recognized me from afar, and came rushing up with outstretched hands."

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

"My heart warmed to this good fellow, and my confidence in humanity returned with a rush, but imagine my surprise when my friend leaned over and inquired very confidentially:

"By the way, old man, can I touch you for ten?"

"I was so dumfounded," concluded the Western manager, "that I gave him the money before I recovered."

Augusta Ga
Chronicle
Jan 22-99

band.

Wednesday night—The great sensation comedy drama, "Sidetracked."

Thursday night—Augusta's favorites, Roland Reed and Isadora Rush, in a new production, "His Father's Boy."

Friday night—Sousa, the march king, with his great aggregation.

It is indeed a compliment to the people of Augusta that such an aggregation of theatrical and musical events should be offered to them in one week. The largest traveling organization in America, Klaw & Erlanger's famous "Jack and the Beanstalk," starts the list.

Norfolk Va. Pilot
Jan 22-99

SOUSA'S BAND.

The advance sale of seats for Sousa and his band, who give two concerts in this city next Tuesday afternoon and evening at the Academy of Music, commenced yesterday morning, and was the largest of the season. For several hours a long line of people waited patiently for the opening of the box office, and by noon the sale was well in the hundreds. Sousa is probably closer to the hearts of the people than any other conductor or composer of the day, and with a thorough appreciation of their tastes he is giving them what they want. Sousa is as much a master of the art of program making as he is of march composition. His concerts are models of good form and good taste in this respect, and that is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm.



A distinctive feature of the concerts of Sousa and his band in addition to the liberality and graceful courtesy of the conductor in gratifying the wishes of his public in the matter of encores, is the fact that there are no tedious waits between numbers, a Sousa concert being in reality a continuous feast of melody from beginning to end. The program to be given here will include some of the newest music of the day, and a number of standard favorites.

Several of the great Sousa marches may be anticipated as encores, the demand for them being so insistent that the composer-conductor must perforce obey. Mr. Sousa will present Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, as soloists. Prices are the same for the afternoon concert as at night, viz: 50c, 75c, and \$1.

"SECRET SERVICE."

JACKSONVILLE, FLA. - TIMES-UNION

JAN 22 1899

It is found that the dispatch was sent, and his life is spared.

Sousa is the greatest conductor of the greatest band in existence. The news of his coming arouses enthusiasm among the thousands who look upon his organization as the representative of its kind, and upon Sousa's magnetic marches as the marches of America. The title of "The March King," bestowed upon Sousa by the unanimous consent of thousands of music-lovers, is justly applied. By all odds the most important musical figure of the day is John Philip Sousa, and with three operas and a military concert band of his own, "The March King's" name graces many programs. Sousa has arranged to give a grand concert in this city next Sunday evening, January 29, at the Park Theater. The reserved seat sale will open next Friday morning at Ludden & Bates's music store.



JAN 23 1899

M. Dean, here in advance of "The Bride-Elect," whose long association with the stage has given him some valuable experience, talked of musicians and actors as professionals who live in a country of their own making. Among other things he said: "Some way, when a man makes a profession of his art, he lowers it and Nature takes out of the man what he puts into his chest," writes "The Bard in the Philistine." She's



John P. Sousa.
Who Composed "The Bride Elect."

afraid he will build a tower of Babel so high that he'll enter paradise, and so she blocks his little game by stuffing him to the point of bursting with vanity. The professional musician lives in a little world of his own fashioning, nearly as small as an actor's universe, which means New York and the provinces. Most actors lose their real character playing they are somebody else, and writing men who break away from the great and seething world of God's fallible men and women, become puny little fellows of myopic vision and atrophied faculties. Shakespeare was a theater manager, Dante an office-holder, Bobbie Burns a farmer, Lamb a bookkeeper, Milton a school teacher and clerk, Wordsworth a stamp agent; and I cannot recall a single individual trained and educated for a writer who ever was one. "The Bride-Elect" is Sousa's greatest comic opera, and it will be heard here for the first time Friday night, Jan. 27, when the original cast, comprising 100 people, will appear.

FROM

Empire News Va.
Price
Jan 23, 99

overcoat, a dark suit of clothes with a cutaway coat. He carried a walking stick.

Sousa's Band.

No announcement of the forthcoming musical season can give greater pleasure than that of the early advent of Sousa's Band, which will visit Norfolk next Tuesday, giving two concerts—afternoon at 3 o'clock and night at 8:15. Mr. Sousa has learned the secret of winning the public heart, not by artifice and not by shallow pretence, but by a direct and simple appeal. As a conductor Sousa is of the people and for the people. A man of wide musical knowledge, discriminating judgment and catholic taste, he is superbly equipped by nature and education for the field he has chosen. With the famous organization under his direction Sousa is a welcome visitor in every town and city on this continent. From the Atlantic to the Pacific he is the one familiar and well beloved figure in the musical world. The influence of his concert work among the masses is incalculable, and the Sousa Band ever the pioneer in the cause of good music. Seats can be reserved by telephone or telegraph.

JAN 22 1899

Monday, Matinee and Night—Sousa.
Tuesday and Wednesday—Yale's "Devil's Auction."
Thursday Night—"Secret Service."
The Bijou—One week.

SOUSA AND HIS BAND.

The merits of the Sousa Band are too well-known to need comment, for their fascinating, clean-cut and spirited playing arouses enthusiasm in even the dullest mind. With the finest of brass and the sweetest of wood wind, the band appears to remarkable advantage in all that it does. Mr. Sousa tests the resources of his players to the utmost with only the most satisfactory of results. Free to follow the bent of his genius, with un-



JOHN PHILIP SOUSA.

Limited resources in the matter of men and music, and above all, with that personal magnetism that seems of equal effect over audience and players alike, small wonder that Sousa has achieved international fame as the foremost band-master, and made his organization at once the most popular and prominent of its kind in the world.

In the minds of the countless throngs that have listened to the work of this superb band in the past, there have always lingered for many days the vague, wonderful impressiveness of the ponderous harmonies of the old masters; the lighter, witching music of the present foreign school, and the boisterous, ringing, swinging marches of the famous leader himself. Either as conductor or composer, John Philip Sousa needs no further commendation. So much has been truly said and written of his vast musical talent. His exceptional good taste and marked executive ability, that comment at this stage of his career is superfluous.

No musical event of the season brings pleasurable anticipations to more people



BYRON DOUGLASS
"In Secret Service."

than the annual concerts of Sousa and his band, and the announcement of the advent of that famous organization will be hailed with delight. The concerts will be given on afternoon and evening at the Academy of Music, and Mr. Sousa has prepared programmes that cannot fail to satisfy the most exacting tastes. He will be assisted by Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, both young artists of commanding talents; Arthur Pryor, trombone, and Herbert J. Clarke, cornet.

Kansas. Mo

World.

SOUSA CONCERT TICKETS.

The Sale Postponed Until Chart of the Hall Arrives.

The 3,000 opera chairs to be used in the arena gallery of the Convention hall will arrive here some time this week. The chairs for the arena and second gallery will probably not be here for a week or two later. The sale of tickets for the Sousa band concert will be postponed until the chart is received showing the seating arrangement of the hall, which is expected when the opera chairs arrive.

Thomas Duncan Dead.

Philadelphia
Inquirer
Jan 22-99.

SOUSA'S CONCERT

Two Large Audiences Entertained at the Academy

John Philip Sousa and his famous band entertained two good-sized audiences at the Academy of Music yesterday. The popular composer wielded the baton in person, and at each encore led his musicians through one of his popular marches, to which the feet of the listeners unconsciously paid tribute by beating time. Both programs were arranged so as to display the highest range of the band's capabilities. In the afternoon Miss Maud Reese Davies was the soloist, her selection "Will You Love Me When the Lilies Are Dead," being one of Sousa's own compositions. Miss Dorothy Hoyle, a charming violinist, gave as a solo "Souvenir de Haydn," by Leonard.

At the evening's concert Arthur Pryor, who is probably the leading master of the trombone, rendered air varies. Miss Davies' solo was "The Voice of Spring," by Strauss, and Miss Hoyle contributed "Zigwener Welsh," by Sarasate. The evening program closed with a catchy conception of Sousa's that bore the title "Over the Footlights of New York." At both concerts the rendering of Sousa's march, "The Charlatan," was most cordially applauded.

Raleigh, N.C. NEWS OBSERVER.

JAN 24 1899

SOUSA AND HIS BAND.

To Be at the Academy of Music Wednesday Night.

Sousa and his great band will appear at the Academy of Music, Wednesday night. The Academy of Music from the present indications will be packed to its fullest capacity. Every one is anxious to see the greatest of bandmasters, and the finest band on the continent.

Sousa is the man of the times. Besides his qualities as composer, his training of a military band to reach so high a point of excellence shows that he is a born leader of men.

His band shows the result, for while there may be a good leader without a good band, there never can be a good band without a good leader. Sousa guides his band as a wise general controls his army. He looks upon it, not as a machine, but as a composite being susceptible of emotions that any one man may feel.

Sousa has with him on his present great concert tour, two brilliant young artistes as soloists. They are Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.

Norfolk Va
Kedger
Jan 24/99

Sousa's Band To-night.—No musical event of the season brings pleasurable anticipations to more people than the annual concerts of Sousa and his band, and the announcement of the event of that famous organization at the Academy to-night will be hailed with delight by the musical-loving people of Norfolk. Mr. Sousa has prepared a programme that cannot fail to satisfy the most exacting tastes. He will be assisted by Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, both young artists of commanding talents; Arthur Pryor, trombone, and Herbert L. Clarke, cornet.

JAN 23 1899

AMUSEMENTS.

SOUSA'S CONCERT.—A rousing reception was given to John Philip Sousa and his peerless band at the Lafayette Square Opera House last night. Not only was the audience demonstrative to a degree, as is always the case with a Sousa gathering, but it occupied about every seat in the house and most of the standing room on the first two floors. The fact that Sousa has just recovered from a severe illness added to the interest attached to his appearance and he was given an ovation when he picked up his baton for the first number, Suppe's overture, "Paragraph III." Although the program consisted of but nine numbers, the band played twenty-three before the evening's entertainment was over, the majority of the encores being Sousa's incomparable marches and bits of popular melody. The two features of the program so far as the band was concerned were Luigini's ballet suite, "Egyptian," a new composition, and "The Night of Sabba," from Boito's "Mefistofele." In the former Sousa showed his absolute control over his men, bringing out many delicate passages in a manner that showed more than ever his right to be styled an eminent bandmaster, while in the latter he brought out a dynamic force that eclipsed any former effort of the band in that line. In fact, the band seems this season to be better balanced than ever before. Sousa has been accused in the past of favoring his brass to such an extent as to make it the predominant feature in the make-up of the band, but this season he has strengthened his woodwinds, both with regard to number and as to quality, until it can safely be said that he has the finest collection in his band today of any leader in the country. And the way in which delicate phrases were brought out by them last night justified any amount of praise in their favor. Other regular numbers on the program were two new dances by Sousa, a Russian peasant mazourka and the "Caprian Tarentelle," both of which reflected the march king in his happiest vein, full of life and melody; Sidney Smith's "The Bells of Christmas," Sousa's new "Charlatan" march, and Tchaikowski's "Dance Trepak," from his "Nutcracker" suite. The "Charlatan" march won instant favor, and as it was the first time it has been played here by Sousa himself, it attracted more than the usual amount of attention.

It was redemanded twice. Sousa scored an immediate hit by giving as encores to the first number his splendid "Stars and Stripes" march and the popular "Georgia Camp Meeting," characteristic while a paraphrase on "There'll Be a Hot Time in the Old Town Tonight" elicited hearty applause. The three soloists of the evening were, in the main, satisfactory. Mr. Herbert L. Clark, the cornetist, was, of course, all that could be desired. He played Godfrey's "Whirlwind Polka," a number well calculated to show his masterly control of his instrument, and, as an encore, "She Was Bred in Old Kentucky," the latter bringing out the full, sweet tone which he is entirely capable of producing. Miss Maud Reese Davies sang a new ballad by Sousa, "Will You Love When the Lilies Are Dead?" and, as an encore, the "Snow Baby," a beautiful song that suited her voice very well. Miss Davies' voice is a soprano of not unusual range or power, but expressive and sweet, and her work brought her hearty applause. Miss Dorothy Hoyle, violinist, however, carried off the honors of the evening so far as the soloists were concerned. She played Wieniawski's "Romance Sans Paroles," and, as an encore, a Polish dance. Miss Hoyle has been heard here before with Sousa and her work at that time attracted considerable attention. Since that time, however, she has improved, until now she stands in the front rank of violinists of her age and experience. Miss Hoyle was given an ovation and deserved it. Sousa shows the effects of his illness, but hopes to have fully recovered before his next appearance here in April. He wore a new decoration last night—in fact, two, for an American flag occupied a conspicuous position on his breast—a copper medal given to him by the Gridiron Club for ten years' continuous service as a member of that organization.

ATLANTA, GA. - JOURNAL

JAN 24 1899

John Philip Sousa, with his celebrated band, will give a concert at the Grand next Wednesday evening. He will doubtless play to a full house.

KANSAS CITY, MO. - STAR

JAN 24 1899

TO RESUME THE HALL SEAT SALE

Tickets for the Concerts Will Be Disposed Of the Last of the Week.

Tickets for the Sousa concerts on the afternoon and night of February 22 will probably be placed on sale again in the latter part of this week. J. P. Loomas, manager of the Convention hall, is preparing a diagram showing the numbers of the reserved seats. When the diagram is finished the sale will be resumed at the hall. Application for tickets for the Sousa ball should be made to Mr. Loomas.

FROM

Post,
Washington D.C.
Jan 23, 99

SOUSA'S WARM RECEPTION.

Large Audience Applauds Every Number at the Lafayette.

As usual when John Philip Sousa comes to Washington, the S. R. O. was early in evidence at the Lafayette last night. The programme consisted of nine semi-classic numbers and a dozen or more encores, the majority of which, for band at least, were either Mr. Sousa's own compositions or whatever happened to be latest in rag-time music. Some of them were "Stars and Stripes," "Bride Elect," "Georgia Camp Meeting," "Southern Hymn," "She Was from Old Kentucky," "In fact, as Mr. Sousa will be unable to appear again in Washington until April, the audience made him practically give two concerts.

The feature of Sousa's Band which is most striking to the musician is the exceptional quality of the woodwinds. Thomas and Damrosch have excellent brasses, and there are many orchestras in the country which have, in common with Sousa's Band, that perfect ensemble which comes only from long association, but nowhere else can woodwinds be heard to sing like strings.

Of the orchestral numbers, an Egyptian suite, by Luigini, and two Sousa dances were new. The suite, which is very beautiful, must be much more impressive as arranged for grand orchestra. Evidences of the influence of Bizet and Mascagni are numerous. The new dances were what was expected from the pen of the man who is to American 4-4 what Strauss is to German 3-4—captivating in melody and perfect in rhythm. The well-known "Sabbath," from Boito's version of the "Faust" legend, revealed a degree of dynamic force in the band which reminded one of the late Mr. Gilmore. If this be a point of merit, it was emphasized in the Tchaikowski dance, with which the concert closed.

Mr. Herbert L. Clarke, the cornet soloist, who is a great favorite locally, gave an interesting exhibition of pyrotechnics, which won for him a recall. Miss Maude Reese Davies, whose voice is a coloratura soprano of delicious, although not robust quality, interpreted a Sousa ballad. Miss Dorothy Hoyle created a most favorable impression by her violin playing. The Doppelgriffe and harmonics did not appear in the slightest degree difficult, as phrased by her. She possesses true musical insight, and produces a tone of absolute purity, if not of great volume.

Mr. Sousa complained to a friend prior to the concert that he still felt weak from his recent illness, which had been induced by overwork. To the audience, he seemed as well as ever. He wore, for the first time, last night a decoration in the shape of a medallion attached to a collar, presented to him by his admiring friends of the Gridiron Club.

It is understood that Mr. Sousa is under contract to bring forth another comic opera by September 1 next, although he has not written a note of it as yet. The name, of course, is still a secret.

SOUSA'S CONCERT.

The Brilliant Musical Attraction For day Afternoon.

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

Sousa and his band will be in Columbia for one concert only on Friday afternoon next, the doors of the opera house opening at 1 o'clock and the concert beginning a half hour later. The sale of seats opened yesterday morning and many have been taken. The scale of prices has already been given in The State.

SOUSA, THE MARCH KING.

He Was Given Another Hearty Reception Yesterday.

A large and enthusiastic audience greeted Mr. John Philip Sousa and his band at the matinee concert in the Academy yesterday. There were many musical people in the audience, and they gave the famous bandmaster a cordial reception. He was applauded often and with the most vigorous spirit.

Mr. Sousa is a great favorite in Richmond. He always pleases his audience. His selection of popular airs which meet with hearty approval.

Among the numbers played yesterday was Mr. Sousa's new march, "The Charleston," which is full of spirit and harmony. It was received with enthusiasm, as were several of his other marches. He had to respond to half a dozen encores. The rendition of the "Pineapple" from Tannhauser, was both artistic and full of genuine musical appreciation. "The Cake Walk," was heartily applauded.

Miss Maud Reese Davies sang very sweetly "Will You Love When the Lilies are Dead," a composition of Sousa's and was forced to respond to an encore.

The violin solo by Miss Dorothy Hoyle was rendered in a finished and refined way that showed her to be a capable musician.

At night every seat in the Academy was filled, and each and every number was received with the most enthusiastic applause.

With that obliging nature which is such a great factor in his popularity, the great director responded again and again to encores, the rendition of "Dixie" being given the usual ovation.

Mr. Arthur Pryor's trombone solo "Love Thoughts," was received with enthusiastic applause, and several encores were accorded Miss Maud Reese Davies, who rendered several sweet soprano solos, and Miss Dorothy Hoyle, whose skill as a violinist was well demonstrated.

The annual engagement of Yale's "Devil's Auction" commences at the Academy of Music to-night and continues with two performances to-morrow. This well-known spectacle comes this season a new production in every respect, and the old figures have given away to a decided atmosphere of up-to-dateness. The European and American specialties which have hitherto been a feature with this performance will be found equally as interesting as heretofore. Among the artists engaged are

FROM

Daily Times
Enterprise
Thomasville
Georgia Jan 24/99

Sousa?

The bare announcement Sousa's band will give a concert in Thomasville will thrill pleasure all lovers of good music. Criticism is silenced when Sousa and his men thrill the soul, and the only question is the degree of praise to be bestowed. The sway of Sousa over his audience is something that is a pleasure to study. There is a magnetism in him and in the manner in which he controls the band that puts the great audience in thorough sympathy with him. It seems as if he always gives just the thing that his audience is in mood for. It seems the delight he gives people is rather more unrestrained and unaffected than one ordinarily notes in audiences. Sousa and his hearers are thoroughly en-rapport. The popular pieces that are easily hummed and whistled do not carry off all the honors. But the finer music, the selections from the masters, seem at times to appeal to the uncultured ear with a force which that ear might not be supposed to appreciate. There is evident, the quality of the reception better music, an education of taste that is gratifying.

Only one concert will be given here, Tuesday afternoon, 31st.

BOTH THEATRES PACKED.

**Souza Delights Two Large Audiences
at Academy—Splendid Bill at Bijou.**

Both the Academy and the Bijou opened the week last night with standing-room only, each house being tested to its utmost capacity. Sousa, the great "March King," and his superb band gave matinee and evening concerts at the Academy, and the audiences that listened to the inspiring music were thoroughly appreciative, so much so, in fact, that the programmes were considerably lengthened by the encores which were responded to. In a Sousa concert every one finds something to please, for the famous composer knows well the public taste, and in one selection renders an overture by Wagner, and in the next plays for an encore that merry, jingling air, the "Georgia Cake-Walk." And then this magnificent organization of fifty some pieces gives them "A Hot Time in the Old Town," with variations. These last two selections were not down on the programme, probably because they would not look well placed beneath the compositions of Luigini, Botto, Von Blon, and other such masters, but they were rendered just the same, and the audience appreciated them. Sousa's own marches, however, created more enthusiasm than anything else rendered by the band, with the exception of "Dixie." Those played were "The Stars and Stripes Forever," "El Capitan," and the "Charlatan."

All of the soloists were well received, and their numbers served to relieve the programme. Miss Maude Reese, the soprano, sang in splendid voice, and the violin solos by Miss Dorothy Hoyle were much enjoyed. Mr. Arthur Pryor rendered a trombone solo, and it has been a long time since so sweet a tored instrument has been heard here.

The most artistic selections played were probably Wagner's "Knights of the Holy Grail," from "Parsifal," and the tone picture, entitled "At Midnight," by Carlini. The concluding number on the evening programme was the introduction to the third act of "Lohengrin."

Mr. John Philip Sousa entertained Tunis Dean at dinner at the Jefferson Hotel last night following the concert at the Academy. Mr. Dean is here as advance representative for Klaw & Erlanger and B. D. Stevens, the proprietors and managers of Sousa's successful opera, "The Bride-Elect." During the course of the dinner Mr. Sousa related many interesting incidents about "The Bride Elect," which was the first opera Sousa ever wrote. This was many years ago, before the composer attained the reputation which he has to-day. The opera was at that time refused by every manager to whom Sousa submitted the manuscript and score.

KANSAS CITY, MO. JOURNAL

JAN 24 1899

...ntification by the owner.

for Concerts.

The work on the new arena is progressing on the head ramping. The arena boxes from architect Hill has the plans for the arena. The building board, and the immense carpenters will begin work on to-morrow.

KANSAS CITY MO. STAR

GOSSIP OF SOCIETY.

tion for the great ball to be given in
February 22, will be out this week. When
the concerts will be accessible to all holders of
the ball room floor will be exclusively
and send invitations. An unusually large num-
ber of patronesses have been named. Among
women prominent in fashionable life, and all
names are devised with reference to making the
one of thorough elegance and the most
brilliant and charming event in the
history of Kansas City. The vast ball
room will present a beautiful picture and will
be a sample room for the display of handsome
clothes and jewels, which together with the priv-
ilege of dancing to the music of Sousa's or-
chestra will create an interest and antici-
pation which they will be delightful. The com-
mittee is busy preparing the list of guests, a re-
sult which in turn must be presented to a re-
vising council, and it is probable that mailing
invitations will not be done before Saturday.

The Sousa marches are now the musical craze of the entire civilized world. Every man, woman and child in England plays or whistles the Washington Post, and during the Queen's jubilee in London this famous march was the principal musical contribution to those famous festivities. The great jubilee parade in London started to the stirring strains of The Washington Post, and two days later at the great military review at Aldershot the combined bands of the Household Brigade mounted on mettlesome troop horses swept past Queen Victoria playing the same inspiring music. The Stars and Stripes Forever was the musical feature of the war in Cuba and Porto Rico, and his Unhail the Dogs of War was most timely in its inspiration. Sousa will play all his greatest marches at the concert of his great band in this city on Sunday night, January 29, at the Park Opera-House, when several brilliant soloists will also appear on a popular program.

ATLANTA, GA.—JOURNAL
JAN 25 1899

Tonight "Said Pasha" will be given, and to those who care for comedy and tuneful music it will appeal strongly to them.

Among the attractions coming to the Grand next week is John Philip Sousa with his celebrated band.

Storöck
Landsmark Jan 25/99

Amusements.

Band Concert.—Sousa, the March King, and his inimitable band gave two concerts at the Academy of Music yesterday, matinee and night. The programme as rendered combined the classic and the up-to-date, and was pleasing. The soloists, who deserve especial mention, were Miss Dorothy Hoyle, violinist; Mr. Herbert L. Clarke, cornet, and Mr. Arthur Pryor, trombone. "The Rough Riders," a march by Mr. J. W. Casey, of this city, was given at the matinee and made a deided hit.

Korfa K
Kiguman Pilot
Jan 25/99

AMUSEMENTS.

SOUSA.

The gems of musical composition receive the most beautifully polished treatment under the skillful manipulation of Sousa and his superb band. Such is the opinion of the American public, and as an evidence of the fact as applied to Norfolk, the annual visit of the great leader never fails to create an unusual demand for tickets.

The two concerts by this band at the Academy of Music yesterday, matinee and night, were greeted by crowded houses, and each number on the program was received with enthusiasm, and encores were liberally responded to, embracing many of Sousa's most stirring marches.

Sousa not only has the ability to present to the public in matchless style the stirring martial strains of his own composition, which have proven him a master caterer to the taste of the music-loving American, but his graceful conception and perfect rendering of the best efforts of other masters have won for him a high place in the roll of great musicians.

The solo work of Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Mr. Arthur Pryor, trombonist, and Mr. Herbert L. Clarke, cornetist, were pleasing features of both concerts.

Kaling²
Lover Jan 26-99

An account of Sousa's concert at the Academy of Music last night is unnecessary for everybody in Raleigh seems to have been present. Suffice it to say that the receipts were \$1,117, next to the largest ever taken in Raleigh in one night by a company. Manager Rivers is to be heartily congratulated on the success of the concert here. The company won the hearts of all.

Raleigh
Post Jan 26/99

GREAT CROWD HEARD SOUSA.

Receipts Were Over \$1,100—A Delighted and Appreciative Audience Present.

John Philip Sousa, the march king, and his peerless band, was the attraction at the Academy of Music last evening. Every seat had been sold early in the afternoon and the theatre was packed from the orchestra to the gallery doors. It was one of the largest audiences that has ever filled the Academy and next to the largest from a financial standpoint in the history of local theatricals. The total receipts were \$1,113 which was just a small sum less than De Wolf Hopper garnered when here in "El Captain" last season.

As to the concert, it could not fail to please the most exacting. There was hifalutin' music and plenty of it. For those who did not possess a cultivated and classical taste for the hifalutin' there was music of the day, such as the Sousa marches, popular airs, including "A Hot Time in the Old Town" and even "Rag Time."

The selections on the program have been described as "the music of the future." And the wish was immediately made that "they remain with the future."

Mr. Sousa was most liberal with his encores and rendered dozens of popular selections that met with enthusiastic applause. The band is composed of some fifty pieces and is directed by Mr. Sousa himself. Mr. Sousa's is the su-

perior of any band that has ever visited Raleigh.

The audience was highly pleased and Manager Rivers merits the appreciation of the public in securing such an excellent attraction.

Kenebec Falls
Nov 1.27.99

Sousa's patriotic march "The Stars and Stripes Forever" was first played in Philadelphia at the time of the dedication of the Washington monument, and created such enthusiasm that even the musical critic of the staid and dignified Public Ledger was moved to write in this strain: "The march is patriotic in sentiment throughout and is stirring enough to rouse the American Eagle from his crag and set him to shriek exultantly while he hurls his arrows at the aurora borealis." This was the effect of the new Sousa march on a Philadelphian long before war was thought of, and it is no wonder that more demonstrative patriots have waxed frantically enthusiastic over its martial strains after the conflict with Spain began. Some time ago Mr. Sousa wrote dignified patriotic words to the same melody, and "The Stars and Stripes Forever" is now the latter day patriotic song of the United States as well as its national march. Sousa's band of fifty people will be here Saturday, Feb. 4.

JAN 27 1899

SOUSA, THE MARCH KING, TONIGHT

America's Greatest Composer and His Band of Artists.

A MUSICAL EVENT

The Like of Which Augusta Will Not Have Again This Season.
The Attendance Promises to Be Large.

The indications are that the house to greet Sousa and his band tonight will be the largest of this week, for music will attract where other things fail.

All Augusta has seen Sousa and heard his band. Of him the Savannah News of yesterday said:

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

Of course the same could have been said by 'The Chronicle' but as the News said it credit is given. Sousa, a favorite American and his devotees will flock to the theatre tonight.

JAN 27 1899

SOUSA'S FAVORITE MARCH.

The Stars and Stripes Forever Appeals Most to Him.

In a recent interview with Sousa, "the March King," as to which of his many marches he preferred, he replied that 'The Stars and Stripes Forever' represented more to him than any other.

"As a complete and consistent composition, perhaps 'The Stars and Stripes Forever' represents my best work in march tempo," he said. "It has three well-defined themes, which typify the three great sections of our country—the North, South and West—and in its exultant strains I have endeavored to voice the indomitable and victorious spirit of the American people. I am proud of this march, because it was the fighting tune of our brave army in Cuba and Porto Rico. Another one of my marches, but little remembered now, except by bandmen, has a very tender spot in my regard. This is 'The Gladiator,' and it was the first of my music to find its way outside of the brass band circle. It was one of the proudest moments of my life, when I first heard this march played by a hand organ, for then I realized that my time had come. The Washington Post, that brought me my first great success, never sounded better or more grateful to my ears than when I heard the band of the German Emperor's bodyguard play it on parade, in front of the palace at Potsdam.

"'El Capitan,' 'The Bride-Elect' and 'The Charlatan' marches represent my operas to me, and of course I am fond of them for that reason. They are medley marches, made up from melodies from the operas, while all my other marches are not. My 'Semper Fidelis,' the march I wrote for the United States Marine Corps, represents to me the twelve years I wore Uncle Sam's uniform in that service."

Seats are now on sale at Ludden & Bates's music store.

Augusta Star Herald
1.27.99

SOUSA COMES ON TONIGHT

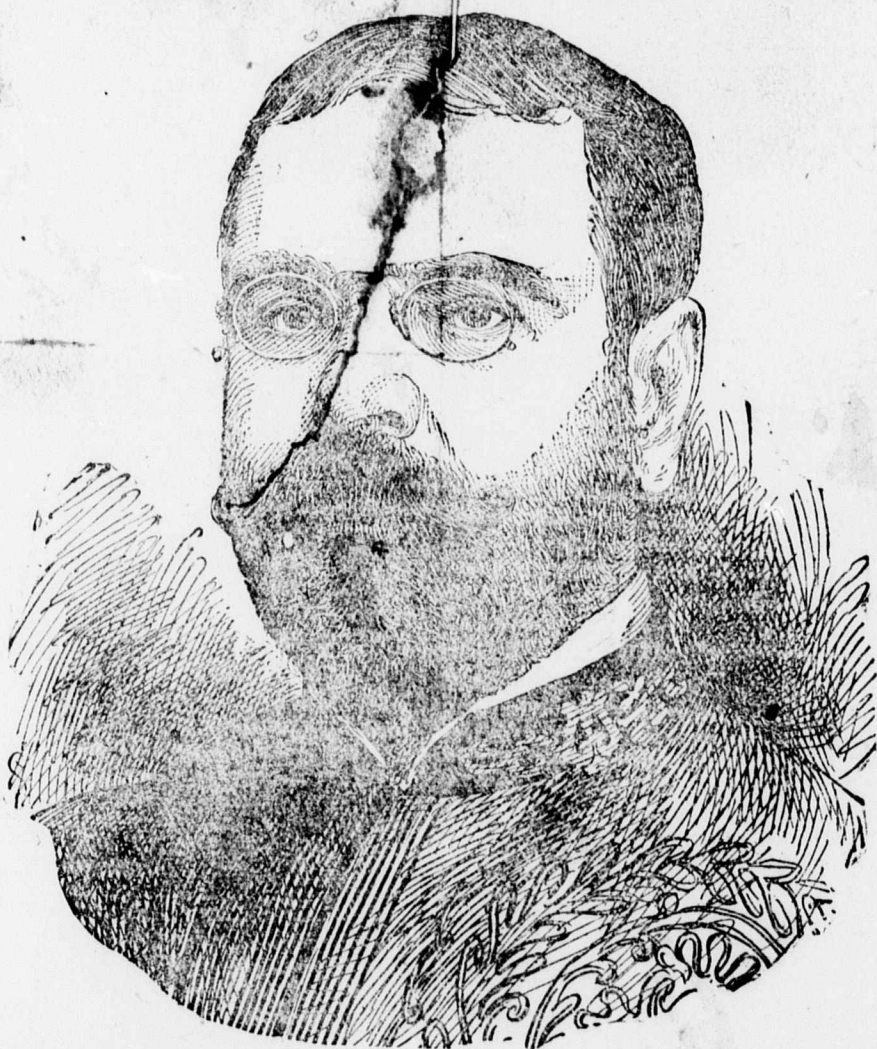
The Great Band Leader's Engagement at the Grand.

The Grand Concert By His Magnificent Band.

John Philip Sousa and his celebrated concert band will give a veritable feast of music at the opera house tonight. Sousa's repertoire is so extensive that each concert he gives is a model of excellence in every respect and is bound to suit the most fastidious and exacting auditor, for he has a large field upon which to build his programs.

He knows better than any conductor

Rosemary—Skinner—Mat—Monday.



tor before the American people today just what class of music causes the most genuine pleasure and he always aims to cater to the whims of the great public that flock to his concerts. He is not unmindful of the fact either that his own compositions are in demand with the masses and he gives of them freely at his concerts. It is in these many efforts to please the people that Sousa has made himself popular wherever he has appeared. He knows just what they like and gives it to them without solicitation. It is his encores that catch the popular spirit, for he is the soul of liberality, and no demand within reason is overlooked or slighted.

The great band was never in more superb condition than at present, a few changes in the personnel having materially improved the ensemble. The young lady artists with the band, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, are exceptionally talented and are certain to please.

JAN 20 1899

"If John Philip Sousa or Herman Steadt will compose an 'American Wedding March' that can be used in church, an old man marches up the main aisle, give his daughter away, they will be giving good service," says the New Orleans Picayune. "The march of old M. J. delsohn's is not up to date, and music of horns and things that have been heard at Mr. Lohengrin's wedding was never intended for quiet affairs. Let us have an American wedding march that can be used by American girls marry Americans."

A GREAT BAND.

Sousa Captivated a Large and Cultured Audience.

The largest matinee crowd ever seen in the opera house assembled there yesterday afternoon to hear Sousa's great band in a concert. Every seat was taken and standing room was at a premium in every part of the house. That the audience highly appreciated the concert was shown by the frequent applause, encore after encore being given.

Sousa appreciates the fact that a vast majority of the people do not appreciate so-called classical music and the programme was liberally interspersed with popular airs. All the numbers were rendered in magnificent style and no more enjoyable musical concert has ever been given in Columbia.

The band left on a special train for Augusta immediately after the concert was over.

Columbia
Record Jan 27 1899

G, JANUARY 27, 1899.

SOUSA'S GREAT CONCERT.

He Draws Music Lovers From Far and Near.

Never in the history of Spartanburg did a larger or more refined audience gather than that which filled the Converse chapel last night to the overflow. There was not a ticket on sale yesterday; every available seat having been taken since Monday. A great many of the choice seats, however, were disposed of by the holders at \$1.50 to \$2.00 each.

All of the incoming trains during the day brought visitors who took advantage of this opportunity to see Spartanburg, Converse College and to hear Sousa's band.

Every soul in the vast audience was delighted. The music of this famous aggregation of artists is popular because it appeals to the masses. It can be interpreted without effort and be understood by the uneducated. The program was varied, giving the several soloists ample scope, yet when one of Sousa's own marches came, the effect on the audience was magical, and the great march-king was made to feel that the Spartanburg people are loyal subjects. No description or word painting can convey an intelligent impression of such music. It was pathos, melody, rapture and grandeur which must be heard to be appreciated. It was music, and if at the close, a vote could have been offered, giving thanks to Converse College for the great work it is doing, especially in a musical way for this city, it would have been given with a will.

Last night it was America's greatest bandmaster; in February, for the opening of the Conservatory of Music, we are to be treated to England's best band, and then the May Festival.

The following is the program of last evening's exercises, excluding encores:

PROGRAMME:

1. Overture, "Tannhauser" (Instrumentation by Sousa). Wagner.
Trombone Solo, "Love Thoughts" (new). Pryor.

Mr. Arthur Pryor.
Two Dances. a. Russian Peasants' Mazurka. b. Caprian Tarantelle (new) Sousa.

Soprano Solo, "Linda di Chamounix." Donizetti.
Miss Maud Reese Davies.

Scenes from Parsifal, "Knights of the Holy Grail." Wagner.
Intermission Ten Minutes.

Tone Picture, "Whispering Leaves" (new). Von Blon.
Musette, "The Bells of Christ" (new). Sidney Smith.

March, "The Charlatan," (new).
Violin Solo, "Gypsy Dances." (new).
Miss Dorothy Hoyle.

Humoresque, "The Band Came Back." Sousa.

Charlotte
Observer 1/27/99

SOUSA'S BAND.

A Large Audience Greeted the Great Director and His Musicians.

John Philip Sousa, the great "March King," and his superb band of fifty pieces, delighted a packed house with yesterday's matinee performance. The audience and the musicians were in entire sympathy with each other. Every number was enthusiastically encored, and the encores, familiar and popular, like "Dixie," "A Little Time in the Old Town To-Night," etc., brought renewed applause. Sousa is wonderful, both as a composer and director. He is a handsome man and the personification of grace, and the melody of his band seems almost to flow from the tip of his baton. Flood-tide and ebb-tide; sob and sigh; the crash of battle; the pean of victory; the fury of the wind or the zephyr's whisper to the leaves; the rollicking rhythm of the country dance or the slow and solemn tread beside the bier; the roll of the drum, the sighing of the pines, the song of the herded choristers—all wait upon his will and come forth obedient to the movements of his wizard's wand.

Sousa understands his audiences thoroughly. His music is versatile, like himself. He has something for all—the classic for the scholar in music and the familiar, every-day song for the shallow minds, which are always more than satisfied with the "Swanee River," and "The Old Kentucky Home."

The soloists with the band are artists. Miss Maud Reese Davies, soprano, has a voice not remarkably strong but of great compass, and under perfect control. She sang "Will You Love When the Lilies Are Dead?" by Mr. Sousa, and was heartily encored.

Miss Dorothy Hoyle is absolute master of that human-voiced instrument, the violin. A torrent of applause greeted her violin solo, "Souvenir de Haydn," by Leonard.

Mr. Arthur Pryor's trombone solo, "Love Thoughts," a composition of his own, was thoroughly enjoyed.

Mr. Sousa and his band left on a special train after the performance for Spartanburg, S. C., where they played last night.

San Francisco Drama
1/28/99

Sousa and his band, under the management of Everett R. Reynolds, will give five concerts at the Alhambra March 3d, 4th and 5th.

Philadelphia Cal
1/28/99

Sousa's music is like the grip—you can't get away from it. A few days ago we had "The Charlatan." Now it's the "Bride Elect" again after a triumphant tour of the "jay" towns of the Northwest. To one feature of the "Bride Elect" I am bent upon directing popular attention. That feature is its libretto. Like some of the things poor Gus Williams used to sing about years ago, it is "fearfully and wonderfully made." Gilbert never wrote a thing like it. Harry B. Smith, who ought to know, says he'll bet the Metropolitan Opera House against a cocktail that Gilbert never will.

The music? Well the music is Sousa's. That tells its own story. For those who like that sort of thing why that sort of thing is just about the sort of thing they like.

San Francisco Drama
1/28/99

Sousa's coming engagement in this city is to be of limited duration. He is carrying sixty-five people this season.

Augusta Ga.
Herald Jan 28

SOUSA'S CONCERT.

We have all heard of the women who enjoyed seeing the play of Hamlet because it was composed of so many familiar quotations.

That is one reason why we enjoy it—his programmes are composed of so many familiar melodies. We have hummed the familiar marches, we have danced to them and we have applauded men marching to their stirring measures, until we quite feel they are our private and particular property, and we feel gratified that Mr. Sousa should try to please us by producing them. Then suddenly—there is probably something in the way in which the selections are produced—we realize that it is the man who composed them who is permitting us to enjoy the charm of his tuneful creations as we never before have enjoyed them.

It is not his marches alone that the great conductor knows how to direct. The entire programme he presented last evening was satisfactory in every respect. It was really surprising for the exquisite effects obtained in the singing portions of Wagner's "Parsifal" and "Lohengrin" without the aid of stringed instruments. The reed instruments were made to do double duty and this they very effectually did under such able leadership.

Perhaps what appealed most to the majority of the great audience crowding the opera house were Sousa's "Caprain Tarantelle" and the variations in "Hot Time in the Old Town." The entire audience was swept, not off its feet, but rather on its feet, by "The Star Spangled Banner." Patriotism is not a lost art—for fine art it is—after all.

Sousa has selected his soloists with discriminating care. The soprano, Miss Maud Reese Davies, has a voice of great flexibility. It is light and thin, but very sweet. The Donizetti number was entirely too heavy for her, but she sang with grace and ease, and the effect was pleasing. Her enunciation is excellent, and her English ballads, given in response to encores, were very winning. Both Miss Dorothy Hoyle, the violinist, and Mr. Arthur Pryor, the trombone soloist, were very satisfactory and received appreciative applause.

The audience last night was one of the most brilliant and fashionable as well as the largest of the season, and the occasion will long be remembered for its social as well as its musical charm.

PENACOLA, FLA. NEWS.

JAN 28 1899

Sousa's Band.

Sousa has always taken a just pride in the soloists who have accompanied him on his tours, and he presents at the concerts in this city two young women, Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, whom he expects to create an artistic furor. Miss Davies has a voice of rare sweetness, and Miss Hoyle brings a daintiness of personality and the gift of sympathetic interpretation that will distinguish her among all the charming women who have achieved success with the violin. Mr. Arthur Pryor, the most finished and brilliant trombone soloist the world has ever known, complete the list of Sousa's soloists. The band of fifty pieces will play here next Saturday evening.

JACKSONVILLE, FLA. - TIMES-UNION.

JAN 28 1899

THE SOUSA CONCERT.

Artistic Attractions Coming to the Near Future.

The patriotic march, The Stars and Stripes Forever, was first played in Philadelphia at the time of the dedication of the Washington monument, and created such enthusiasm that even the musical conservatism of the staid and dignified Public was moved to write in this strain: "The march is patriotic in sentiment throughout, and is stirring enough to arouse the American Eagle from his crag and set him to shriek exultantly while he hurls his arrows at the aurora borealis."

This was the effect of the new Sousa march on a Philadelphian long before the war was thought of, and it is no wonder that more demonstrative patriots have waxed frantically enthusiastic over its martial strains after the conflict with Spain began. Some time ago Mr. Sousa wrote dignified patriotic words to the same melody, and The Stars and Stripes Forever is now the latter-day patriotic song of the United States as well as its initial march. Sousa will play this march at the Park Operahouse next Sunday evening.

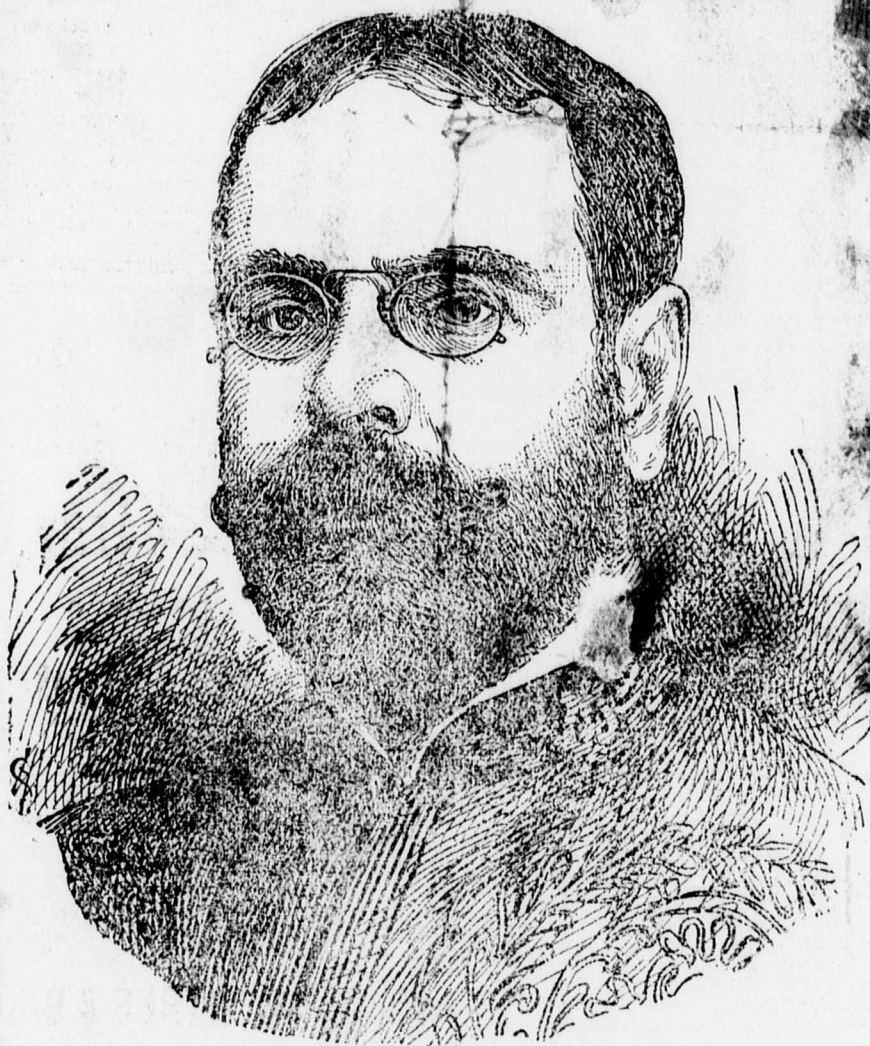
The appearance of John Philip Sousa and his band of artists at the Opera house on the 11th, was the best attraction of the kind that Hot Springs has ever had. And yet, I regret to say, the house that greeted him was not only poor, but failed to show any very great amount of enthusiasm. The man who had stirred the hearts of thousands, and who has been greeted with the most rapturous applause from the Atlantic to the Pacific, from Canada to the Gulf of Mexico, failed to create anything like a panic of pleasure at the Americau Carlsbad. I hastened to the Opera house expecting to find every available inch of standing room taken, but instead, found a comparatively light and chilly house. True, the evening was a very disagreeable one, but that should not have kept people; away especially those who perhaps may never have another opportunity of hearing this very excellent organization. The program was a fine one, varied and charmingly rendered, but the applause for the first two numbers was so feeble, one might easily have imagined it coming from the half frozen hands of an Esquemaux. Slipping behind the scenes, I suggested that the composer give them "Stars and Stripes" "Washington Post" and a few rag-time melodies worn to a frazzle elsewhere. This he smilingly did, with a result that the applause was simply deafening; and everybody smiled and seemed happy. I would rather see a man stand up in his seat and toss his hat in the air and yell, in the good old-fashioned Arkansas style, if his enthusiasm be genuine, and let it run over and leak out over the entire assemblage, than see him sit like a bump on a log, dead to every influence that should stir the heart to the sweetest and most beautiful impulses. To me, Sousa is the most interesting and delightful bit of humanity now before the public. For this reason, I may seem over-sensative because his reception was not what I had anticipated.

JAN 28 1899

THURSDAY.

GRAND-Sousa's Band-Matinee and evening.

Thursday will bring the march king, John Philip Sousa, and his celebrated band to the Grand, for one concert only. There is no more popular concert band in the country than Sousa's, and he will doubtless attract one of the largest audiences of the season.



JOHN PHILIP SOUSA.

The Famous "March King," With His Band Will Give a Concert At the Grand Thursday Evening.

JAN 28 1899

presentation.

SOUSA'S BAND COMING.—The annual appearance of the great American conductor, Philip Sousa, in this city has become a recognized institution. It is always regarded as the visit of a friend, irrespective of its artistic aspect, for Mr. Sousa assuredly gets in close touch with his audience. Probably Sousa's friendliness and cordiality towards his patrons and his unfailing liberality and courtesy in responding to encore requests have quite as much to do with his popularity as his famous compositions and his magnetic conducting.

Besides his qualities as composer, his training of a military band to reach so high a point of excellence shows that he is a born leader. The same qualities that go to make a successful general are those which in a smaller scale make a successful band leader. There must be personal magnetism, self-control, self-confidence, quick judgment, and the recognition of the value of strict discipline. Sousa has these advantages. His band shows the result, for while there may be a good leader without a good band, there never can be a good band without a good leader. He looks upon it, not as a machine, but as a composite being susceptible of emotions that anyone man may feel.

Sousa has with him on his present concert tour two brilliant young artists as soloists. They are Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste. The great band will be heard here soon.

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beginning with 1 and continuing until was reached.

The appearance of Sousa here will be a splendid occasion. The March King is a great favorite here, as he is everywhere, and he and his men are always greeted by an enthusiastic audience. His tour this season is a brilliant one and he has met with more than usual success.

JAN 28 1899

Sousa's Band.

The announcement that Sousa and his band will give two concerts Thursday at the Grand will be received with much pleasure here. The works of the great masters of music of all ages will be interspersed with the swinging strains of Sousa's own marches or the dreamy, sensuous music of the latest waltz writers. Sousa's organization is the greatest military concert band in the world.

It is the band of the people just as John Philip Sousa, its noted leader, is the conductor and composer of the people.

At the same time the highest forms of music are to be found side by side at the Sousa concerts with the light and dainty waltzes. Sousa has invaded the domain of the symphony orchestra and made its treasures his own; he has refined the military band and made it the chief factor in his country in the effort to popularize the best music of all times.

Sousa is accompanied on this tour by two brilliant young artists as soloists—Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste. The program for the afternoon and night

concerts are as follows:

MATINEE.

1. Overture, "Carnaval Romaine" .. Berlioz
2. Cornet Solo, "Whirlwind Polka" Godfrey

MR. HERBERT L. CLARKE.

3. Ballet Suite, "Egyptian" (new) Clarke
4. Soprano Solo, "Ah forse e lui" (Traviata) Davies

MISS MAUD REESE DAVIES.

5. Grand Scene, "The Night of Sabba" from "Mefistofele" Boito

INTERMISSION TEN MINUTES.

6. Tone Picture, "At Midnight" (new) Carlini
7. a. Idyl, "Echos des Bastions" (new) Kling

- b. March, "The Stars and Stripes Forever" Sousa
8. Violin Solo, "Zigeunerweisen" Sarasata

MISS DOROTHY HOYLE.

9. "Over the Footlights in New York" Sousa

Paderewski at Carnegie Hall; "El Capitán," at the Broadway theatre; "Lucia," at the Metropolitan Opera House; "The Belle of New York," at the Casino; "The Girl from Paris," at the Herald Square; "Faust," at the Koster & Bial's; "Trovatore," at the Academy of Music, and Sousa and his band at Manhattan Beach.

NIGHT

1. Overture, "Paraphrase III" Suppe

2. Trombone Solo, "Love Thoughts" (new) Pryor

MR. ARTHUR PRYOR.

3. a. Russian Peasant Mazourka; b. Captain Tarentelle (new) Sousa
4. Soprano Solo, "Linda di Chamounix" Domizetti

MISS MAUD REESE DAVIES.

5. Grand Scene from "Parsifal" Wagner
6. "Knights of the Holy Grail" Wagner

INTERMISSION TEN MINUTES.

7. Idyl, "Whispering Leaves" (new) Von Blon
8. a. Serenade Badine (new) Gabriel-Marie

- b. March, "The Charlatan" (new) Sousa
9. Violin Solo, "Souvenir de Haydn" Leonard

MISS DOROTHY HOYLE.

10. Introduction and Bridal Scene from "Lohengrin" Wagner

JAN 29 1899

Rowan, who appeared in concert at the point on Thursday night, January 19th.

It is said that Sousa is just now making more money than any other composer. He is said to be clearing \$75,000 a year. His income is from his operas, his band and his sheet music royalties.

A new coon song, "Ma Philippina Gal,"

JAN 29 1899

against each other.

Sousa's work is characteristic and possesses a distinct individuality that makes it recognizable every time it is heard. That has been a certainty ever since "El Capitán" was heard produced and doubly so since his new success "The Bride Elect," which comes to Wilmington next Thursday night. Manager Baylis was among the first managers to secure an out of town date for "The Bride Elect." The original company numbering 100 people together with two car loads of scenery will be seen at the Grand Opera House on Thursday night next.

THE SOUSA CONCERT.

One of the Largest Matinee Audiences Ever Seen Here Attends.

The "March King," John Philip Sousa, who for 12 years was leader of the United States marine band, the man whose name is as closely allied to the two-step of the ballroom as is that of Strauss to the waltz, appeared in the opera house here yesterday at a midday matinee with his splendid band. Not since Gilmore's band played here, many years ago, has such a matinee audience been seen at the opera house. The theatre was filled almost to its capacity with a most appreciative collection of lovers of music. The night experienced by those present was manifested time and time again during the concert and encore after encore was given, Sousa maintaining his reputation for generosity in this respect. And the encores were popular selections forming a chain of popular melodies running from "The Georgia Camp Meeting," "Hot Time in the Old Town," "The Wabash," "Dixie" and "Swing Song," such as "El Capitan," "The Stars and Stripes," and "The Stars and Stripes" from his opera.

The program was arranged very largely of Sousa's own compositions, the new march "The Stars and Stripes," the latest two-step "The Stars and Stripes," DeWolf Hopper's "The Stars and Stripes," on, and the Russian "The Stars and Stripes" and "Captain Tarr." The program was very pleasing numbers.

There were only three solos on the programme for the purpose of critics of the Wagnerian school. Both were from the operas of Wagner, his chapel master of Dresden. The first of these operas, the programme; it was the overture from "Tannhauser," the second opera composed by the noted German. It was rendered by the band in a magnificent style. The other was "Scenes from Parsifal," the last opera written by Wagner— "Knights of the Holy Grail"—and it was rendered with equal brilliancy, showing the lovers of good music what the band is capable of.

Only three soloists were introduced. The first of these was Mr. Arthur Pryor, who ranks high as a trombonist. He played with great effect his own composition "Love Thoughts," and responded to a hearty encore with the "Wabash." Mr. Pryor did not take many moments to convince his hearers that he was master of his instrument.

Miss Maud Reese Davies, the soprano soloist, won many admirers by her rendition of Sousa's new song "Will You Love When the Lillies Are Dead?" Her voice is sweet, clear and thoroughly trained, possessing unusual range and is full of expression.

Miss Dorothy Hoyle, the violinist, is an artist. She rendered the "Gypsy Dances" and a pleasing encore. She is indeed one of the most accomplished violinists ever heard by a Columbia audience.

John Philip Sousa is a graceful and attractive leader and is so obliging in gratifying the desires of his audience and in studying their tastes that he never fails to make friends.

Judging from the house yesterday and the pleasure expressed by all who attended it is safe to say that the band will henceforward include Columbia in its annual tours.

In the closing number on the programme "The Band Came Back," Sousa introduced a novelty, presenting to his hearers brief solo parts from all the instruments, even through to the euphonium, the tuba and the saxophone, thus acquainting all with the qualities of each.

SOUSA'S BAND

Played Here Last Night to a Large Audience.

Some musicians have said that John Phillip Sousa is not a musician. Perhaps that may be true; I don't pretend to say that he is, or that he is not, but no man living has appealed more to the heads and feet of the American public than has Sousa.

I have seen him leading his band at Manhattan Beach, while thousands that listened kept time with swaying heads. Again I have seen regiments of soldiers go marching briskly across the parade while their feet kept time to the perfect cadences of his marches; and again I have seen pretty maidens and gallant men tripping over waxed floors to the inspiring two steps that he has written. His operas have been popular successes, his marches are played and whistled the continent over, and his pictures are as easily recognizable as those of Mark Hanna, McKinley and Hobson.

He may not be a musician, but he is so near to being one that the greater public is not able to distinguish. Of course there are people who refuse to eat, unless they have terrapin, canvas back duck, or their equivalents, but they are the minority. The other half, yea even more than half, subsist on "pork and beans," or "hog and hominy." To these people pate de foie gras, caviar, or even olives, would give a bad taste in the mouth, but if they were handed roast beef, or turkey, they would know pretty well what to do, and would enjoy themselves. Sousa's music may not be in the caviar class, but it pleases.

Last night Sousa's band played to a tremendous audience. It was heartily received. The parquet, in evening dress, applauded while the gallery, in soldier clothes, cheered. There was ovation after ovation and Mr. Sousa was more than generous in the matter of encores.

The program was an excellent one, including several new compositions. The three soloists were pleasing. The first on the program, after the overture of Suppe's, was Mr. Arthur Pryor, the trombonist. He played "Love Thoughts," an original composition, and for an encore "On the Wabash." Mr. Pryor made a decided hit. The next soloist, who came after several numbers by the band; Miss Davies, a soprano, whose voice was good, and the last was Miss Hoyle, a violinist, whose execution was superb.

As to the band it is needless to say anything, for Sousa's band has no superior in America.

It was gratifying to see the entire audience rise last night when "The Star Spangled Banner" was played. It is a habit that Americans have gotten into since the destruction of the Maine, but let us hope that it is a habit they will never get out of.

The newest thing of Sousa's, played last night, was the march from "The Charlatan," in which Mr. DeWolf Hopper is not doing very well this season. The march is good, itself, but it, and one chorus are the only good things in "The Charlatan," in which opera I happened to see Mr. Hopper while north a month or so since. The band played the march over for an encore and it seemed to catch the popular fancy, as well it might, for it has that swing of Sousa's. Last night's engagement was a notable event.

LOCAL AMUSEMENTS.

The history of music affords few, if any, parallels for the success achieved by John Phillip Sousa. In the New World only could it be possible for a musician, no matter how talented, to rise in but a brief half-dozen years from the comparative obscurity surrounding the leader of a service band to a position of commanding influence in his profession, and the enjoyment of the greatest income ever earned in the harmonious calling.

John Phillip Sousa was born in Washington, D. C., about forty years ago. At fifteen, young Sousa was teaching harmony, and at seventeen he was an orchestral conductor. The roving spirit characteristic of the American youth sent him out into the world to seek his fortune, and Sousa became one of the first violins of the orchestra conducted by Jacques Offenbach, the French opera bouffe composer, when the latter made a tour of the United States. Subsequently he conducted for theatrical companies, and when the Pinaforte craze was at its height, Sousa became musical director of the Church Choir Pinaforte Company, an organization which achieved wide celebrity and success.

Unsolicited, he received, in 1880, the appointment as leader of the band of the United States marine corps. Through his commanding talents as a musician and disciplinarian, Mr. Sousa speedily raised his command to the front rank of the military bands of the world. Six years ago Sousa resigned from the United States service and organized his present military concert band upon lines embodying his own ideas of instrumentation, tonal effect, etc. This organization is purely a concert band, being attached to no military command, and performing no military duty, not even excepting parades. Reeds predominate in the Sousa band in the proportion of thirty-six to twenty-four percussion instruments.

Since its organization in 1892 the Sousa band has been continually employed in concert tours and has played in every portion of the United States and the Dominion of Canada. The secret of its success lies largely in the fact that Mr. Sousa has realized the musical preferences of his public and has skillfully catered to the popular taste, always seeking to elevate its standard. His band is distinguished for its broad, sympathetic, and artistic rendering of such of the classics as fall naturally within the scope of the military band, attaining in these many of the delicate nuances usually associated solely with strings.



MISS DOROTHY HOYLE.

The program arranged by Mr. Sousa for to-night's concert at the Park Theater is the following:
Overture, Paragraph III.....Suppe
Trombone solo, Love Thoughts (new).....Pryor
Arthur Pryor.
Russian Peasant Mazourka (new) Caprain
Tarentelle (new)Sousa
Soprano solo, Linda di Chamounix.....Donizetti
Miss Maud Reese Davies.
Grand scene from Parsifal, Knights of the Holy GrailWagner
Intermission ten minutes.
Idyl, Whispering Leaves (new).....Von Blon
Serenade Badine (new).....Gabriel-Marie
March, The Charlatan (new).....Sousa
Violin solo, Souvenir de Haydn.....Leonard
Miss Dorothy Hoyle.
Introduction and bridal scene from LohengrinWagner

JACKSONVILLE, FLA. - TIMES-UNION.

JAN 29 1899

News Notes.

Sousa's famous band will render a sacred concert in Genovar's Operahouse tomorrow afternoon at 2:30, and the advance sale of seats indicates that a large crowd will be in attendance. An early hour is set for the entertainment, in order that the organization may take a special train for the south to meet an engagement for the evening.

Arthur Pryor, Sousa's trombone soloist, is a phenomenon. It is scarcely necessary to mention his remarkable playing for Sousa's audiences in every city in the United States and Canada have applauded him to the echo. Pryor will be one of the regular assisting soloists on the present tour. He in his repertoire several new compositions and will be heard here when Sousa appears in this city in the course of his present great transcontinental tour.

Sunday News
Jan 29th 1899
S: CHARLESTON, S. C.,

AT THE THEATRE.

Two Delightful Concerts Given by Sousa's Band Yesterday Before Large and Fashionable Audiences—The Bostonians this Week—Other Attractions that are to be Here.

Sousa, the March King, and his wonderful band were seen and heard at Owens's Academy of Music yesterday afternoon and evening by large audiences. The seating capacity of the theatre was taxed to its utmost at each performance, and the spontaneous and almost constant applause must certainly have been very gratifying to the genius who held the baton, as well as to the men who, under this magic influence, made the whole air swell with harmony and sweet sounds. The coming of Sousa and his band has been anxiously awaited by hundreds of Charlestonians, and now that he has made his bow and is gone they are regretting that the fates will not allow them to go wherever he goes and hear his music all the time.

The programmes published yesterday were carried out fully at the concerts, but this is not saying the half, for there was not a number on either list that did not receive an enthusiastic encore, and in many instances two and three encore pieces had to be given before the crowds would let the next regular number be taken up. Two of Bandmaster Sousa's marches, "The Charlatan" and "The Stars and Stripes Forever," were on the programme, but during the afternoon and evening the audiences heard nearly all of the March King's famous quicksteps, and each was received with applause.

All of the band numbers were magnificently rendered, and each one was enjoyable. In the afternoon concert possibly the most admired of the selections was the grand scene, "The Night of Sabba," from "Mefistofele," (Boito). The phrasing and shading in this was magnificent. The descriptive sketch, "Over the Footlights in New York," by Sousa, proved immensely popular. At the night concert two beautiful selections from Wagner were given with such effect as to call forth unbounded plaudits from the great assemblage present. The first was the grand scene from "Parsifal," and the second was the introduction and bridal scene from "Lohengrin." Another exquisite number was the serenade Badine, Gabriel Marie.

The soloists came in for a very generous share of the applause at both afternoon and evening concerts. Miss Maud Reese Davies, prima donna soprano, made a most favorable impression. Her voice is of rare sweetness, and while not of extraordinary power, was, nevertheless, fully equal to the dramatic solos which she interpreted with feeling and effect. Miss Dorothy Hoyle, violinist, handled her instrument with exquisite feeling. Her selections, "Zigeunerweisen," (Sarasate,) and the "Souvenir de Haydn," (Leonard,) were both encored. Mr. Arthur Pryor, one of the best known trombone players of the world, was heard in a solo last night, and won many new admirers for himself and his splendid instrument. Mr. Herbert L. Clarke, cornet virtuoso, gave a very excellent solo at the matinee, and was warmly applauded.

The Sousa concerts closed a very brilliant week at the Academy of Music. On Monday night the popular and clever comedy of "Side-Tracked" was given before a large audience. On Tuesday night the theatre was filled to the doors, and "Jack and the Beanstalk" made its first appearance here. "Secret Service," the very popular war story, entertained a large audience on Wednesday night. On Thursday night Otis Skinner and a very competent company appeared at the Academy in the beautiful story of "Rosemary."

The week just opening brings several excellent attractions. The famous "Bostonians" are booked for Thursday night. "The Devil's Auction" comes on Friday and Hoyt's "A Stranger in New York" is on the bills for Saturday, matinee and night.

FROM

Montgomery Advertiser Jan 29

Butte Miner Jan 29

Sousa's Soloists

Sousa's concerts are always distinguished for their soloists, both vocal and instrumental, whom the famous director invariably selects with great care and for special aptitude and superiority for just such affairs. Not every soloist, however capable in some ways, would fully answer for the Sousa concerts, for reasons that are palpable. The vocalist, for instance, must be a singer of great endurance, of robust and trained vocal chords or she could not endure the immense strain and exhaustion of singing twice a day, to which must be added the great fatigue of travel and dangers from constant exposure to changes in temperature and all the vicissitudes of travel. Many a singer who could brilliantly fill the requirements of a single concert or two or half a dozen could not at all fill the requirements of a Sousa tour. For this the singer must have not only a great voice, perfect vocal method and splendid physique, but great endurance to withstand the inroads of fatigue and exposure. To sing twice in public almost every day with incessant travel, is exceedingly trying to any singer, and especially to a lady. Miss Maud Reese Davies, the vocalist of the

present Sousa tour, has heretofore abundantly proven her remarkable ability to fulfill all requirements and to sing with rare success upon every occasion. She has a rich resonant voice, faultless method, and renders her selections, whether aria or ballad, with conspicuous artistic excellence. Audiences grow everywhere enthusiastic over her appearances.

Miss Dorothy Hoyle, who has appeared in the Sousa's concerts on previous tours, is one of the most accomplished and successful violinists of the period. She possesses a wonderful tone, high artistic temperament, and a facility of execution in most difficult compositions that is rarely heard on any stage. One conclusive test of her artistic abilities is the remarkable successes she has had when playing before New York audiences, at the Metropolitan and elsewhere. No artist could be placed before more critical or merciless audiences. Yet Miss Hoyle won distinctive triumphs where some others had failed. She has achieved equal successes throughout the country.

Mr. Arthur Pryor, the famous trombone virtuoso who has always been identified with the Sousa concerts, has achieved wonders at a youthful age and stands at the very head of players of the trombone of any country. There are but few artists, vocal or instrumental, who enjoy such emphatic favoritism throughout the country. His appearances are always looked for and even demanded whenever Sousa's band is announced.

Mr. Herbert L. Clark, the cornet virtuoso of international reputation, is a late acquisition to Sousa's band, or, to be more exact, resumes the position formerly held by him, that of cornet soloist. He is noted as one of the most skilled and artistic performers in America.

There are other soloists of note, also Franz Hell, flugelhorn, Sig. Mantia, euphonium; J. Moeremans, saxophone; Frank Wadsworth, flute; G. Norrito, piccolo; J. Norrito, clarinet, and others of equal reputation.

Sousa and his great organization will be here in full force in concert on Friday afternoon and evening.

When Sousa was recently asked what sort of music he considered popular he gave the following answer, characteristic of the man and his methods:

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

This is Sousa's idea of popular music, and upon this belief he has conceived and created a number of popular compositions. He has much to say respecting "ear marks." According to his statements, based upon the opinions of Lussy, one of the authorities on musical expression, the ear is the slowest of the senses to adopt anything new. It naturally repels strange sounds and consequently, Sousa says, he who invents the newest combination of musical

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

Sousa's latest compositions show the same freshness and fertility of melodic invention, that have always distinguished his work, and when his great band reaches this city in the course of his present great transcontinental concert tour "The March King's" local admirers will have an opportunity of hearing his latest compositions played as only Sousa's band can play them.

New Orleans States
124-99

SOUSA IN ONE CONCERT.

"Sousa is a man of the great things that will interest every lover of music in this vicinity, for the annual appearance of the 'March King' and his men in this city has already assumed the proportions of any event of supreme importance, both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than 'the jingling of the guineas.'"

Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King" the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gifted performers on their respective instruments, as well as the best paid in the country. Their precision of attack, their faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical preferences of his patrons, and his programmes are models of good taste invariably. The Sousa band will give a single grand concert at the Crescent Theatre, matinee only, on Sunday, Feb. 5, assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

St. Augustine Journal Dec 11/99

The concert rendered by Sousa and his famous band at the Opera House Sunday afternoon drew an appreciative audience from the Hotels and citizens. This company of wonderful musicians who have gained international fame are too well known to receive comment.

A TALK WITH SOUSA

The Famous Bandmaster Tells
of His Work and Plans.

THE FLAG AN INSPIRATION

How It Suggested the Stars
and Stripes Forever.

Mr. Sousa Explains Why He Always
Answers Encores—He Is
Anxious To Please—A Word
as to Musical Education.

The personal magnetism of John Philip Sousa, which is reflected in the perfect and harmonious work of his band, finds also a demonstration in his conversation. When he was greeted last evening in the St. James corridor after his concert at the Park Theater, he extended his hand with a welcome that put his interviewer at ease and permitted the question, "What was the inspiration of your march, The Stars and Stripes Forever?"

"Well," began the smiling answer, "if I wanted to make a good citizen of an American who seemed to be wavering in his patriotism I would send him to Europe for about six months. I think that he would come back perfectly satisfied with his American birth. The march was the result of such an experience on my part. I went to England in September, 1896, and during my absence the theme was working in my mind. The three parts of the piece were suggested for the different divisions of the country, on the different instruments, representing the North, the South and the West. It was when I was sailing on my return into New York harbor that the name came to me as an inspiration from a sight of the old flag again, and I called it The Stars and Stripes Forever, from my pure love of the dear old colors. It was performed for the first time in Philadelphia on May 19, 1897, so you see it is almost two years old. It has been, of course, a gratification to me that it has become so widely known, for it recalls to me the circumstances and the love of the only country on earth."

Mr. Sousa stepped to a cigar lighter on the stand nearby, and as he raised the electrical contrivance to his mouth a musical sound came from the buzzing. He caught the note, and remarked: "That is A flat. Now, let's see if I am right."

Keeping the note in his mind, he stepped into the parlors and opened the piano and touched the note indicated. "Ah!" he exclaimed, "that is about one-quarter of a tone off. This piano is sharp, according to the international pitch that we use in our band work." Turning his back to the instrument and touching one key after another, he called the note with unerring accuracy, accommodating himself to the change of pitch.

"I believe in what is known as the international pitch, which is about half a tone lower than the 'high' pitch, and I think that it should be universally adopted. When I left the Marine Band in Washington I had to accommodate myself to the lower pitch, and this is what we, as well as most of the symphony orchestras in the country, have adopted."

Dropping into a seat, he wandered into a discussion of musical matters that was as charming as it was instructive, even to his uneducated listener. He talked about the adaptability of wind instruments to the harmonies of Wagner, whom he pronounced the greatest of musical conjurers, using the harmonies of sound as no other master has ever done, combining them to reproduce the effects of nature's harmonies to such perfection as no other has ever attained.

Why Sousa Answers Encores.

"Why are you so ready and willing to answer encores?" he was asked.

The answer was characteristic of the man: "Well, what are we here for? If the menu calls for oysters and coffee and perhaps a bit of cheese with the pie, a little terrapin or lobster a la Newberg won't come amiss. The inspiration that comes from physical activity on the part of the audience is the greatest compliment that a musician can have. It is his reward, and it deserves a return. It is just the opposite from the hiss, which makes a man want to cut his throat. No, if I can please my audiences with more, I am willing to please them. It is the work that I was put into the world to do. I would rather be the composer of a successful march, however simple it may be, than of an unsuccessful symphony that is never played. Because a man loves to hear a simple harmony, it is no sign that he is lacking in musical taste, or that he is not educated to a high degree. There are chords that seem sometimes to thrill us and inspire us, and yet they may be embodied in the simplest of compositions."

"I used to print on my programs a synopsis of the theme of my numbers, but musical taste has become so wonderfully developed within the past few years that there is hardly any need of it now. Take, for instance, The Knights of the Holy Grail, that was on our program to-night. There is no necessity to tell the audience the meaning of those sounds—they are right in the mind of every intelligent listener who loves music and is endowed with a particle of imagination."

An Appreciated Compliment.

"I think," he continued, with a smile, "that the highest compliment I ever received for any of my musical work was from a lady, who heard a composition of mine descriptive of the chariot race in Wallace's novel, Ben Hur. After the entertainment, she came to me and thanked me for the pleasure she had in listening to the composition. 'Why,' she exclaimed, 'I could actually see the dust rise from the racing chariots.'"

The circumstance recalled a remark made last evening, when the band was responding to an encore with the familiar number, The Georgia Camp Meeting. Almost instinctively, Mr. Sousa's form seemed to sway to the strains as he stood on the elevated stand, and the comment was heard: "Mr. Sousa seems to think he is competing for the prize in a cakewalk."

The Sousa band has just closed the first week of its Southern tour, and is entering on a journey that will extend into Texas, covering most of the important points between here and the Western country. So far, it has been a decidedly successful trip, and Mr. Sousa, who has hardly fully recovered from a severe attack of typhoid fever, is looking forward with anticipations of great pleasure to the coming weeks in the South, where, he says, he finds his most enthusiastic listeners.

THE SOUSA CONCERT.

A Rare Musical Treat Last Evening in the Park Operahouse.

The Sousa concert last evening was one of those musical treats that a kind providence once in a while grants to those who dwell far from the centers of musical perfection, wafted like the breezes of the South to the frozen regions to bring a remembrance of other conditions that are half forgotten. The inspiration and magnetism of the leader, which seemed to penetrate to every fiber of his followers, had their influence on the listeners and moved them to enthusiasm, whether the number was one of Wagner's wonderful harmonies or a cakewalk number. It

would have been the same if the band had played Dundee, Old Hundred or some other church hymn. It was quite as much the players and the leader as it was the selection.

The remarkable willingness and promptness to respond to encores, which are frowned down by some more sedate leaders, contributed to make John Philip Sousa a favorite with American audiences. His program last evening contained nine numbers, but nineteen were given to satisfy the enthusiastic demand for more. Among these answers were the ever-favorite Stars and Stripes Forever, On the Banks of the Wabash, The Georgia Camp Meeting, and a medley in which the airs that have become increasingly popular during the times of war were included. Even the number There'll Be a Hot Time in the Old Town To-night brought forth roars of applause, for no band can play it as Sousa's. King Cotton sounded new and fresh as if it had been given for the first time.

As the vocal soloist, Mr. Sousa introduced Miss Maud Reese Davies, who is possessed of a wonderfully sweet and clear soprano, of wide range. Her number was Donizetti's Linda di Chamounix, which afforded a fine opportunity to judge of the sweet tones and the sympathetic qualities of the singer. To an imperative encore she responded with the exquisite number from Mr. Sousa's new opera, Charlatan, Will You Love Me When the Lilies are Dead?

Miss Dorothy Hoyle was introduced in the second part of the program as the violinist of the concert. Although a very young lady, she is possessed of a remarkable skill with the difficult instrument. She showed herself equal to the demands that were made by her difficult number, which was Leonard's Souvenir de Haydn. She was recalled several times and finally responded with a wonderfully sweet rendition of the Hungarian Dances.

St Augustine
Heard Jan 31/99

The opera house was well filled yesterday to listen to the musical treat as rendered by that King of musicians J. Philip Sousa assisted by his famous band.

Sousa and his celebrated concert band give two concerts at the grand opera house on Thursday, February 23, at 2 and 8 p.m. Sousa's repertoire is so extensive that each concert he gives is a model of excellence in every respect and bound to suit the most fastidious and exacting auditor, for he has a large field on which to build his programmes. He knows better than any conductor before the American people today just what class of music causes the most genuine pleasure, and he always aims to cater to the whims of the great public that flock to his concerts. He is not unmindful of the fact, that his own compositions are in great demand with the masses and he gives of them freely at his concerts.

It is in these many efforts to please the people that Sousa has made himself popular wherever he has appeared. He knows just what they like and gives it to them without solicitation. It is his encores that catch the popular spirit, for he is the soul of liberality and he demands within reason no overlooked or slighted. The great band was never in such superb condition as at present, some few changes in the personnel having materially improved the ensemble.

The young lady artists with the band, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, are exceptionally talented and are certain to please local audiences.

The matinee and night programmes are hereto annexed:

AFTERNOON.

Overture, "Carneval Romaine," Berlioz.
Cornet solo, "Whirlwind Polka," Godfrey—Mr. Herbert L. Clark.
Ballet suite, "Egyptian," new, Luigini.
Soprano solo, "Ah fors e lui," Traviata, Verdi—Miss Maud Reese Davies.
Grand scene, "The Night of Sabba," from "Mefistofele," Boito.
Intermission ten minutes.
Tone picture, "At Midnight," new, Carlin.
(a) Idyl, "Echos des Bastions," new, Kling; (b) march, "The Stars and Stripes Forever," Sousa.
Violin solo, "Ziegeunerweisen," Sarasate—Miss Dorothy Hoyle.
Over the Footlights in New York, "Sousa—Paderewski at Carnegie Hall; "El Capitan," at the Broadway theater; "Lucia," at the Metropolitan opera house; "The Belle of New York," at the Casino; "The Girl from Paris," at the Herald Square;

"Faust," Ballet at Koster and Bial's; "Trovatore," at the Academy of Music, and Sousa and his band at Manhattan Beach.

EVENING.

Overture, "Paragraph III," Suppe.
Trombone solo, "Love Thoughts," new, Pryor—Mr. Arthur Pryor.
(a) "Russian Peasant Mazurka," new; (b) "Caprain Tarentelle," new, Sousa.
Soprano solo, "Linda di Chamounix," Donizetti—Miss Maud Reese Davies.
Grand scene from "Parsifal," "Knights of the Holy Grail," Wagner.
Intermission ten minutes.
Idyl, "Whispering Leaves," new, Von Blon.
(a) "Seneraned Badin," new, Gabriel-Marte; (b) march, "The Charlatan," new, Sousa.
Violin solo, "Souvenir de Haydn," Leonard—Miss Dorothy Hoyle.
Introduction and bridal scene from "Lohengrin," Wagner.

—
Arrangement of Otis Skinner.

FROM

Pennsylvania
News Jan 30-99

Sousa's Band.

John Philip Sousa has been termed "The Maker of Music for the Million," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses: The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way, and there are few better ways than spending an hour or so with the "March King's" inimitable musicians. The same remark applies with equal force and truth to every other music-loving community, and this city is certainly no exception to the general rule. It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his band in this city will be hailed with pleasure. The concert will be given at the opera house Saturday evening, Feb. 4.

JAN 30 1899

Sousa and his band will give two concerts at the Grand Thursday. The matinee and night program will be entirely different.

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The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy spending an hour or so with the "March King's" inimitable musicians. The same remark applies to this city. It is the cheerful aspect of the Sousa concert that is its chief charm.

A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his band in this city will be hailed with pleasure.

JAN 30 1899

There will be no increase in prices and a special bargain matinee is announced for Wednesday afternoon for 25 and 50 cents.

Sousa and his famous band will give two concerts, afternoon and night, Thursday at the Grand. The programme will be entirely different and will contain some of the most popular music of the great composer.

The advance sale opens Tuesday morning at the Grand.

JAN 30 1899

The fact that Sousa is coming to Beatrice with his celebrated band should not be forgotten for a moment by the citizen who is charmed by the concord of sweet sounds. Music of the Sousa description is all wool and a yard wide, and it would be a very wise plan to buy a ticket right away.

FROM

Sousa and his band come to the Auditorium February 15 for afternoon and evening concerts. The sale of seats begins at the Auditorium city ticket office tomorrow morning. Already the demand for seats both in the city and from other towns has been quite large. Sousa always packs his houses.

JAN 31 1899

FEW ARENA SEATS LEFT.

Big Demand for Sousa Concert in Convention Hall.

Tickets to the Sousa concerts at the formal opening of the Convention hall, were again in much demand, Tuesday. Practically all reserved seats in the arena balcony were sold the day previous, and those tickets disposed of were for the second balcony and roof garden.

Tickets for general admission to the afternoon concert will be sold at 25 cents, to any part of the hall, with reserved seats at 50 cents.

The hall directors have been called upon to decide a new question. Many people who have boxes for the evening concert, expect to go upon the ball floor after the concert. This will not be allowed. Those who hold ball tickets must go in full dress and if they hear the concert will be required to occupy chairs in the arena during the musical program.

TOOK IN \$1,500.

Was a Great Rush for Sousa Concert Tickets and Nearly All Were Sold Yesterday.

Nearly all the reserved seats for the Sousa evening concert at Convention hall on February 22 were sold yesterday. The boxes had all been spoken for previously and about all that is left for the evening concert is the general admission or 25-cent tickets, which take the holders into the balcony.

There was a great crowd awaiting the opening of the sale at 9 o'clock yesterday morning and the ticket sellers were kept busy all day. The cold was so intense that the manager took compassion on the crowd standing outside in front of the ticket windows and let the people into the lobby to await their turn. The big building was got comfortably warm during the day and even the lobby was in fairly good condition in this respect.

Even at the low prices of the Sousa concerts the sale went so fast that a total of about \$1,500 was taken in yesterday, an indication that every seat in the house and all the standing room will be taken by the time the dedicatory concerts are given. The management believes 40,000 people will be present at the two concerts.

There yet remain nearly all the reserved seat tickets for the afternoon concert and quite a number for the evening concert, while there can yet be sold thousands of the 25-cent tickets to both afternoon and evening entertainments.

People outside the city as well as those within who desire ball tickets should address the Invitation Committee, Box 218, Kansas City, Mo.

It is probable that nearly all the railroads will give excursion rates of one fare for the round trip from points within 100 miles of Kansas City to those attending the Sousa concerts. The Pittsburg & Gulf has already announced such a rate and others are expected to do so.

Friday Matinee and Night.

"Sousa and his Band" will be heard here in two grand concerts on Friday, Feb. 3rd, at Montgomery Theatre. His great band was never in as fine form as at present and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The soloists with "Sousa and his Band" are Miss Maud Reese Davies, soprano, Dorothy Hoyle, violinist, Arthur Pryor, trombone; Herbert L. Clarke, Cornet, all artists of unquestioned brilliance. Seat sale opens Wednesday morning.

ST. AUGUSTINE.

Delightful Musical Treat by Sousa's Band at the Operahouse.

St. Augustine, Jan. 29.—Never before have St. Augustine people enjoyed such a musical treat as that furnished by Sousa's famous band in the operahouse this afternoon. The house was filled to the doors with an appreciative audience, and so great was the enthusiasm that every number on the program was enjoyed. When the famous bandmaster stepped upon the stage he was heartily applauded, as were also the soloists, including Arthur Pryor, trombone; Miss Maude Davis, soprano, and Miss Dorothy Hoyle, violinist, all of whom proved to be artists of the rarest kind and justly deserved their welcome. The program throughout was excellent, each number being executed with that harmony and finish for which Sousa's band is famous. As encore numbers, Sousa played several of his popular marches, which, as usual, pleased the audience. The program closed with a humorous medley entitled the Band Came Back. It was a novel and highly amusing arrangement, and at the same time strictly musical. After clearing the stage the players of the many different instruments marched back, each part playing a different selection, all well known pieces, until the entire band was again seated; then the entertainment closed with a beautiful rendition of Washington Post, which brought forth hearty applause as the audience left the building. The musicians left on a special train immediately after the concert.

JAN 31 1899

STILL SELLING SOUSA

THE RUSH OF YESTERDAY CONTINUES AT THE CONVENTION HALL.

All the Boxes for the Night Concert and Nearly All the Arena Balcony Seats Are Gone—Other Good Places Going Rapidly.

The sale of seats for the Sousa concerts in the Convention hall on February 22 started again this morning with a rush. The lobby of the hall was heated and there were no blue faces nor chilled fingers in the two lines of ticket buyers leading to the box offices. The twenty-five cent tickets, as well as the reserved seats, are now on sale inside of the hall, so that no one need suffer from the cold while waiting to purchase tickets.

Only 200 of the 3,000 reserved chairs in the arena balcony for the night concert were left this noon. All of these will be gone before night. Excellent seats for the night concert remain unsold in the balcony and the inside roof garden. They are only twenty-five cents apiece and they possess equal advantages with the higher priced chairs, as from them one may hear the concert just as well and may see the vast concourse that will attend the opening and dedication of Kansas City's great hall on the anniversary of Washington's birthday.

\$1,500 WORTH SOLD YESTERDAY. About \$1,500 was taken in yesterday at the box offices. Most of this money was realized from the sale of seats for the night concert. Many persons bought tickets for both concerts, as Sousa's afternoon and evening programmes will be different. Those desiring tickets for the afternoon concert should buy them right away. The arena balcony has been reserved for the afternoon at fifty cents a chair. This is twenty-five cents less than the night price. The admission to all other parts of the hall will be twenty-five cents.

On the arena floor for the afternoon concert are 3,600 chairs, which are selling for twenty-five cents apiece. These are really the best seats in the hall, as they face the stage and afford an unobstructed view of the boxes, balconies and roof garden. There will be a rush for these seats when the public appreciates their superior advantages over others in the hall. These seats are practically been reserved, as only 3,600 will be sold.

MAIL ORDERS RECEIVED. Many applications for tickets are coming in by mail from points outside of Kansas City. All those outside of the city desiring tickets should send money to J. P. Loomas, care of the Convention hall box office, Kansas City, Mo.

The hall directors have been encouraged over the success of the ticket sale for the Sousa concert. The sale yesterday is considered for so bitterly cold a day. The hall will be open every morning, except on Sundays until all the seats are sold. The opera chairs, which are being placed in position on the floor of the arena balcony, are handsome in design and wide and comfortable in build. There will be plenty of elbow and knee room for visitors to the concert. All of the entrances to the building will be numbered so that holders of concert tickets will know exactly where to go to gain admission.

The Kansas City railroads will probably run special trains and make a low excursion rate from points outside of the city for the Sousa concerts.

All of the boxes for the night concert have been sold and they now command a premium. A few boxes for the afternoon concert are left. They are \$1 apiece and will accommodate four persons.

AT THE THEATER.

Sousa Enthused Savannahians at Two Concerts.

John Philip Sousa, the "March King," and his excellent band gave two concerts at the theater yesterday and last night. There was a good house at the afternoon concert and last night the house was filled.

Miss Maud Reese Davies, the soprano soloist, sang finely at both concerts. Miss Dorothy Hoyle, who played violin solos at both concerts, was especially fine, and was encored twice.

Sousa was very gracious and responded to encores whenever called upon. Among the pieces played as encores were "The Georgia Camp Meeting," "A Hot Time In the Old Town," "El Capitan," and nearly all of Sousa's marches.

There will be a bargain mat.
at 25 and 50cent prices.

Sousa and his famous band will give two
concerts—afternoon and evening—Thursday
at the Grand.

Wherever music is loved, wherever the
stirring strains of military bands inspire
dreaded marchers to forget fatigue, wherever
the piano is played, and wherever the de-
voters of terpsichore gather in any part
of the world, the name of John Philip
Sousa is a household word. The first of
American composers to win international
fame and popularity, he stands today pre-
eminently the foremost of our conductors,
the most versatile and successful of our
composers, and the representative of all
in music that appeals to the great and in-
tellect public.

Sousa's great band of fifty eminent so-
loists, veritable magicians of music, re-
sponsive to every impulse of the master

mind in command, have reached the acme
of excellence and finish.

This is the seventh year of Sousa and
his band, and the present series of con-
certs will be among the most notable in
all the brilliant history of this famous or-
ganization. Sousa, always fortunate in the
choice of soloists, takes pleasure in pre-
senting this season two young artists whose
commanding talents entitle them to high
honors in their profession. They are Miss
Maud Reese Davies, soprano, and Miss
Jennie Hoyle, violiniste.

Sousa's Band.
The Sousa marches are now the
musical craze of the entire civilized
world. Go where you may, in any
clime, under any flag, the stirring
rhythm and noble harmonies of
John Philip Sousa's compositions
delight your ear. Every man, wo-
man and child in England plays or
whistles the "Washington Post,"
and during the Queen's Jubilee in
London this famous march was the
principal musical contribution to
those famous festivities. The great
Jubilee parade in London started to
the stirring strains of the "Washing-
ton Post," and two days later at the
great military review at Aldershot
the combined bands of the House-
hold Brigade mounted on mettle-
some troop horses swept past Queen
Victoria playing the same inspiring
music. "The Stars and Stripes For-
ever" was the musical feature of the
war in Cuba and Porto Rico, and his
"Unchain the Dogs of War" was
most timely in its inspiration. Sousa
will play all his greatest marches at
the concert of his great band in this
city, during Sousa's grand transcon-
tinental tour, on Saturday evening
Feb. 4.

Friday "Matinee" and "Night" and His Band.

The announcement that Sousa and
his band will be at the Montgomery
theatre on Friday, matinee and night,
presages hours of unalloyed enjoy-
ment of melodies and harmonies di-
vine; a perfect concert at which the
works of the great masters of music of
all ages will be interspersed with the
swinging strains of Sousa's own marches
or the dreamy sensuous music of the
latest waltz writers. The management
of this organization make the claim
that it is the greatest military concert
band in the world. It is the band of
the people just as John Philip Sousa,
its noted leader, is the conductor and
composer of the people. His present
corps of instrumentalists has been play-
ing almost continuously with few ex-
ceptions, for even years under the di-
rection and discipline of Sousa, and as
a result of such training the band has
reached a degree of artistic excellence
and finish never before known. It rep-
resents the perfection of precision in
ensemble playing and a revelation in
what can be accomplished in the way
of light and shade by a wind orchestra.
Sousa is accompanied on this tour by
brilliant young artists as soloists—Miss
Maud Reese Davies, soprano, and Miss
Dorothy Hoyle, violinists, Arthur Pryor,
trombone, and Herbert L. Clarke, cor-
net.

Seat sale opens Wednesday morning.

day morning.

SOUSA.

Sousa, accompanied by his concert
band, Miss Maud Reese Davies, so-
prano, and Dorothy Hoyle, violinist,
will give one grand concert at the
Crescent Theatre Sunday afternoon
at 1 o'clock. The sale of seats for
this concert will open at the box
office Thursday morning.

NEW ORLEANS STATES.

FEB 1 1899

SOUSA.

Sousa, accompanied by his concert
band, Miss Maud Reese Davies, so-
prano, and Dorothy Hoyle, violinist,
will give one grand concert at the
Crescent Sunday afternoon at one. The
sale of seats for this concert will open
at the box office Thursday morning.

NEW ORLEANS DEMOCRAT

FEB 1 1899

SOUSA.

Sousa, accompanied by his concert band,
Miss Maud Reese Davies, soprano, and
Dorothy Hoyle, violinist, will give one
grand concert at the Crescent Theatre
Sunday afternoon at 1 o'clock. The sale
of seats for this concert will open at the
box office Thursday morning.

SVILLE COURIER-JOURNAL

FEB 1 1899

From indications there will be a big de-
mand for seats at the opening sale to-
morrow morning at the Auditorium box-
office for the approaching concerts of John
Philip Sousa's famous band. His tour
through the South has been one continued
ovation. His soloists this year are Miss
Maude Reeves Davis, soprano; Miss Doro-
thy Hoyle, violinist, and popular Arthur
Pryor, trombone.

"Gloriana" full of bright melody and

NEW YORK MORNING PRESS:

FEB 1 1899

PLAYER FOLK.

Reginald de Koven was born with a sil-
ver spoon in his larynx and he has acquired
several since. Fortune smiles on him con-
tinuously, first nights and on other occa-
sions. It is true that the critics do not al-
ways accept his efforts with enthusiasm,
but he has enjoyed uncommon approval
from the public and probably his income
from comic opera is larger than that of any
other composer except Sir Arthur Sullivan.
The wealth of John Philip Sousa is of mod-
ern date, and "El Capitan" is a babe in
years compared to "Robin Hood." Julian
Edwards, Victor Herbert and Ludwig Eng-
lander are newcomers in this profitable
field. Gustave Kerker antedates all his
rivals, for he composed tuneful ditties long
before most of our now prosperous mu-
sicians were heard of by the general audi-
ence. Yet Mr. Kerker's exact value as
the author of sustained efforts is new also,
for his musical attempts were mere patch-
work and cobbling until he seriously col-
laborated with Hugh Morton in the Casino
reviews of present popularity. Rudolph
Aronson, too, is somewhat antique in his-
tory, inasmuch as he began writing waltzes
twenty years ago, but the founder of the
Casino has still contented himself with
fragmentary efforts. Oscar Hammerstein
made pretentious claims to operatic com-
position at Olympia and lost that house.
Henry Waller, a young musician of good
quality, composed "The Ogallallahs" for
the Bostonians, but had no luck with it.
Edgar Kelley wrote an opera which was
well thought of by the critics, although
their readers cared little for it. Woolson
Morse won decided success with "Wang,"
but died at an early age without repeating
the prosperity of that work.

Reginald de Koven's career has been
smooth compared with that of his fellows.
He is a gentleman by birth, and is still sup-
ported by people of his own social station.
He is music critic of one of the daily pa-
pers, and through esprit du corps has re-
ceived friendly consideration from his com-
rades of the guild. But perhaps more valu-
able than either of these aids he possesses
agreeable refinement of method and unpre-
tentious grace of rhythm that please the
general. The latter quality is as apparent
in "The Three Dragons" as it was in
"Robin Hood" and "The Highwayman,"
and it will probably assist the new work
over the pitfalls dug in the libretto.

FRIDAY MATINEE AND NIGHT.

"Sousa and His Band."

No musical event of the season brings
pleasurable anticipations to more peo-
ple than the concert of Sousa and his
band, and the announcement of the
early advent of that famous organiza-
tion will be hailed with delight. The
concerts will be given on Friday, mati-
nee and night at the Montgomery Thea-
tre and Mr. Sousa has prepared pro-
grams that cannot fail to satisfy the
most exacting tastes. He will be as-
sisted by Miss Maud Reese Davies,
soprano, Miss Dorothy Hoyle, violin-
ist, both young artists of commanding
talents, Arthur Pryor, trombone, Her-
bert L. Clarke, cornet. Seat sale
opens Wednesday morning.

FEB 2 1899

FEW SOUSA SEATS REMAIN.

THE GREAT DEMAND FOR HALL TICKETS STILL CONTINUES.

Choice Seats Are Becoming Scarce for the Afternoon Concert—Directors to Perfect Hall Plans To-Day—A Large Private Box to Be Sold Yet.

Nearly all of the seats for Sousa's night concert in the Convention hall on Saturday night of February 22 have been sold and the tickets for the afternoon concert are going rapidly. The arena balcony reserved chairs, the boxes and the general admission tickets for the balcony for the night concert are all gone. The roof garden and the ball tickets are still on sale. Those desiring ball tickets should send their applications to the Convention Hall Invitation Committee, Box 218, City.

The reserved seats in the arena balcony for the afternoon concert are in great demand and none will be left by Saturday night. Many persons complain because reserved seats or boxes for the night concert cannot be obtained. The hall committee has shown no favoritism in the sale of seats. The rule of the committee has been "first come, first served."

The rush for tickets for the Sousa engagement has been so great that it is certain that many persons will be turned away from the box office on the afternoon and night of February 22. It is expected that the entire hall for both concerts will be sold out by the latter part of next week. There are plenty of good seats on the arena floor still on sale for the afternoon concert at twenty-five cents. Boxes and reserved seats for the night concert are at a great premium. As much as \$20 has been offered for a box and \$2 apiece for choice arena balcony seats.

The Convention hall directors will meet late this afternoon to make further arrangements for the Sousa concerts and the grand ball. The reception, floor and other committees will be named and plans will be adopted for the decoration of the building. Carpenters and painters are still at work making the hall ready for its dedication on the next anniversary of Washington's birthday. The floor of the stage for Sousa's band at the north end of the building and the framework for the immense sounding board is building now. It will make no difference where one sits; Sousa will be heard and seen from all parts of the great hall.

The opera chairs in the arena balcony are being put in place rapidly and they lend a finished appearance to the hall. Workmen are building a large private box at the south end of the hall just over the entrance to the arena. This box will accommodate twenty-five persons and will command a magnificent view of the interior of the hall. It will be specially suitable for a private party and will be sold to the highest bidder. The owner will be entitled to the box during both the afternoon and the night concerts. An offer of \$100 has already been made for the use of the box.

Pensacola Florida

Sousa's Band

John Philip Sousa and his famous band will give a single concert at the opera house on Saturday evening next. This is an announcement that will bring pleasurable anticipation to every lover of music, for Sousa is probably closer to the hearts of the people than any other conductor or composer of the day, and with a thorough appreciation of their tastes he is giving them what they want. Sousa is as much a master of the art of program-making as he is of march composition. His concerts are models of good form and good taste in this respect, and that is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm.

A distinctive feature of the concerts of Sousa and his band, in addition to the liberality and graceful courtesy of the conductor in gratifying his public in the matter of prices, is the fact that there are no tedious waits between numbers, a Sousa concert being in reality a continuous feast of melody from beginning to end. The program to be given here will include some of the newest music of the day, and a number of standard favorites. Several of the great Sousa marches may be anticipated as encores, the demand for them being so insistent that the composer-conductor must perforce obey. Mr. Sousa will present Miss Maud Reese Davies, soprano, Miss Dorothy Hoyle, violinist, and the famous Arthur Pryor, trombone, as soloists.

FEB 2 1899

AMUSEMENTS.

Sousa and his band will be heard in two concerts today at the Grand.

Sousa's concerts are always distinguished for their soloists, both vocal and instrumental, whom the famous director invariably selects with great care and for some special aptitude and superiority for just such affairs. Not every soloist, however capable in some ways, would fully answer for the Sousa concerts, for reasons that are palpable. The vocalist, for instance, must be a singer of great endurance, of robust and trained vocal chords, or she could not endure the immense strain and exhaustion of singing twice a day, to which must be added the great fatigue of travel and dangers from constant exposure to changes in temperature and all the vicissitudes of travel. Miss Maud Reese Davies, the vocalist of the present Sousa tour, has heretofore abundantly proven her remarkable ability to fulfill all requirements and to sing with rare success upon every occasion.



ion. She has a rich, resonant voice faultless method, and renders her selections, whether aria or ballad, with conspicuous artistic excellence. Audiences grow everywhere enthusiastic over her appearances.

Miss Dorothy Hoyle, who has appeared in the Sousa concerts on previous tours, is one of the most accomplished and successful violinists of the period. She possesses a wonderful tone, high artistic temperament, and a facility of execution in most difficult compositions that is but rarely heard on any stage. One conclusive test of her artistic abilities is the remarkable successes she has had when playing before New York audiences, at the Metropolitan and elsewhere.

Mr. Arthur Pryor, the famous trombone virtuoso who has always been identified with the Sousa concerts, has achieved wonders at a youthful age, and stands at the very head of players of the trombone of any country. His appearances are always looked for by the public wherever Sousa's band is announced.

Mr. Herbert L. Clark, the coronet virtuoso of international reputation, is a late acquisition to Sousa's band, or, to be more exact, resumes the position formerly held by him, that of coronet soloist.

There are other soloists of note, also Franz Hell, flugelhorn; Sig. Mantla, euphonium; J. Moeremans, saxophone; Frank Wadsworth, flute; G. Norrito, piccolo; J. Norrito, clarinet, and others of equal reputation.

"Sousa and His Band"

For this tour Sousa has prepared unusually bright and attractive programs. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; and Mr. Arthur Pryor, trombone; Herbert L. Clarke, cornet. Seats now on sale.

SOUSA.

The personnel of Sousa's Band is quite as remarkable for its youth as for anything. A glance at the band as it takes its place on the stage is sufficient to instantly discover the fact that every member retains a tenure of youthful years, and the feature is pleasing. Not that age is displeasing, for it means strength, maturity, progression, but youth has buoyancy, exuberance and bounding spirits; it has quick perception, intuition, elasticity, and there is vim, dash and sparkle in what it undertakes, with zealous pride and ambition. Sousa's band has no place for laggards or the inert. Sousa's spirited baton demands quick obedience, the eye that sees, with a flash and understanding that acts with the rapidity of an electric current, for Sousa himself grows impassioned at moments, and the body of players he is directing must reflect his mood and interpret as he inspires. Of course Sousa's most exacting requirement is artistic excellence, superiority even, but in these days achievement is quite as often found in young aspirants as in older timber, and the tingling of nerves abounds. However, it is not the mere calling of the band that is the attraction.

Sousa's band is a national institution, and its gracious leader, wherever he goes finds a host of friends to welcome and cheer.

The concert will be given on Saturday afternoon at the Crescent Theatre. The program for the afternoon concert is as follows:

Overture, "Paraphrase on 'The Stars and Stripes'"
Trombone Solo, "Love Thoughts"

(new) Prior
Mr. Arthur Pryor
a. Russian Peasant March (new) Sousa

b. Caprain Tarentelle (new) Sousa
Soprano Solo, "Linda di Chamounix" Davies

Miss Maud Reese Davies
Grand Scene from "Paris" Davies
"Knights of the Holy Grail" Davies

INTERMISSION TEN MINUTES
Idyl, "Whispering Leaves" (new) Von Blum

a. Serenade Badine (new) Von Blum
b. March, "The Charlatan" (new) Sousa

Violin Solo, "Souvenir de Haydn" Hoyle
Miss Dorothy Hoyle

Introduction and Bridal Song
"Lohengrin" Pryor

THE ATLANTA JOURNAL
FEBRUARY 2, 1899.

Atlanta is always glad to greet and hear Sousa's band. John Philip Sousa is the most eminent and the most popular band leader in America. His marches are familiar to the young and old, the lettered and the ignorant of this country, and they are much beloved for their merry beauty. Sousa's band is a national institution, and its gracious leader, wherever he goes finds a host of friends to welcome and cheer.

NEW ORLEANS, LA. STATES
FEB. 2 1899

SOUSA.

No success can ever be obtained as phenomenal as that which has attended Sousa and his wonderful band without the artistic reason. This artistic reason Sousa has supplied in a degree above and beyond all possible attempt at rivalry on his specific territory.

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

Sousa and his band will be heard here in a grand concert on Sunday afternoon, February 5, at 1, at the Crescent Theatre. His great band was never in as fine form as at present and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The programme for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times and the audience can rely upon a large installment of the most inspiring music of modern times—the famous Sousa marches.

The soloists with Sousa and his band are Miss Maud Reese Davis, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombonist, all artists of unquestioned brilliance.

Little Rock Ark.
Anas Sayette
4/5-99

"Sousa is coming!" is the glad thing that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his men in this city has already assumed the proportion of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea."

Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King" the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gifted performers on the respective instruments, as well as the best paid in the country. The precision of attack, their faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical preferences of his patrons and his programs are models of good taste invariably. The Sousa band will give a single grand concert at Capital Theater Sunday, February 12, assisted by Miss Maud Reese Davis, soprano, and Miss Dorothy Hoyle, violinist. Seats on sale at box office Wednesday.

FROM
New Orleans
Telegram Feb. 22

SOUSA.

It has been noted as a rather remarkable fact that the music of the people reaches the people almost solely through the medium of the military band. Whether orchestral conductors as a rule have been unappreciative of the opportunities of appealing to the masses does not appear, but certain it is that the military band is the prime musical educator of the country and under the wholesome control of such a musical genius as John Philip Sousa, has a wide-spreading and potent influence for good. That Sousa appreciates his public is no less an incontestable fact than that Sousa's public appreciates him, and the discriminating judgment of the conductor in forming his programmes with a generous leaven of easily understood melody reduces the auditor to at least a respectful hearing of the more erudite music of the great masters. When the best music of all times is adequately presented to willing ears by a military band the cause of musical education gains measurably on each occasion, and the long concert tours of Sousa's great band are indeed educational pilgrimages in the name and cause of good music.

Sousa plays in every town of any importance in the United States and Canada, and his band is the only important musical organization in the world to appeal to such an enormous and diversified clientele. That he successfully caters to a million of his admirers every year is the best evidence of the merit of his methods. Sousa's band is now in the seventh year of its existence and during that period has known remarkably few changes in its personnel. The great body of musicians have been continuously under the direction and discipline of this master musician, and every member of the band is completely responsive to the magnetic control of Sousa. The band never played in such superb form as at the present time and a musical treat can be anticipated at the Sousa matinee concert here on Sunday, Feb. 5, at one o'clock, at the Crescent Theatre. Miss Maud Reese Davis, soprano, and Miss Dorothy Hoyle, violinist, are the supporting artistes and from the band proper the selected soloists of the present tour are Herbert L. Clarke, cornet; Arthur Pryor, trombone, and Franz Heugelhorn.

Montgomery Ala.
Journal
4/2-99

Friday "Matinee" and His Band.

The announcement that Sousa and his band will be at the Montgomery theatre on Friday, matinee and night, presages hours of unalloyed enjoyment of melodies and harmonies divine; a perfect concert at which the works of the great masters of music of all ages will be interspersed with the swinging strains of Sousa's own marches or the dreamy sensuous music of the latest waltz writers. The management of this organization make the claim that it is the greatest military concert band in the world. It is the band of the people just as John Philip Sousa, its noted leader, is the conductor and composer of the people. His present corps of instrumentalists has been playing almost continuously with few exceptions, for seven years under the direction and discipline of Sousa, and as a result of such training the band has reached a degree of artistic excellence and finish never before known. It represents the perfection of precision in ensemble playing and a revelation in what can be accomplished in the way of light and shade by a wind orchestra. Sousa is accompanied on this tour by brilliant young artists as soloists—Miss Maud Reese Davis, soprano, and Miss Dorothy Hoyle, violinists, Arthur Pryor, trombone, and Herbert L. Clarke, cornet.

Seat sale now open

KANSAS CITY, - TIMES.
FEB 3 1899

TICKETS GETTING 'SCARCE

Premiums Being Offered for Good Seats at Sousa Concerts.

The demand for the tickets for the Sousa concerts in the Convention hall on February 22 has been so great all of the reserved seats and nearly all of the admission tickets for the night concert have been sold, and the tickets for the afternoon concert are going at a rate which shows that they will not last much longer. The only tickets for the night concert which can now be secured are some for the roof garden, and the tickets which give admission to the dancing floor.

Those who wish to attend the afternoon concert can still find good seats on the arena floor, but it is certain that those who delay the matter of securing tickets will be disappointed when the day of the concert comes. From the present indications many hundred people will be turned away, both at the afternoon and evening concert. Good seats and boxes for the evening are already commanding a high premium.

The committee has started workmen to building a large private box just over the entrance to the arena at the south end of the hall. This box is designed to accommodate twenty-five people, and as it will give a full view of the entire building there is no doubt that it will be in great demand. It has been decided to rent the box for both the afternoon and evening to the highest bidder, and it is certain that the highest bidder will have to touch a good mark, as \$100 has already been offered for the box.

Applications for tickets to the ball should be sent to the Convention hall committee, box 218, city.

Sousa's Fourteenth Tour.

Sousa's present tour of the country is his fourteenth with his famous band. A tour may not seem to the average person an extraordinary undertaking, nevertheless, if he will but figure up the liabilities at the moment the result will be likely to surprise him. Supposing a tour lasts six weeks. This means that about 140 salaried musicians are to be paid in two concerts daily, a staff of 100 men, representatives and attendants, constantly on the alert, and seeing to it that every detail of arrangement is perfect, and seeing out for special trains, special coaches, special schedules, train service, regular trains, the moving of baggage, the careful arranging for concerts and a hundred and one lesser matters, all put through at lightning speed at an average expense of \$800 a week. In twenty weeks there are 140 whose gross liabilities incurred amount to \$112,000, which easily reaches \$120,000 by the time the tour is finally ended. The present tour being the fourteenth, it is instantly seen what Sousa and his band have undertaken and paid out, less than a round million dollars in ten years.

For this Mr. Sousa has prepared unusually brilliant and attractive programmes. The soloists are: Miss Maud Reese Davis, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone. The date for the Sousa concert here is Sunday afternoon, Feb. 5, at 1 o'clock at the Crescent Theatre.

POLICE COURT CLERK MISSING.

Thomasville Georgia
Enterprise
2/2-99

SAN FRANCISCO, CAL. POST.
FEB 4 1899

Sousa's concert is still the talk among lovers of good music. Nothing half so grand was ever heard here before.

Sousa and his great band are to appear at the Alhambra on March 3, 4 and 5, under the direction of Gottlob Marx & Co.

AMUSEMENTS.

Sousa captured Atlanta last night—or at least the great part of it that flocked to the Grand opera house to hear his great opera, "The Bride-Elect." This new opera of the famous march king goes with a dash and vim that literally carried the audience last night by storm, just as it has done every audience that has heard it all over the country. Sousa never does anything that is not a success, and "The Bride-Elect" is one of his crowning efforts. Not only is the music a success, from the chorus to the principals, but the production is magnificently staged and costumed and excellently rendered by the company. The company is an enormous one, and last night when the famous "Bride-Elect March," familiar to every one long before the opera reached here, was rendered, the audience was delighted and thrilled as only Sousa's marches can thrill.

The chorus, on which so much depends in one of Sousa's operas, has been excellently trained, both vocally and in the marches, and the people in it afford a very excellent support for the singers who essay the leading roles. Albert Hart, in the leading role of Papagallo XIII, scored a great hit last night both with his magnificent voice and his comedy part. The popular Mabella Baker has a very important part, and her rich voice was never heard to better advantage. Alice Campbell and Christie MacDonald both have excellent voices and delighted the audience. One of the largest houses of the season greeted the opera, and the enthusiasm and delight with which every line was greeted is the greatest praise that can be given the production. Sousa has put some of his best efforts into the opera and it is undoubtedly the best thing that will be here this year. A matinee today and another performance tonight will conclude the engagement.

LITTLE ROCK ARK. GAZETTE

FEB 3 1899

Sousa has always taken a just pride in the soloists who have accompanied him on his tours, and he presents at the concerts in this city two young women, Miss Maud Reese Davies, soprano, and Miss Doret Hoyle, violinist, whom he expects to create an artistic furor. Miss Davies has a voice of rare sweetness, and Miss Hoyle brings a daintiness of personality and the gift of sympathetic interpretation that will distinguish her among all the charming women who have achieved success with the violin. Mr. Arthur Pryor, the most finished and brilliant trombone soloist the world has ever known, complete the list of Sousa's soloists. Sousa's band will be at the Capital Theatre Sunday, February 12.

FEB 3 1899

Next week.

The ever-welcome Sousa and his men came to the Grand yesterday afternoon and last night. Considering the very bad weather, good crowds were present. The "march king" is a great favorite in Atlanta, and there is no doubt that he has probably the best band in the United States. The class of music he plays appeals to the taste of the general public, and consequently Sousa's receptions are always enthusiastic. To the artistic ear, however, his programmes are sometimes rather inconsistent. For instance, as an encore to a magnificent overture from Suppe or Wagner, he invariably plays one of his marches, or as it happened last night, "A Georgia Camp Meeting." The large majority of Sousa's audiences, however, go to hear the marches, and when they encore a classic they want a march and not another classic. He always responds, and the result is that his audiences go away delighted. Mr. Pryor's trombone solo last night was well executed. His "Down On the Wabash" was enthusiastically received and his own waltz, "Love Thoughts," was really a gem. Miss Maude Reese Davis has a fairly good soprano voice, and Miss Dorothy Hoyle is a clever violinist. Sousa has his band under perfect control and its work is all that could be desired. He has lost none of his hypnotic gestures, but this is nothing to his discredit. He is a leader—every inch of him.

Montgomery Ala
Advertiser
4/3-99

AMUSEMENTS.

Montgomery Theatre Matinee Today
3 o'clock, Doors Open at 2:30—And
Tonight—Sousa and His Band.

The band never played in such superb form as at the present time and no musical treats can be anticipated at the Sousa concert here at matinee today and tonight at the Montgomery Theatre.

The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Mr. Arthur Pryor, trombone and Herbert H. Clarke, cornet. The program for these concerts will be a most enjoyable and satisfactory blend of the popular and substantial music of the times, and the audience can rely upon a large installment of the most inspiring music of modern times—the famous Sousa marches. Seats now on sale.

FEB 3 1899

Sousa's Band.

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

FEB 3 1899

Sousa's Band.

Like the Georgia watermelon and the Delaware peach, or Christmas and Fourth of July, the Sousa band tour is perennial. As a matter of accuracy the big Sousa band moves twice a year, September to December, January to June, with an invariable summer season June to September. That laid out for last summer throughout Europe being rendered inadvisable by reason of the late war. The present is the fourteenth Sousa tour, which fact of itself is forceful evidence that the Sousa concerts are just what the people of the whole country want and patronize freely. Sousa is ever consistent and bountiful in all things, but in no one thing is he more keen, alive and discriminating than in that of presenting the best novelties of the time. For the present tour attractive things are offered. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone. The concert will take place Sunday afternoon only, Feb. 5 at the Crescent Theatre.

3 1899

Sousa and his band have long since played their way into the hearts of Atlantians, and it was a cordial greeting indeed that the march king, with his great aggregation of melody makers, received at the Grand yesterday afternoon and last night. Both programs were replete with a delightful mixture, varying from the latest coon airs to classics. "The Charlatan," Sousa's new march, was well received and seems destined to become as popular as his other productions.

The leader was as graceful as ever. Mr. Arthur Pryor, the trombonist, was especially good in his own "Love Thoughts," and in "The Wabash," which he played for an encore.

3 1899

WILL BE SOLD

Few Seats Remaining for
Sousa Concerts at Convention
Hall—Last Preparations

From the way that seats for the concert at Convention hall are being sold, it will be many who will be disappointed the night of February 2. Nearly all the seats have been sold and those for the afternoon concert are going rapidly. The reserved seats for the afternoon concert are in great demand and it is probable that the row all of them will be closed almost an assured fact that the seats for both afternoon and evening will be sold out before the day of the concert.

Already preparations are being made by the directors of the club so that nothing will be taken care of when the concert comes. Workmen are employed at the putting on the finishing touches, and stage upon which the band will be performing is in course of construction. The immense sounding board back of the stage is nearing completion, and the properties of the hall will be such that the matter where one is seated, Sousa and his band will be seen and heard.

FEB 4 1899

"Have you noticed that colored fellow lithograph of John Philip Sousa?" asked a man about town. "No," you haven't, just take a look at one you happen to encounter. A peculiar piece of work, and a bust portrait in the centre, surrounded by nearly a dozen small full-length figures, taken from the rear, which Philip is conducting his orchestra. The first time I ever knew a celebrity to turn his back on the camera—but let that pass. What I call your attention to particularly is a small picture almost directly beneath the portrait. I don't know how the famous J. P. S. ever happened to get into such an attitude, but if you will take the baton out of his right hand and substitute a latch key you will have a perfect likeness of a gentleman returning from lodge at 3 a. m., and endeavoring to locate the keyhole without arousing his spouse. Of course the pose is unconscious, but all the same it is funny. By the way, the people who claim that Mr. Sousa is inordinately vain are neatly refuted by these same little pictures. No coxcomb would ever have permitted the lithographer to depict his bald spot. One dab of the crayon would have covered it with ambrosial locks. I like Sousa a whole lot better since I have looked at that window sheet. I believe now that he's not only a great composer but a good fellow."

FEB 4 1899

Sousa To-Night

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

Sousa's band will appear at the opera house to-night.

FEB 4 1899

FROM

Little Rock Ark.
Ansas Sayette
4/4 99

The Sousa Concert.

and his peerless concert band embarked upon another of its remarkable transcontinental tours. This organization appears to have an unquestioned monopoly. Before the end of the season late next May it will have played in every city of any consequence in the United States and Canada. No musician is more generally known or enjoys greater popularity than John Philip Sousa. Musicians admire him for his energy and his thorough knowledge of his art; the members of his organization for his complete musical mastery of them. The concert-going public regard him highly for his musical tact and felicity in ministering to the tastes of all classes, and also as the composer of original, catchy, and easily comprehensible marches and other compositions of a more pretentious character. His operas of "El Capitan," "The Bride Elect," and the "Charlatan" have been more widely and generously applauded and enjoyed than almost any comic operas in America's musical history. It is because Sousa is so near to the public heart in all he does that his annual advent in this city is always the most welcome musical event of the season. The people who patronize Sousa's concerts do so with the full conviction that their favorite conductor will give them such music as they like to hear, and he never disappoints them. It was announced that Mr. Sousa will conduct his famous band in a single grand concert at Capital Theater, on Friday, February 12, with Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, as principal soloists. These young ladies are said to be of pronounced ability.

FROM

Montgomery Ala.
Feb 4/99

AT THE PLAYHOUSES.

Over welcome and popular "March King," John Phillip Sousa, directing one of the finest aggregations of musicians now before an American public, appeared at the Montgomery Theatre yesterday, matinee and night. The matinee audience was not as large as usually grows this combination, due to the fact that the prices were advanced and that is never pleasant to local theatre-goers. At night the usual prices prevailed and a fair-sized audience was present. Sousa has long since been a favorite here and everybody expects of him something entirely new. Those who heard him yesterday were not disappointed. There can be no question that his band is one of the best which traverses the continent, playing a class of music that appeals to the general public taste, and, consequently, his reception wherever he appears has long since been nothing if not an ovation. To the artistic ear, however, his programs are at times rather inconsistent. For instance, as an encore to a magnificent overture from Suppe or Wagner he invariably plays one of his marches, or, as happened last night, "A Georgia Camp Meeting." It is true, however, that a large majority of Sousa's audiences go chiefly to hear his marches, and when they encore a classic they want a march, and not another classic. Mr. Arthur Pryor's trombone solo, last night, was well executed. His "Down On the Wabash" was enthusiastically received, and his own waltz, "Love Thoughts," was really a gem. Miss Davies, the soprano soloist, has a fair voice and Miss Hoyle is very clever on the violin. Both ladies were repeatedly encored. Mr. Herbert Clark, the cornet virtuoso, of international reputation, is a late acquisition to Sousa's band, or, to be exact, resumes the position formerly

Louisville Ky.
Post Feb. 4. 99

Sousa's present tour of the country is his first with his famous band. A tour may not seem to the average person an extraordinary undertaking, nevertheless, if he will but figure up the liabilities for a moment, the result will be likely to startle him. Supposing a tour lasts twenty weeks, this means that about fifty high-salaried musicians are to be kept busy in two concerts daily, a staff of management, representatives and others incessantly on the alert, and seeing to it that every detail of arrangement is perfected and carried out for special trains, special coaches, special schedules for train service, regular trains, the moving of baggage, the careful arranging for concerts, and a hundred and



SOUSA.

one lesser matters, all put through at lightning speed, at an average expense of \$800 a day. In twenty weeks there are 140 days, whose gross liabilities incurred amount to \$112,000, which easily reaches \$115,000 by the time the tour is finally ended. The present tour being the fourteenth, it is instantly seen what Sousa and his manager have undertaken and paid out, not less than a round million dollars in seven years. For this tour Sousa has prepared unusually bright and attractive programs. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone. The date for the Sousa concerts here is Wednesday afternoon and evening, at the Auditorium.

RE HAUTE IND. GAZETTE

As you listen to a Sousa band concert it is hard to realize how many weeks of hard labor it has taken to present to you on the moment this remarkable organization. Months before the beginning of a tour every detail of every concert is arranged, and when it is understood that 500 concerts are given by the Sousa band during a season the magnitude of these preparations can be appreciated. Sousa is now engaged on his fourth grand trans-continental "Ocean to Ocean" concert tour, and will visit this city at an early date with his big band and noted soloists.

Montgomery
Advertiser Feb 4/99

A MUSICAL TREAT.

Sousa's Great Band Delighted the Music Lovers.

John Phillip Sousa and his famous band gave two entertainments at the Montgomery Theatre yesterday, at matinee and night, with entire change of program at each performance. It was a great treat to all lovers of music, and most of them were there to enjoy it, as the house was filled to overflowing. The entertainment was chaste and in good taste, and the selections most happy. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, beautiful and talented young ladies, were the chief attraction, and, like the band, received numerous encores. Sousa's Band is now in its seventh year, and in all that time but few changes have been made in its personnel, and it has become as near perfect as it is possible for it to do, and the organization is in better form at present than at any previous time. The program at each performance is of immense

RICHMOND, VA. - TIMES
FEB 15 1899

LETTER TO SOUSA.

Mr. J. P. Sousa frequently receives letters from people whom he don't know. The following is a sample:

"Dear Sir: Enclosed you will find a poem entitled 'The Moon's Lispering Voice.' I am endeavoring to find my place in life. I have filled most every position in the lower walks of life. I have been called all manner of names by people that I mingled with, that of genius, wonder, poet, puzzle, actor, and so on. I have been travelling in my own peculiar way, and writing poetry for pastime, as an object or sight might impress me. I have concluded to put my genius to use, and wish to find out in which channel it will be the most practical to me. Some poetry I have written, no doubt, if it was turned to music, would be very pleasing to the ear and cultivating to the mind as well as food for the soul. Some time ago I wrote a description of my life to Mr. Robert Bonner, N. Y. City, N. Y., and a poem, labeling it the 'Immortality of man.' I also wrote one to the Superintendent of Willow Park, labeling it the 'Lips of the Lilly,' and also another to a party in N. Y. City, a female, labeling it the 'Darkness of Sin.' Should you wish to see them no doubt by request they will be shown to you. The rest of my writing has been destroyed floating it on the stream, dropping it in the cannon or laying it on the mountain where I had written it. Should you become interested in me, I would be please to make your acquaintance, for I need help both financially and socially. I have not the slightest doubt, should we become acquainted, we would become very warm friends. I do not play any musical instrument for I do not find it necessary. Various musical and poetical selections accompany me in all my travels, and for entertainment and pleasure I whistle them. I could not write the same piece of poetry the second time if I should try. At times my spirit is wingy, then the next piece I will be circling below the depth of the sea, then again scaling the loftiest mountains, then again slumbering in

neath some lofty pine forest. I would be pleased to make your acquaintance. You will find me a man and also a gentleman.

Respectfully,

KANSAS CITY, - TIMES.

FEB 5 1899

TICKETS ARE STILL GOING

for the Convention Hall Concert and Ball Continues Brisk.

All of the tickets for the Sousa concert in the Convention hall on the evening of February 22, excepting those for the roof garden, which will not be placed on sale until next week, have been sold. The public is now turning its attention to the tickets for the afternoon concert and for the ball.

The sale of tickets for the afternoon concert is brisk, and it is now an assured fact that the tickets of all kinds will be gone before the day of the concert. It has been decided by the directors to limit the number of tickets to the capacity of the floor, without crowding, and the demand is so steady that it seems that many applications will have to be refused. All requests for tickets to the ball must be directed to the committee, postoffice box 218.

The large box, which has been constructed at the south end of the hall, has been sold for \$200. It will be arranged to seat fifty people. The names of the purchasers of the box have not yet been made public.

Souvenirs are to be given to all those who are on the arena floor on the evening of the concert and ball. The souvenir when closed will show a picture of the exterior of the hall and when open of the interior. The back of the cover shows an arch, with figures representing Art and Industry. The souvenir, of course, will bear the "Made in Kansas City" brand.

NEW YORK TIMES.

FEB 5 1899

...and here.

Sousa is said to have an income of at least \$20,000 a year, undoubtedly the largest of any musician in the world. Besides the sale of his compositions, he has three operas on the road, "El Capitan," "The Bride Elect," and "The Charlatan," from all of which he receives large royalties. And then he is constantly touring with his band, the best-paying organization of the kind in existence.

Little Rock Ark.
Amos Briggs
1899

John Philip Sousa is the most popular bandmaster in America. He will receive a hearty welcome when he visits Little Rock.

TOPEKA, KAS. CAPITAL
FEB 5 1899

Miss Maud Reese Davis, soprano soloist, with Sousa's band, is a Topeka girl, and her friends are preparing to give her a loyal and enthusiastic reception on the occasion of the band's annual visit to this city, February 24.
Sousa's big band, including fifty soloists, will appear at the Grand Opera house February 24.

NEW ORLEANS - DEMOCRAT
5/11/1899

Sousa at the Crescent Theatre.
To-day, at 1 o'clock, at the Crescent Theatre, Sousa and his peerless band will be seen at a single matinee performance. This is an announcement that will bring pleasurable anticipation to every lover of music, for Sousa is probably closer to the hearts of the people than any other conductor or composer of the day, and with a thorough appreciation of their tastes, he is giving them what they want. Sousa is as much a master of the art of programme-making as he is of march composition. His concerts are models of good form and good taste in this respect, and that is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm.
A distinct feature of the concerts of Sousa and his band, in addition to the liberality and graceful courtesy of the conductor in gratifying the wishes of his public in the matter of encores, is the fact that there are no tedious waits between numbers, a Sousa concert being in reality a continuous feast of melody from beginning to end. The programme to be given here will include some of the newest music of the day, and a number of standard favorites. Several of the great Sousa marches may be anticipated as encores, the demand for them being so insistent that the composer-conductor must perforce obey. Mr. Sousa will present Miss Maud Reese Davis, soprano, and Miss Dorothy Hoyle, violinist, as soloists. The programme for the matinee performance to-day is as follows:
Overture—"Paraphrase III" (Suppe).
Trombone Solo—"Love Thoughts" (new) (Pryor), Mr. Arthur Pryor.
(a) Russian Peasant Mazourka, (b) Caprain Tarantelle (new) (Sousa).
Soprano Solo—"Linda di Chamounix" (Donizetti), Miss Maud Reese Davis.
Grand Scene from "Parsifal," "Knights of the Holy Grail" (Wagner).
Idyl—"Whispering Leaves" (new) (Von Blon).
(a) Serenade Badine (new), Gabriel-Marie; (b) March, "The Charlatan" (new) (Sousa).
Violin Solo—"Souvenir de Haydn" (Leonard), Miss Dorothy Hoyle.
Introduction and Bridal Scene from "Lohengrin" (Wagner).

San Antonio Tex.
Express
4-11



When arranging programs for his concert tours, Sousa gives them most careful consideration, weighing closely the predilections of the public of the various parts of the country which he will enter. To successfully and adequately meet the needs of every quarter is a matter that requires consummate skill and tact, and a thorough knowledge of the country at large and by divisions. What will best please the people of Kansas or Nevada may not do so well in Massachusetts or Louisiana, and the latter commonwealths are quite unlike in their exactions. Therefore Sousa must exercise supreme tact in giving to each and every other section that which is most desired. That he never fails to present just what the public of any division of the country likes best of all is evidenced by the fact that his band concerts are as alluring in one region as another. It is usually a question of the size of the hall or theater only. The fact has been demonstrated over and over again, and one which Sousa invariably recognizes in preparing his programs, and that is, everywhere the people want the best. Indifferent programs would soon bring about disaster. If any one takes for granted that this broad and populous country is not musical and will put up with any sort of conglomerate mess, let him take out an organization and try it. A new and plethoric "angel" will be needed every week.
For his present tour, the fourteenth, Sousa has provided extremely bright and tempting programs. The band comes in full force and the concert here will take place on Wednesday afternoon, Feb. 8, at the Grand Opera House.
The soloists are Miss Reese Davis, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

New Orleans
Picayune Feb 5/99

The Sousa Band Matinee Concert at the Crescent Theatre.

At 1 o'clock to-day, the usual matinee hour, at the Crescent Theatre, the inimitable Sousa and his band will appear at a concert of two hours and a half of unalloyed enjoyment of melodies and harmonies divine; a perfect concert at which the works of the great masters of music of all ages will be interspersed with the swinging strains of Sousa's own marches or the dreamy, sensuous music of the latest waltz writers. The management of this organization make the claim that it is the greatest military concert band in the world. It is the band of the people, just as John Philip Sousa, its noted leader, is the conductor and composer of the people. It is the band of the people because Sousa recognizes the musical preference of his public and gives his audiences just what they want to hear. It is this happy faculty of gauging the public taste that enables Sousa to present such admirably diversified programmes, for he never offends with musical trash or bores with an undue amount of classics. At the same time the highest forms of music are to be found side by side at the Sousa concerts with the light and dainty trifles. Sousa has invaded the domain of the string orchestra and made its treasures his own; he has refined the military band and made it the chief factor in this country in the effort to popularize the best music of all times. His prospect corps of instrumentalists has been playing almost continuously, with few exceptions, for seven years under the direction and discipline of Sousa, and as a result of such training the band has reached a degree of artistic excellence and finish never before known. It represents the perfection of precision in ensemble playing and a revelation in what can be accomplished in the way of light and shade by a wind orchestra. Sousa is accompanied on this tour by two brilliant young artists as soloists—Miss Maud Reese Davis, soprano, and Miss Dorothy Hoyle, violinist. The programme is as follows:
1. Overture, "Paraphrase III".....Suppe
2. Trombone solo, "Love Thoughts".....Pryor (new)
Mr. Arthur Pryor.
3. (a) "Russian Peasant Mazourka" (new),
(b) "Caprain Tarantelle" (new).....Sousa
4. Soprano solo, "Linda di Chamounix".....Donizetti
Miss Maud Reese Davis.
5. Grand scene from "Parsifal," "Knights of the Holy Grail".....Wagner
6. Idyl, "Whispering Leaves" (new), Von Blon
7. (a) "Serenade Badine" (new), Gabriel-Marie
(b) March, "The Charlatan" (new).....Sousa
8. Violin solo, "Souvenir de Haydn".....Leonard
Miss Dorothy Hoyle.
9. Introduction and Bridal scene from "Lohengrin".....Wagner

Arthur Pryor, the trombone soloist with Sousa's band, is a native of St. Joseph, Mo., and a personal friend of Mr. and Mrs. C. D. Beyer of this city. It was a pleasant surprise to him to meet them here and he greatly enjoyed renewing old acquaintanceship.

NEW
FEB 16 1899

A RED LETTER NIGHT

Sousa and his Band Delight a Large Audience.

The opera house was filled to pit to dome Saturday night. The occasion was one which Pensacola's music-lovers had anticipated with eagerness and the rare treat they were given was up to their highest expectations.

Pensacola's music-lovers there en masse and comprised a cultured and enthusiastic audience. The program was opened by Tannhauser overture. Its distinctive instrumentation was easily recognized by the musicians under Sousa's magic leadership. The program was loudly applauded at its close, and, as encore the maestro graciously rendered his great success, "The Stars and Stripes Forever."

The musicians are in perfect rapport and at times the huge band seemed like a wondrous, many-voiced instrument, so perfect was the harmony of the whole. Several Sousa compositions were played, all distinguishable, even without program, by their dash and vigor. The march from "The Charlatan," "Liberty Bell," "Washington Post" and a Tarantella were notable among these.

A veritable triumph in popularity was the last number of the program. It is the arrangement of Dvorak, "Sousa and happily mixes up patriotic, sentimental, humorous and operatic bits in a charming democracy, suited to all tastes.

The soloists also took their share in entertaining the audience. Miss Maude Davies, the soprano, displayed her light but flexible voice to good advantage in one of Donizetti's arias.

She sang a pretty ballad as an encore. Miss Hoyle, the violinist, evinces a good technique and a well-trained ear, and for one so young, a surprising firmness of bow. She also was compelled to respond to an encore, and was again generously applauded. The trombone solo by Mr. Pryor pleased the large audience immensely. His selection was one of his own composition and much admired.

All in all, the performance was a great treat to those present, and it can safely be promised that should Sousa return next year, which we hope he will, an audience even larger, if possible, will be there to greet him.

SOUSA'S BAND.

Sousa and his celebrated band gave a matinee this afternoon before a select and appreciative audience. The engagement of this attraction will close with a night concert.

Society Note.—Some families are so old they have become monotonous.—Detroit Journal.

Galveston Texas
Liberal
Feb 6th 1899

NEW ORLEANS - DEMOCRAT
FEB 5/11/1899

Only produced "The Great Railroad Melodrama," in New York last fall. Miss Holland will star next season in "Louise," an emotional drama by Theodore Kremer.
"The Man in the Moon" is the title of



John Philip Sousa

New Orleans
Telegram
2/6/99

SOUSA'S BAND.

Sousa, the march king, reappeared at the Crescent Theatre yesterday afternoon and was given a most hearty welcome. The great band leader and composer is no stranger to the people of New Orleans, and

his presence here was the signal for all music lovers to assemble to hear his celebrated band. The theatre was almost filled and the applause was continuous. Sousa's band is the same splendid corps of instrumentalists who have been playing for seven years under the direction and discipline of Sousa, and as a result of such training has reached a degree of artistic excellence and finish never before known.

HOUSTON TEX POST.
FEB 11 1899

SOUSA'S CONCERTS.

is coming," are many a town where "March King" has been, and there of any importance that Sousa and his band have not visited. The annual concert of the great American composer in this city has been a long institution. It is always a pleasure to the visit of a friend, and for its artistic aspect, for of late years the public John Philip Sousa has been in closer touch with the city than any other. Probably his kindness and cordiality towards his audience and his unfailing liberality and courtesy in responding to encore requests have quite as much to do with his popularity as his famous compositions and his magnetic conducting.

Sousa is the man of the times! Besides his qualities as composer, his training of a military band to reach so high a point of excellence shows that he is born leader of men. The same qualities that go to make a successful general are those which in a smaller scale make a successful band leader. There must be personal magnetism, infinite self control, self confidence, quick judgment, and the recognition of the value of strict discipline coupled with the ability to enforce it. Sousa has all these advantages as well as a handsome and dignified presence. His band shows the result, for while there may be a good leader without a good band, there never can be a good band without a good leader. Sousa guides his band as a general controls his army. He looks upon it, not as a machine, but as a comrade being susceptible of emotions that only one man feel.

Sousa has with him on his present great concert tour two brilliant young artists as soloists. They are Miss Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, and the great Sousa band will be heard at Sweeney & Coomb's opera house Tuesday, February 7, afternoon and night, two concerts only.

New Orleans

Picayune Feb 6 1899

The Sousa Concert.

Sousa, the march king, reappeared at the Crescent Theatre yesterday afternoon and was given a most hearty welcome. The great band master and composer is no stranger to the people of New Orleans, and his presence here was the signal for all music-lovers to assemble to hear his celebrated band. The theatre was almost filled and the applause was continuous. Sousa's band is the same splendid corps of instrumentalists who have been playing for seven years under the direction and discipline of Sousa, and as a result of such training has reached a degree of artistic excellence and finish never before known. It is the perfection of military bands and almost rivals a full orchestra. John Philip Sousa still conducts in his own fascinating way and is as generous as ever with his encores. The programme yesterday contained, side by side, the highest forms of classical music and the lightest and daintiest

NEW ORLEANS - DEMOCRAT

FEB 6 1899

Sousa's Concert.

Interest in Sousa and his famous band has not waned since he last greeted crowded houses in this city. He played a matinee at the Crescent Theatre yesterday afternoon to one of the warmest houses which has gathered in the theatre in some time. That there was a strong Sousa feeling in the gathering, one of personal interest in the man who has not only earned the reputation of being one of the greatest bandmasters America has ever produced, but who has in addition been adding to his laurels the one of successful operatic writers, was evinced by the wave of enthusiasm which greeted every Sousa composition.

The programme itself had nine numbers on it, but not one of these numbers got off with fewer than three encores, and the genial and accommodating bandmaster, while there was never a suggestion in anyone's mind that he responded

too readily, was gracious to a charming degree. This grace, by the way, has attracted considerable attention in Sousa's large number of admirers. He has the knack of knowing, apparently, just when to respond. There is never a suggestion of his "cheapening" his music, and, on the other hand, there is never an ungracious hint that he is stingy with it. The consequence is that he is in a personal sort of way the most popular bandmaster of prominence.

The programme of yesterday opened with Suppe and closed with Wagner, and along the musical pathway between this beginning and this conclusion there was the very best possible range. Sousa's own music was greeted with the heartiest applause invariably. It was not to be wondered at, for aside from the worth of the music the presence of the distinguished author had a good deal to do with it.

There were three soloists in the programme. Arthur Pryor, trombone soloist, gave a very brilliant and soulful interpretation of a melody entitled "Love's Thoughts." While possessing a technique which shows Mr. Pryor to have worked long and earnestly in his study of the instrument, and while he played difficult variations brilliantly, he is certainly at his best in simple melody, playing with a feeling that does credit to his taste and musical culture.

Another soloist, Miss Maud Reese Davies, possesses a clear, sweet, abundantly cultivated soprano voice, whose flexibility and range are charming, and even surprising at times. Apparently, however, she lacks fancy or dramatic instinct. She sings with a lack of color and feeling strangely inconsistent with so beautiful an organ. Her interpretation, for instance, of Sousa's snow song, one of the prettiest bits in his opera of the "Bride Elect," was heavy, although the sweetness and clearness and faultless accuracy of her singing was in itself very charming. That tribunal of final resort, however, the audience, was emphatic in its applause.

The other soloist was Miss Dorothy Hoyle, violinist, a young woman who can actually execute the most difficult feats on that instrument without losing sight of the fact that technique is not necessarily music. Such passages were simply used as adornments of the real soul of the music interpreted. She undoubtedly evinces the power that belongs to genuine musical soulfulness which technique, however masterful, never supplants. She received great and deserved recognition from an audience a large part of whose personnel made the praise very complimentary.

As to the famous band, it was Sousa's. That rare discipline, that precision and ensemble which one can never look at Sousa as he stands before his organization, leading it, without fancying that it is suggested in every graceful movement of the leader, all are familiar to the general public. If Sousa cannot be accused with justice of moving anyone very deeply in the loftiest realms of music, wherein the great men of music have immortalized themselves, it is questionable whether much of his exultant, joyous, little march music, with that majestic, that indescribably inspiring shout of triumph ringing in every strain of it, will not live long after all people now living shall have passed away; and perhaps the philosophy of the applause his own selections brought yesterday was somewhat deeper than a compliment to the author. Certainly Sousa interprets nothing in a finer, broader, grander style.

The programme was as follows:
Overture, "Paraphrase III" (Suppe).
Trombone solo, "Love Thoughts" (new) (Pryor), Mr. Arthur Pryor.
(a) "Russian Peasant Mazourka," (b) "Caprain Tarentelle" (Sousa).
Soprano solo, "Linda di Chamounix" (Donizetti), Miss Maud Reese Davies.
Grand scene from "Parsifal"—"Knights of the Holy Grail" (Wagner).
Idyl, "Whispering Leaves" (new) (Von Blon).
(a) "Serenade Badine" (new) (Gabriel-Marie); (b) March, "The Charlatan" (new) (Sousa).
Violin solo, "Souvenir de Haydn" (Leonard), Miss Dorothy Hoyle.
Introduction and bridal scene from "Lohengrin" (Wagner).

MEMPHIS, TENN. *Scimitar*

FEB 17 1899

The famous Sousa will be here on next Monday afternoon and night at the Grand Opera-house. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

FEBRUARY
Galveston AMUSEMENTS & News
Sousa and His Band.

John Philip Sousa, the famous conductor, and his celebrated "big" band were the attractions offered by the management of the Grand to its patrons yesterday. Strange to say, it was the first concert given by the popular bandmaster in this city, notwithstanding that this is his fourteenth annual tour of the country. Both he and his organization are too well known to need any special introduction.

Yesterday's concert was a great success, musically as well as financially. To listen to a Sousa concert is not alone a treat, it is an enjoyable sensation. They were great concerts of a great organization. The programme was a model of its kind. Mr. Sousa's repertoire is arranged for the masses and his selections are bound to please the most exacting of his hearers—the lovers of popular as well as the admirers of classical music. It was a veritable feast of music! The simple announcement that Sousa was coming was hailed with pleasure and an ovation greeted him on his appearance. He came, he conducted and he conquered. It was a grand victory, an enthusiastic victory; especially considering that the audience was in most critical mood. A great deal was expected, everybody seemed happy and pleased and nobody was disappointed. The News this morning publishes both programmes on account of their excellence and as a well deserved compliment to the band and its distinguished leader. The matinee programme consisted of the following selections:

Overture—Carneval Romaine.....Berlioz
Cornet solo—Whirlwind Polka.....Godfrey
Mr. Herbert L. Clarke.
Ballet Suite—Egyptian (new).....Luigini
Soprano solo—Ah fors e lui—Traviata, Verdi
Miss Maud Reese Davies.
Grand Scene—The Night of Sabba from
Mefistofele.....Boito
Intermission, ten minutes.
Tone Picture—At Midnight (new).....Carlini
(a) Idyl—Echoes des Bastions (new).....Kling
(b) March—The Stars and Stripes
Forever.....Sousa
Violin solo—Zigeunerweisen.....Sarasate
Miss Dorothy Hoyle.
Over the Footlights in New York.....Sousa
Paderewski at Carnegie hall; El Capitán at the Broadway theatre; Lucia at the Metropolitan opera house; The Belle of New York at the Casino; The Girl From Paris at the Herald Square; Faust, ballet at Koster & Bial's; Trovatore at the Academy of Music; and Sousa and his band at Manhattan Beach.

Last night's programme was:
Overture—Paraphrase III.....Suppe
Trombone solo—Love Thoughts (new).....Pryor

Mr. Arthur Pryor.
(a) Russian Peasant Mazourka (new).....Sousa
(b) Caprain Tarentelle (new).....Sousa
Soprano solo—Linda di Chamounix.....Donizetti
Miss Maud Reese Davies.
Grand scene, "Parsifal," "Knights of Holy Grail".....Wagner
(Intermission of ten minutes.)
Idyl—Whispering Leaves (new).....Von Blon
(a) Serenade Badine (new).....Gabriel-Marie
(b) March—The Charlatan (new).....Sousa
Violin solo—Souvenir de Haydn.....Leonard
Miss Dorothy Hoyle.

Introduction and bridal scene from "Lohengrin".....Wagner
But now to the concert. To see Sousa standing before his grand organization is in itself inspiring, for Sousa with the baton in his hand is the embodiment of perfect leadership, standing erect, always alert, guiding the band's movements with concentrated force.

Sousa is a man of the times, he is handsome, dignified, but certainly courteous and most liberal in response to encores. He is full of personal magnetism. One thing is sure, he is beyond doubt the most popular bandmaster of the day. His marches, old and new, were, of course, the popular features at both concerts. His music is catchy, taking and pleasing; it is written for the tastes of the general public and he caters to the public's whims. He is the uncrowned March King of the world and his fame is international. Sousa is an American, he is a patriot and his martial airs are American in spirit. The demand for his compositions is really, fabulous, it speaks for itself.

The selections as executed by the band last night were grand, one number outshining the other in beauty and magnetism. The gem of the evening was the grand scene from Wagner's "Parsifal," which went magnificently. It was really a wonderful piece of work, impressive, majestic and ponderous and achieved a grand success. It was an excellent proof of Sousa's extraordinary executive ability, the infinite control he has of his men, his quick judgment and the ease and confidence with which they follow their leader. The band is an excellent organization. The instrumentation of this great band will be, no doubt, read with general interest: Fifteen B clarionets, one E clarinet, one alto, two oboes, two flutes, one piccolo, two bassoons, three saxophones, four French horns, one fugal horn, three cornets, two trumpets, three trombones, two euphoniums, one Sousaphone, two basses, one kettle, one small and one bass drum. It contains the finest of brass and the sweetest of wood wind instruments.

The playing of the band was excellent and fascinating.

The soloists last night were: Miss Davies (soprano), Miss Hoyle (violinist) and Mr. Pryor (trombone). Miss Davies was good, but her encore number "Will You Love When the Lilies Are Dead?" (from Sousa's "Charlatan") was more suited to her voice and was sung by her very prettily. Her enunciation is not clear enough. Miss Hoyle is an artist on her instrument. She plays with a great deal of expression and feeling. Miss Hoyle was well received, and on being recalled, played the Gypsy Dances, by Natchez. Mr. Pryor is the best and most finished trombone soloist that has ever played before a Galveston audience. For an encore he played the popular "On the Banks of the Wabash." The encore numbers played by the band were three of Sousa's marches—"The Stars and Stripes," "El Capitán," "The Charlatan," and "The Bride Elect," the "American Patrol," by Meacham, a paraphrase, "Hot Time," and the popular "Georgia Camp Meeting." As it will be seen by the above, popular music and popular airs were the attractive features of the evening.

The organization is traveling under the direction of Mr. Frank Christianer, who has been Mr. Sousa's manager for the past seven years, and who was for six years with the late P. S. Gilmore. Sousa and his band will leave to-day for Houston. The organization is also booked for Austin, San Antonio, Fort Worth, Dallas, Maricopa and Shreveport.

Salveston Texas

Tribune
2/7/99

Amusements.

SOUSA AND HIS BAND.

Sousa and his band have in every way come up to the highest expectations. Sousa possesses the magnetic personal charm which attracts others and at the same time enables him to control a band as much by force of character as by vested authority. As a composer he is best known by his marches, although unusually prolific in other and more serious forms. He has composed over 200 musical works, including his great marches, songs, overtures and five operas, two of which, "El Capitan" and the "Bride Elect," have high reputations. The programs of the two concerts yesterday were carefully selected. The rendition of the various numbers was admirable and showed a degree of technical drill work that was marvelous.

The soloists last night were: Miss Davies (soprano), Miss Hoyle (violinist) and Mr. Pryor (trombone).

Sousa's glory is in his marches. Last night he treated the audience to the following of his compositions as encores: "The Stars and Stripes," "El Capitan," "The Charlatan" and "The Bride Elect." The applause which greeted the various beautiful airs was tumultuous.

Sousa is a genuine American in spite of his name. He was born in the city of Washington in 1854. He has three operas on the road, "El Capitan," "The Bride Elect" and "The Charlatan," all of which pay him large royalties. Some people have said his annual earnings are in excess of \$100,000. Making allowance for exaggeration, it is probably substantially \$75,000. This is the man who sold "The Washington Post March" a few years ago for \$55.

AUSTIN, TEX. - STATESMAN

FEB 7 1899

John Philip Sousa and his famous band will give a concert at the opera house on tomorrow night. This is an announcement that will bring pleasure and anticipation to every lover of music, for Sousa is probably closer to the hearts of the people than any other conductor or composer of the day, and with a thorough appreciation of their tastes he is giving them what they want. Sousa is making as he is of march composition, and good taste in this respect, and that is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm. Sousa's marches may be anticipated as encores, and the composer-conductor must perforce obey. Mr. Sousa will present Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, as soloists.

FROM

JOHN PHILIP SOUSA

John Philip Sousa, the best-known of all American conductors, combines to a conspicuous degree all the qualities which insure the greatness of a concert director. Magnetic of personality, gifted by nature with the rarest of musical genius, a thorough student of the science of music, a born leader of men, and with a gracious charm of manner, it is small wonder that Sousa has established himself so firmly in the affections of the music-loving people.

The great band which he conducts is the musical embodiment of the typical American spirit. Sousa has a positive genius for arranging programmes for his concerts that please everybody, and a guarantee of perfect enjoyment always attaches to a Sousa concert. The admirers of the "March King" will rejoice to read the announcement that the Sousa band will appear at the Capital on February 12 in sacred concert. As in former years, Sousa brings with him two charming soloists this year in the person of Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

HOUSTON, TEX. - POST.

FEB 7 1899

SOUSA'S BAND.

It has been noted as a rather remarkable fact that the music of the people reaches the people almost solely through the medium of the military band. Whether orchestral conductors as a rule have been unappreciative of the opportunities of appealing to the masses does not appear, but certain it is that the military band is the prime musical educator of the country, and under the wholesome control of such a musical genius as John Philip Sousa has made a widespread and potent influence for good. That Sousa appreciates his public is no less an incontestable fact than that Sousa's public appreciates him, and the discriminating judgment of the conductor in forming his programmes with a generous leaven of easily understood melody, reduces the auditor to at least a respectful hearing of the more erudite music of the great masters. When the best music of all times is adequately presented to willing ears by a military band, the cause of musical education gains measurably on each occasion, and the long concert tours of Sousa's great band are indeed educational pilgrimages in the name and cause of good music.

Sousa plays in every town of any importance in the United States and Canada, and his band is the only important musical organization in the world to appeal to such an enormous and diversified clientele. That he successfully caters to a million of his admirers every year is the best evidence of the merit of his methods.

Sousa's band is now in the seventh year of its existence, and during that period has known remarkably few changes in its personnel. The great body of the musicians have been continuously under the direction and discipline of this master musician, and every member of the band is completely responsive to the magnetic control of Sousa. The band never played in such superb form as at the present time, and a musical treat can be anticipated at the Sousa concerts here this afternoon and tonight at the opera house. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, are the supporting artists, and from the band proper the selected soloists of the present tour are Herbert L. Clarke, cornet; Arthur Pryor, trombone, and Franz Hell, flugelhorn.

HOUSTON, TEX. - POST.

FEB 8 1899

THE LOCAL STAGE.

Sousa and His Band Give Two Delightful Concerts.

The audience which greeted "Sousa and his band" at the opera house last night was a large one. The audience was composed chiefly of those persons who belong to the music-loving set of Houston, and who would not miss such a treat as was afforded them.

Sousa appeared at the Auditorium several years ago and made a lasting impression on the minds of the Houston public at that time. Since then the marches of this "march king" are whistled by everybody. Consequently, Sousa and the band which bears his name are very popular in this city.

As to the programme as rendered last night, it consisted of nine numbers, and each one was given one encore, and some of them several. Mr. Sousa seems to have the happy faculty of knowing exactly when to respond, from which the impression is given that he does not desire to cheapen his music, nor is there a suggestion that he is miserly with it.

The programme of last night was arranged to suit everyone and there was a great variety of it. It started with an overture by Suppe, and ended with one of Wagner's heaviest, and between these two numbers were others of the same classic order, as well as "At a Georgia Camp Meeting," lively cake walk music and "A Hot Time," which is more evidence that Mr. Sousa strives to please all. Of course the compositions of this able conductor were greeted with the heaviest applause. The audience had heard "The Stars and Stripes Forever," "The Bride Elect" and "The Charlatan," all his own marches, a good many times before, but not as they were rendered last night.

Mr. Sousa claims to have a band of fifty, which was fully verified, and he also makes claim to the effect that every one of this number is an artist in his line, which, too, was fully supported and assented to by every one present. The music which comes forth from these instruments of every description is grand, sublime and can not help but make its listeners the better for having heard it. Every one paid strict attention to the different numbers and listened attentively, and the only thing that could be heard not coming from the stage was loud applause at the end of each selection.

Mr. Arthur Pryor, trombone soloist, was the first soloist of the evening's entertainment. Mr. Pryor rendered in a beautiful and soulful manner a melody by Pryor entitled, "Love's Thoughts." As an encore he gave "On the Banks of the Wabash Far Away." This popular ballad, which has been horribly butchered heretofore before Houston audiences, was given by Mr. Pryor in such a manner as to make that familiar air all the more popular.

The next soloist was Miss Maud Reese Davies, who is the possessor of a clear, sweet soprano voice, the flexibility and range of which charmed and agreeably surprised the auditors. She rendered in a charming manner a solo by Donizette, entitled "Linda di Chamaurix." Miss Davies responded to an encore by singing "Will You Love When the Lilies Are Dead?"

The last, but not least, to use a familiar expression, both as to merit and appreciation by the audience, was Miss Dorothy Hoyle. She is a young woman and performs on the violin in a manner which is most captivating and soul stirring. The most difficult feats were accomplished in a free, easy manner. The subject of Miss Hoyle's selection was "Souvenir de Haydn," by Leonard. She responded to several encores, one of them being entitled "The Gipsy Dances," by Tschagen.

Sousa and his band also gave a matinee concert, which was more largely attended than that at night.

Sousa and his band left last night for an Antonio on a special train, where a

matinee concert is given today. The band is on its way to the Pacific coast.

The next attraction at the opera house will be the (New York) Empire theatre success, "Sowing the Wind," the great drama by Sidney Grundy, which will be seen tomorrow, matinee and night.

LITTLE ROCK, ARK. - GAZETTE

FEB 7 1899

freely appreciated. Included with Zella's wonderful contraltion act.

Sousa's band is an aggregation that never deteriorates. Extravaganzas may shrink when hung a second time on the provincial clothesline; comedies may lose their brilliancy and tragedies their majesty, but Sousa's concerts show no retrogression. His popularity and success are in no small measure due to the fact that Sousa is always honest with his patrons, giving them the best at his command, with a genuine cordiality. This great attraction appears here Sunday afternoon and night.

CALVESTON, TEX. - NEWS

FEB 8 1899

The Sousa Band.

Houston, Tex., Feb. 7.—This afternoon the Sousa band drew a large number of people to the opera house to enjoy a treat that does not often come to the music lovers of this city. The programme was varied and brought into recognition the talent of the leader and the band. The approval of the audience as expressed by applause was genuine and general. They again this evening entertained a large audience in a manner that was greatly enjoyed if the applause may be taken as an index.

"Sowing the Wind" will be the next attraction.

MEMPHIS, TENN.

FEB 8 1899

Sousa has with him on his present concert tour two brilliant young artists as soloists. They are Miss Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. The Sousa band will be heard at the Grand Opera house next Monday afternoon and evening.

PORT, MASS. - NEWS.

FEB 8 1899

SOUSA COMING.

Sousa's Band, under the management of Thomas E. Cutter, will give a concert at City Hall on Thursday afternoon, May 18.

1899

FEB 8 1899

FEB 8 1899

BANDA ROSSA.
The Banda Rossa with no lack of enthusiasm, approval, even if it was of begrudging kind, heard the concert of the Banda Rossa at the theatre last night. Comparing this band with that which under the direction of John Philip Sousa, which is popularly supposed to be the standard for all bands in the world, it suffers very little. There is no prominence to the brass, and no to the wood winds. The inimitable march of the Souza march is not with Italian band; but for splendor of performance, infused with delicacy of execution, the sons of Italy are not surpassed by Mr. Sousa's men. They give a concert which is wonderful for its dash and spirit, as well as remarkable for its thoroughly musicianly quality.
Last night's programme included as its principal features the "Raymonde" overture, the finale of the second act of "Lucia," the "Inflammatus" from the "Stabat Mater," Mr. Sorrentino's march "Liberty," part of the fourth act of "Il Trovatore," and a fantasia on airs from "Carmen." As a close to the concert "Dixie" and "The Star Spangled Banner" were played, musicians and audience standing through the latter. Two vocal soloists, Mrs. Marshall Pease, contralto, and Mr. Philo de Gogoza, baritone, appeared. Mrs. Pease received somewhat scanty applause, but Mr. Gogoza's welcome was sufficiently warm to induce a response to an encore. Neither of these soloists seemed exactly appropriate to the band.
The Banda Rossa has now appeared in this city twice. In each instance the audience was delighted, and in each instance the audience was small. We think it that the band appreciated the applause, but the spectacle of empty seats on two visits will probably prevent its ever coming here again. It is a pity that New Bedford is not more inclined to the patronage of good concerts.



How often we ask, "Who is he?" This question is asked by a recent writer who proceeds to answer it in this wise: "Every hundred years or so, it will be recorded of the nineteenth century that it gave birth to one of the greatest musical geniuses of the world; and his name is John Philip Sousa! It requires genius and inspiration to write such marches as those of Sousa; genius holds the lamp while inspiration fills out the score. It requires genius to assemble and hold together such an organization as this great band; to weld individual musical capabilities into so intricate, so delicate, so exquisite and yet so mighty a piece of melodic mechanism. It is the soul of genius that breathes upon this living aggrate of human intellect and ability and makes to life the responsive soul of melody that slumbers therein, causing it to throb and vibrate in sympathy with the soul of the master who directs and inspires it.

The concerts of Sousa and his band are always welcome events of the season in this city and always mean brilliant and appreciative audiences. The programs presented are always strong in quality, most liberal in quantity and arranged with faultless taste. Nature has given John Philip Sousa an artistic temperament, grace and intelligence as well as a subtle magnetism that appeals to both eye and heart. No matter whose work he is conducting, the capability to do justice is amply proved. His knowledge of instrumentation is thorough and in his band arrangements Sousa never permits over-elaboration or inconsistent coloring.

The Sousa band, under Mr. Sousa's direction, will be heard in grand concert at Capital Theater on Sunday, matinee and night. In his choice of supporting artists Mr. Sousa has always been particularly fortunate, and on the present tour he has much satisfaction in presenting two accomplished young women who have always won distinguished honors as singer and violinist respectively. Miss Maud Reese Davies, soprano, has a charming, clear, flexible and cultivated voice, while Miss Dorothy Hoyle, though young in years, has been hailed as the best of the women violinists of the day.

El Capitan is announced for its first visit Monday night, February 13, at the Capital Theater, and we welcome this stirring opera as a friend for whom we have a particular longing.

The score of El Capitan being by Sousa, is, of course, a score of marches in the main, yet there are solos and duets which are notably praiseworthy for melodic shading. Vigor is the keynote of El Capitan, however, and the finales of the several acts are spirited and stirring in a marked degree.

The company this season is a large one, liberally supplied with good voices, pretty faces, fine figures and handsome

costumes. The leading role is entrusted to Wm. C. Mandeville, a young comedian of much promise. Kate Micholena, a soprano with a delightful voice, sings the role of Isabel, and the balance of the parts are in the hands of Madeline Lack, Neva Rosa, Erma Miller, Edward P. Wilks, Frederick Knights, John Dunsmore, Harry Carter, J. Coulter Hynes, and a large and efficient chorus. All the original costumes and scenery are also displayed with this production.

EDITORS WILL HEAR SOUSA

Kansas Association to Attend the Evening Concert in a Body.

There is a lively demand for tickets to the grand ball to be given in the Convention hall on the night of February 22, and Manager Loomas and his assistants are kept busy with the preparations for sending out the invitations. Postoffice box 218, which is the one to which all applications for tickets should be addressed, is filled with letters each day, and as fast as the applications are passed upon by the committee the names are entered on the list.

The sale of concert tickets for the afternoon concert continues in a satisfactory manner, and it is an assured fact that before the first bar of music is played every seat in the vast building will be occupied. For the afternoon concert there are still seats to be had, as the arena floor is to be seated with 3,600 chairs. Although these chairs will not be numbered there will not be any difficulty about the seats, as only 3,600 tickets for this part of the house will be sold.

Among those who will attend the evening concert and who will stay to watch the ball are the members of the Kansas Editorial association. The association will meet at Topeka on February 21 and on Washington's birthday the editors and their wives will come to Kansas City. The editors will take dinner at the Hotel Savoy and will then proceed to the Convention hall in a body.

*Foot North
Register Feb 8/99*

AMUSEMENTS.

Sousa

Sousa, the prince of concert band conductors and monarch of march composers, will appear in this city at Greenwall's opera house Thursday matinee at 2:15, February 9, for a single concert with his great band. The news of his coming is as welcome as sunlight.

Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years, in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced when Sousa and his men thrill the senses and the only question is the degree of praise to be bestowed. The sway of Sousa over his audiences is something that it is a pleasure to study. There is a magnetism in him and in the manner in which he controls the band that puts the great audiences in thorough sympathy with him. It seems as if he always gives just the thing that his audience is in the mood for. It seems the delight he gives people is rather more unrestrained and unaffected than one ordinarily notes in audiences.

*Lexington Kentucky
Herald
4/9-99*

SOUSA'S BAND.

Mr. John Philip Sousa and his matchless band will give a concert at the theatre on the afternoon of February 16. On account of the band playing two engagements on that day, the concert will begin promptly at 1:20 o'clock.

LOUISVILLE TIMES.
FEB 10 1899

Seats for the Sousa concerts are finding ready takers at the Auditorium and the celebrated bandmaster will probably have the largest audiences he has ever played to here. He has some noted soloists to add variety to the programme. The date of the concerts is February 15, afternoon and night.

FROM

SOUSA'S BAND.

the luscious Georgia watermelon, the Delaware peach, or Christmas and Fourth of July, the Sousa band is perennial, and as joyously anticipated as any of the others. As a matter of accuracy the big Sousa band comes twice a year, September to December, January to June, with an intermission during the summer season, June to September—that laid out for last summer throughout Europe being rendered impossible by reason of the late war. The present is the fourteenth Sousa band, which fact of itself is forceful evidence that the Sousa concerts are the right thing; that they are what the people of the whole world want, enjoy most and patronize most freely. Sousa understands his people, and they understand him, and the combination of the two forces on any given occasion is sure to overflow theater or hall. Sousa is a consistent and bountiful in all things that go to make his concerts simply irresistible, but in no one thing is he more keen, alive and discriminating than that of presenting the very newest and best novelties of the time. For the present tour most attractive things are offered. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone. The concert will occur at the Capital Theater next Monday night.

SOUSA'S BAND.

At the Grand Today, Matinee Only. The personnel of Sousa's Band is quite as remarkable for its youth as for anything. A glance at the band as it takes its place on the stage is sufficient to instantly discover the fact that every member retains a tenure on youthful years, and the feature is pleasing. Not that age is displeasing, for it means strength, maturity, progression, but youth has buoyancy, exuberance, but intuition, elasticity and there is vim, dash and sparkle in what it undertakes with a proud and ambition.

ON THE STAGE.

Overture, "Paraphrase III".....Suppe
Trombone Solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.
Russian Peasant Mazourka.....Sousa
Captain Tarentelle.....Sousa
Soprano Solo, "Linda di Chamounix"
.....Donizetti
Miss Maud Reese Davies.
Grand Scene from Parsifal, "Knights
of the Holy Grail".....Wagner
Intermission, ten minutes.
Idyl, "Whispering Leaves"....Von Blon
Serenade "Badine" (new)...Gabriel-Marie
March, "The Charlatan" (new)...Sousa
Violin Solo, "Souvenir de Haydn".....Leonard

Miss Dorothy Hoyle.
Introduction and Bridal Scene from
Lohengrin.....Wagner
The above program was rendered by
Sousa's famous band at Hancock opera
house last night, there being the largest
audience of the season present.

In the minds of the countless throngs
that have listened to the work of this
superb band in the past there have al-
ways lingered for many days the vague,
wonderful impressiveness of the ponder-
ous harmonies of the old masters, the
lighter, witching music of the present for-
eign school, and the boisterous, ringing,
swinging marches of the famous leader
himself. Either as conductor composer,
John Philip Sousa needs no further com-
mendation. So much has been truly said
and written of his vast musical talent, his
exceptionally good taste and marked ex-
ecutive ability, that comment at this
stage of his career is superfluous.

*Art Work
Register Feb 9/99*

THEATRICAL GOSSIP.

Sousa, Today.

John Philip Sousa has been termed
"The Maker of Music for the Mil-
lions," a description that the famous
composer and conductor gladly ac-
cepts. It is surely an honorable and
desirable distinction, that of provid-
ing wholesome and elevating enjoy-
ment for the masses! The Philadel-
phia Press recently remarked that the
"City of Brotherly Love" is a Sousa
town, and it is a Sousa town because
it has a large number of people who
enjoy being cheerful and know no
better way, and there are few better
ways, than spending an hour or so
with the "March King's" inimitable



musicians. The same remark applies
with equal force and truth to every
other music-loving community, and
this city is certainly no exception to
the general rule. It is the cheerful
aspect of the Sousa concert that is its
chief charm. No abstruse musical
problems vex the weary soul, but
simply the magic melody and sweet
harmony bringing rest and content-
ment. The concert will be given at
Grand opera house.

*FROM
Little Rock Ark Democrat
2-9-99*

SOUSA THE MARCH KING.

Sousa, the peerless composer of
American marches, conductor of the
unrivalled band whose playing has
aroused music-lovers of every commu-
nity in the United States, is again em-
barked on a grand concert tour, and
his band will be heard in this city on
Sunday night, February 12. Their an-
nouncement means a quickening of the
musical eye. Sousa's influence over
every manner and kind of humanity
which loves music is out of the com-
mon. He stands as a proof of the the-
ory of hypnotism. It is related upon
the authority of a well-known corre-
spondent, who was in the Orient when
the Chinese forces retreated in disorder
before the victorious Japanese, that
the military bands of the conquerors
inspired their soldiery by the stirring
strains of Sousa's marches. They are
played by all the famous bands of the
armies of England, France, Germany and
Russia. This is not fancy. It is fact.

As for the band, it is universally and
unhesitatingly admitted the finest in
the world today, and without a rival
that in any manner approaches its
magnificent playing of military and
concert music. The renowned musi-
cian at its head is a rare illustration of
a born leader. To his grace and per-
sonal magnetism, allied with the indi-
vidual talents of the band's member-
ship, can be traced the surprising ex-
cellence of the organization. The crit-
ical public, as well as that larger and
more catholic body which loves and
appreciates music of the lighter vein,
will both be amply satisfied with the

programmes offered at the Sousa con-
certs.

Sousa on the conductor's stand is
unique. He is unique because he does
things that no other director could do.
When he conducts one of his famous
marches he does not do it altogether
with his baton, but with his body and
his arms. His motions are those of
the baseball pitcher. Now it is an "up-
shoot," and again it is a "straight de-
livery," then he sways both arms to
and fro. If anyone else attempted to
do it, it would seem incongruous. It
strikes you as remarkably apt and fit-
ting with Sousa. Every motion of his
body means something. The spirit of
the music flows from them.

The artistic balance of the organiza-
tion is admirably maintained by Mr.
Sousa's soloists. They have always
done him credit, and the promise of
their appearance here is fraught with
the assurance of satisfaction. In his
soprano, Maud Reese Davies, Sousa
has a voice and personality that com-
mands success. She sings with a beau-
tifully finished style, and her voice is
simply refreshing. Dorothy Hoyle, the
violiniste, is one of the gentler sex who
has distinguished the violin by her
playing of that great solo instrument.
Arthur Pryor, trombone, the announce-
ment of whose name is sufficient, com-
pletes the admirable trio of Sousa's vir-
tuosos.

FROM

*Louisville Ky. Post
2-10-99*

Sousa's band, which comes to the Ad-
itorium next Wednesday, is an aggre-
gation that never deteriorates. Extrava-
gas may shrink when hung a second time
on the provincial clothes line; comedies
may lose their brilliancy and tragedies
their majesty, but Sousa's concerts show no
retrogression. His popularity and success
are in no small measure due to the fact
that Sousa is always honest with his pa-
trons, giving them the best at his com-
mand with a genuine cordiality.

AMUSEMENTS.

Sousa and His Band at Hancock's
Last Night.

Hancock's opera house was packed and
jammed last night to hear the band con-
cert by the famous Sousa and his equal-
ly celebrated corps of artists. The as-
semblage was fully repaid for their visit
in hearing a program rendered of won-
derful variety and excellent rendition.
Quite a number of popular airs were
rendered during the course of the pro-
gram as encores and the audience
evidenced their delight more than once
during the evening. The singing by Miss
Maud Reese Davies and the violin solo
by Miss Dorothy Hoyle were most ex-
cellent in every particular. The pro-
gram of the evening, so finished in every
particular, was as follows:

PROGRAM.

1. Overture—"Paraphrase III"....Suppe
2. Trombone Solo—"Love Thoughts"
(new).....Pryor
Mr. Arthur Pryor.
3. Russian Peasant Mazourka, Capt.
Tarentelle (new).....Sousa
4. Soprano Solo—"Linda di Cham-
ounix".....Donizetti
Miss Maud Reese Davies.
5. Grand Scene from "Parsifal,"
"Knights of the Holy Grail".....Wagner
Intermission, 10 minutes.
6. Idyl—"Whispering Leaves". Von Blon
7. Serenade Badine (new), Gabriel-Marie
8. March, "The Charlatan" (new), Sousa
9. Violin Solo—"Souvenir de Haydn"
.....Leonard
Miss Dorothy Hoyle.
10. Introduction and Bridal Scene from
"Lohengrin".....Wagner

*San Antonio
Daily Report
Feb 9-99*

SOUSA'S BAND.

The advent of Sousa's famous band
directed by John Philip Sousa himself,
was the occasion for San Antonio's
music loving people filling the Grand
opera house to overflowing yesterday
afternoon at matinee. The house
was packed from pit to dome, every
box being filled and the "peanut"
gallery was graced for the first time
in many seasons with fashionable la-
dies who could get no seats down
stairs. Chairs filled every aisle and
spare nook and ladies and gentlemen
in the foyer were compelled to stand.

Mr. Sousa has a complete band of
48 pieces, as follows:

Fifteen B clarinets, one E clarinet,
one alto, two oboes, two flutes, one
piccolo, two bassoons, three saxo-
phones, four French horns, one fue-
gel horn, three cornets, two trumpets,
three trombones, two euphoniums,

one Sousaphone, two basses, one ket-
tle, one small and one bass drum.

The following program was pre-
sented:

- Overture, "Paraphrase III"....Suppe
Trombone solo, "Love Thoughts"
(new).....Pryor
Arthur Pryor.
(a) Russian Peasant Mazourka (new)
.....Sousa
(b) Captain Tarentelle (new)...Sousa
Soprano solo, "Linda di Chamounix"
.....Donizetti
Miss Maud Reese Davies.
Grand scene from "Parsifal," "Knights
of the Holy Grail".....Wagner
Idyl, "Whispering Leaves" (new)
.....Von Blon
(a) Serenade Badine (new).....
.....Gabriel-Marie
(b) March, "The Charlatan" (new)
.....Sousa
Violin solo, "Souvenir de Haydn"
.....Leonard
Miss Dorothy Hoyle.

Introduction and bridal scene from
"Lohengrin".....Wagner

Miss Davies for encore sang "Will
You Love Me When the Roses and
Lilies are Dead?" from Sousa's
"Charlatan."

Miss Dorothy Hoyle, violiniste, gave
as encore, the "Gypsy Dance" from
Natchez.

The numbers by the band were rap-
idly applauded, especially Sousa's
well known marches and the popular
airs and the audience retired after the
last number well pleased with their
entertainment and praising Manager
Sid Wels for his liberality in provid-
ing them with such a treat.

The band left immediately after the
matinee for Austin, where they gave
a concert last night. Mr. Sousa is
a cousin of Mrs. L. Moke, of this
city and Mr. Ben Moke is his nephew.
While in San Antonio, Mr. Sou-
sa gave no direct parade of his band,
has been the custom in cities in
northern states.

AMUSEMENTS.

SOUSA AND HIS BAND.

The audience which greeted the famous conductor, John Philip Sousa, and his superb band at the Opera House yesterday afternoon must have been extremely gratifying to the popular composer and his associates. It was the largest matinee audience that has been seen in the Opera House this season, filling every part of the house from parquette to roof, and it represented the largest box office receipts of any single performance, it is said, except one. Strange to say that one was given by a negro minstrel company, the sure enough negroes. It only goes to show the wide range and variety of popular taste in the line of public entertainment.

Sousa's audience yesterday embraced about all the lovers of classic and popular music who could conveniently get there. There were, besides, many whose

musical tastes had not, perhaps, been educated up to the supremest enjoyment of high class music interpreted by one of the strongest musical organizations in the country under the direction of a man whose musical genius has lifted him to the highest in the musical world of the western hemisphere. But Sousa is not a musical aristocrat with a lofty contempt for the groundlings. He knows that not every one who attends a band concert at the Opera House is fully appreciative of classical music and he knows, too, that even the musically educated like a variety, a coming down from the clouds, as it were, to the everyday melody of the home and the street. So he gave them a very choice variety, a little of everything, including "King Cotton," the "Georgia Camp Meeting" and a "Hot Time." He also played several of Sousa's marches and a medley of national airs in addition to the regular program, these being liberally given in response to elcores.

It is worthy of mention that when the band, after playing some other national airs, struck up the "Star Spangled Banner," the musicians rose to their feet and the audience did likewise, all remaining standing until the last note had died away. It is the custom, of course, but still it was noteworthy to witness such a spontaneous rising of such a large audience in response to the strains of the Nation's adopted song. Following is the program as rendered:

Overture, "Paraphrase III,".....Suppe
Trombone solo, "Love Thoughts" (new).....Pryor

Mr. Arthur Pryor
(a) Russian Peasant Mazourka (new).....Sousa
(b) Caprain Tarentelle (new).....Sousa

Soprano solo, "Linda di Chamounix".....Donizetti
Miss Maud Reese Davies.

Grand scene from "Parsifal," "Knights of the Holy Grail".....Wagner
Idyl, "Whispering Leaves" (new).....Von Bion

(a) Serenade Badine (new).....Gabriel-Marie
(b) March, "The Charlatan" (new).....Sousa

Violin solo, "Souvenir de Haydn".....Leonard
Miss Dorothy Hoyle.

Introduction and bridal scene from "Lohengrin".....Wagner

As to the manner in which these selections were rendered and the work of the famous conductor and his equally famous band it would be superfluous to speak in detail. They fulfilled every expectation of those who went to hear them and the verdict of all was substantially the same. It was a great concert and well worth the hearing. The instrumentation of the band was as follows: Fifteen B clarinets, one E clarinet, one alto, two oboes, two flutes, one piccolo, two bassoons, three saxophones, four French horns, one flugel horn, three cornets, two trumpets, three trombones, two euphoniums, one Scraphone, two basses, one kettle, one small and one bass drum. It contains the finest of brass and the sweetest of wood wind instruments.

The soloists were Miss Davies (soprano), Miss Hoyle (violinist) and Mr. Pryor (trombone).

Miss Davies sang for an encore "Will You Love Me When the Lilies and Roses are Dead," from Sousa's "Charlatan," and it was quite as much appreciated as her first selection, which evoked the house encore. Miss Hoyle proved herself a finished artiste on the violin and on being recalled played the "Gypsy Dance," by Natchez. Mr. Pryor's trombone solo was a feature of the program and was rapturously applauded.

At night the Klimt-Hearne Company again occupied the boards, producing "Pawn Ticket 210." They will play again this afternoon and tonight and the remainder of the week at popular prices.

To see John Phillip Sousa standing before his famous band in concert, erect, alert, intent, a splendid specimen of concentrated force and guiding action, or in his studio absorbed in composition, a song, an orchestration or an opera, one would scarcely believe that he would be a formidable figure before a set of traps with a gun and letting go at fast birds—one, two. But he is, and he holds some scores that tie with the best of them. Only last summer he won certain of the very best prizes at the Tuxedo traps. There were champions, ex-champions and would-be champions galore, and a lot of other cracks from hither and yon who thought the quiet, eye-glassed gentleman from New York was a 50 to 1 shot, but before the meeting was over he was rated at 1 to 5 and walked off with some of the richest purses without evident distress. Later at Lakewood, while recuperating there, he entered several handicaps, and with a borrowed gun at that, but did not fare so well, as the retriever and some of the birds conspired against him and revived birds managed to get out of bounds. Sousa had two matches all but won, and declared he lost both on the last birds because the retriever shoved them over the line with his nose. That dog understood his business; his master was Sousa's opponent.

"A little too adagio on that one, John," observed one of his musical friends, as Sousa's ninth bird dropped within bounds.

"All right," replied Sousa. "I'll play this one allagrio furioso," as he let drive at the tenth and last bird and the pigeon fell in two parts within twenty feet of the trap and won the match. Sousa handles a gun nearly as well as he does a baton.

The famous director and his big band will be here in grand concert on Sunday, matinee and night, at the Capital theater.

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

What is El Capitan? It is a laugh, a glorious, tuneful, musical, merry, healthful, hilarious laugh from the rise of the curtain until the going down of the same. To dull, uninspiring, snail-paced lives it is as soothing and sweet as musk rose upon new made hay. Imagine a reincarnation of Don Quixote, devoid of courage; a Sancho Planza, devoid of obesity; a lot of sweet, pretty and shapely girls, not one of whom is liable to put her hat on straight. Set these in scenery like dreams from fairyland and costumes rich and rare as Tom Moore's ideal lady tourists were. Add to these catchy and inspiring music and excellent voices and you have El Capitan.

Of course the music is distinctly Sousa. Sousa with all his musical vigor and rhythm. Sousa the master, whose martial strains are like the fierce, intoxicating tones of trumpeted triumphs and whose maddening military melodies have marked the time for our victorious army in the late Spanish unpleasantness.

CAUGHT IN THE CORRIDORS

SOUSA, "THE MARCH KING," AND HIS TOUR OF THE SOUTH.

Alfred S. Trude, Noted Chicago Criminal Lawyer Here—A Story From the Boyhood of Hon. Wm. R. Day.

John Phillip Sousa, "the March King," whose music has stirred the hearts of hundreds of thousands of people, talked in a very interesting strain to an Express reporter at the Menger yesterday morning. In the course of his conversation he said:

"I recently recovered from an attack of typhoid fever, and it looked during the early part of the season as though our proposed tour would be a failure. But I now feel nearly as well as ever, and this climate is giving me an appetite. We left New York on Jan. 16 and have a band of fifty people. Among the cities we played on the way down were Philadelphia, Richmond, New Orleans and St. Augustine. The first town in Texas we played was Galveston and we came from Houston last night, reaching San Antonio this morning in time for breakfast. We go to Austin to play a concert tonight, and thence to Dallas, Fort Worth, Hot Springs and Little Rock. After taking a swing through Kentucky and Southern Ohio the band will move rapidly West, reaching San Francisco on the 5th of next month.

"We have had an extraordinary good season. The first week out we played to \$10,000, and the second to \$9400. You know a band must play to four figures a day to make any money; the expenses are so heavy. Last year we thought we were covering a great deal of territory when we traveled 21,000 miles, but this season we will break the record, as our trip will take us 25,000 miles."

Speaking of the South, he said: "I have not been in San Antonio before for four years. Texas and the South generally is in better shape, artistically and financially, than on my last tour. Dollars create a love of music and a love of music brings the dollars. In that way I judge the condition of the country we travel."

Asked if he could explain why he had been so successful and if he had any new pieces in mind he said: "The world has been very good to me. I think on the road and write when I get home, and am now formulating a new piece which I intend to write when we reach New York at the close of the season."

Mr. Sousa had a package under his arm, of which he said:

"I am just going out to express this Mexican doll to my 12-year-old daughter, who is in school in New Jersey. She has a collection of some fifty dolls and is very fond of them. I sent her one from Florida. It had two heads. Today I received a letter from her in which she said that as I had not designated a name for it she had labeled it 'The Heavenly Twins.'"

Mr. Sousa has relatives in San Antonio. Mrs. L. Moke is a cousin of the great band leader and composer, and Mr. Ben Moke is his nephew.

FROM

Little Rock Ark. Democrat
2-10-99

SOUSA'S BAND.

As for Sousa's band whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced when Sousa and his men thrill the senses, and the only question is the degree of praise to be bestowed. The sway of Sousa over his audiences is something that it is a pleasure to study. There is a magnetism in him; and in the manner in which he controls the band that puts the great audiences in thorough sympathy with him. It seems as if he always gives just the thing that his audience is in the mood for. It seems the delight he gives people is rather more unrestrained and unaffected than one ordinarily notes in audiences. Sousa and his hearers are thoroughly en rapport. The popular pieces that are easily hummed and whistled do not carry off all the honors. But the finer music, the selections from the masters, seem at time to appeal to the uncultured ear with a force which that ear might not be supposed to appreciate. There is evident, in the quality of the reception of better music, an education of taste that is gratifying. The soloists are Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. They will be at the Capital Theater Sunday night.

CINCINNATI, OHIO.-STAR

FEB 11 1899

festival will be "Vatergruft," by Cornelius.

Sousa's band will be heard in Music hall next Thursday evening and the usual enormous Sousa audience may be expected. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone player. The most ambitious thing on the programme will be a transcription of the scene of the "Knights of the Holy Grail," from Wagner's "Parsifal."

The first of the promenade concerts will

Sousa has received a new consignment from London of the latest regimental music, and a number of novelties are promised when his great band appears at the Alhambra next month.

San Francisco
Drama
4/11/99



The Man at the Window

"I am glad to see that Sousa is coming next week," said the Man at the Window as he made shift to rub a little warmth into his benumbed fingers. He held his frost-bitten ear the while to the puny warmth of a hard-working but wholly incompetent little gas stove. This is supposed to heat the 4x6 hole-in-the-wall he has dignified by the name of "office."

"I see that Jim Camp is booming him for all he's worth, and if he don't have two packed houses when he comes here it will be because the powers of wind and weather and Ash-Wednesday all link in together against him. By the way, Jim is a press agent from away back. Here is a bunch of stuff he told me the other day about the fool requests for encores handed up to Sousa, especially at matinees."

On one occasion Mr. Sousa was handed a note which said: "A society lady requests that you play the overture to 'Tannhauser' as an encore." This was in the South, and is in direct contrast to the characteristic bluntness of a Western lover of melody who knew what he wanted and wasn't afraid to say so in these terms:

"Damn Wagner. Play 'The Liberty Bell.'"

While playing at St. Louis this note was handed to him:

"Would it be asking too much if I requested you to play as an encore the beautiful opera of 'Martha'? I believe it is by Sullivan."

Sousa also received this one in St. Louis at the Exposition:

"The young lady with me requests that you play your charming composition, 'The Ice Cold Cadets.'" Mr. Sousa suspects the young man was aiming at 'The High School Cadets.'

At an afternoon concert Sousa was handed this note:

"Dear Sir: Please play 'Love's Old

Sweet Song.' I've got my girl almost to the sticking point, and that will fetch her around, sure."

This from a musically inclined member of the colored race:

"A colored lady would like to hear a coronet solo by your solo coronetist."

From an enthusiastic Southerner came this earnest request:

"Please play 'Dixie' without any trimmings. Music Lover." H. D.

SAN FRANCISCO, CAL. POST

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FEB 10 1899

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"There's the name for the new march," whispered Col. Hinton, his business manager, who sat with him, and Sousa nodded assent. It was a happy thought and when the next mail brought the composer a letter from his wife relating how their son had marched in his first parade in Philadelphia in honor of the return of the liberty bell from the World's Fair the coincidence clinched his purpose and "The Liberty Bell" march was christened.

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The magnificent scenic pictures which were a part of the original production will be on view, the pretty girls of the chorus will all be there, dressed in the fetching costume of the Peruvian period when the action of the opera is supposed to take place; and Old Glory will wave triumphantly as the stirring chorus arranged to the strains of the Stars and Stripes March is lustily sung by the full strength of the entire company.

TERRE HAUTE, IND. EXPRESS

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AMUSEMENTS.

Sousa and His Band.

Sousa and his famous band or, rather, the band that Sousa, the distinguished conductor, has made famous, were at the opera-house last night and captivated a select, very large and representative audience. Never has the music-loving public of this city enjoyed a more delightful evening than was afforded by the playing of this distinguished organization and it may be taken as a fair test of Sousa's popularity that the snow-capped thoroughfares of Dallas, together with the otherwise unpleasant weather last evening, did not at all affect the number of the audience. And why should it be otherwise? When has Dallas enjoyed such a musical treat? Certainly not since Sousa and his band were the feature of the fair about two years since. Sousa as a band conductor is what Paganini was to the violin—Booth to legitimate drama. The members of his organization, with him as the central figure around whose magic wand they revolve, is the standard by which others are judged. It is a high standard, one that challenges unequalled success. This famous organization has been heard here before, at the Music Hall for two weeks and at the opera-house, and the audience was unusually expectant last evening, and yet the concert was so satisfactory that it is but justice to say it fulfilled the anticipations of the immense audience. It would be long, tedious and useless to particularize the many numbers that constituted the programme. It were as novel to say that music is soothing and that roses are sweet as to say that Sousa is a great bandmaster and that his organization is a great one. And yet this seems almost sufficient to say in the chronicle of the passing hour which records their re-entrance upon the local stage. Something of the same genius that makes Sousa and his band's art so clear, soothing and brilliant—perfect in feeling, so startling and magical in effect—is indeed needful to the writer who would do even approximate justice to his wonderful art. Ordinary and stereotyped phrases are entirely inadequate to convey a correct impression of its quality. The essential charm and chief victory of his art consists of that indescribable "something" which, as in the appearance of a sunny sky, a golden sunset, touches the heart and charms the mind with a sense of pleasurable emotion neither to be analyzed nor explained. Numerous causes may be designated as contributing to this potent yet subtle effect. Sousa's name is sufficient to guarantee a musical treat.

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TERRE HAUTE, IND. GAZETTE

FEB 11 1899

John Philip Sousa has been termed "The Maker of Music for the People." a description that he and his band gladly accept. It is an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the people. The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and happy in a better way than spending an hour with the "March King's" imitations. The same remark applies with equal force and truth to every other music-loving community, and this city is certainly no exception to the general rule.

Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bring joy and contentment. A Sousa concert is an apt exemplification of the best that can be done in providing entertainment for the people, and the advent of Sousa and his band to this city will be hailed with pleasure. The concert will be given at the Grand Opera House, Sunday evening, Feb. 19.



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"I see that Jim Camp is booming him

Seldom indeed, does it fall to the lot of a musician no matter how gifted, to impress his individuality upon his time and to command success and popularity during his lifetime through the sheer force of his genius. The rewards for which all men strive when bestowed upon the composer, are usually so belated as to be merely the inheritance of his posterity, and for such to win recognition in the zenith of his powers argues abilities uncommon in their originality and force. The man who can rouse the entire nation to patriotic ardor by the stirring rhythm of his music or set the feet of Terpsichore twinkling in unison to his measures; whose delicate melodies delight the ears of thousands; whose name is a household word wherever music is played, must possess to a remarkable degree commanding qualities of mind, and that purely personal force, we call magnetism. Such a man is John Philip Sousa; for in the entire broad domain of music where is there to be found such another dominating personality? The product of our own soil, Sousa voices, as no other native composer has ever done, the strength, buoyancy and dash of the American spirit. In martial music he has founded a school peculiarly and entirely his own, giving to the world a form of composition that has attained unprecedented vogue. His fame began with the "Washington Post" march more than six years ago; and has continued with ever increasing popularity through the long and glorious series of its martial successors. Sousa has his place in this history making epoch; a place as unique as his musical genius is original and daring. In the military camps, in the crowded streets, in the ballroom, in the concert hall, at the seaside, and in the mountains, go where you may, you hear Sousa, always Sousa. The urchin in the street blithely whistles the haunting melody of a Sousa march, and the sweet girl graduate evokes applause when she plays the same strains at her school commencement. It is Sousa in the band, Sousa in the orchestra, Sousa in the phonograph, Sousa in the hand organ, Sousa in the music box, Sousa everywhere! He has learned the secret of stirring the public heart; not by artifice, nor by shallow pretense, but by a simple and direct appeal to the purest and best sentiment that music can evoke; striving always for the highest ideals, believing that the simplest forms of musical expression possess the same responsiveness to artistic treatment as the symphony.

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TERRE HAUTE, IND. - GAZETTE

FEB 11 1899

John Philip Sousa has been named "The Maker of Music for the Masses," a description that the famous composer and conductor gladly accepts. It is not only an honorable and desirable distinction, that of providing wholesome, elevating enjoyment for the masses. The Philadelphia Press recently marked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and happy better way than spending an hour with the "March King's" imitators. The same remark applies with equal force and truth to every other music-loving community, and this city is certainly no exception to the general rule.

Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing joy and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the advent of Sousa and his band in this city will be hailed with pleasure. The concert will be given at the Grand Sunday evening, Feb. 19.

At the Theater.

Sunday Afternoon and Night—Sousa's Band.
Monday Night—"El Capitan."

"Sousa is coming!" is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his men in this city has already assumed the proportion of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every emotion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea."

Having played with hardly an intermission for more than six years under discipline and guidance of the "March King" the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is the organization of the most gifted performers on the respective instruments,

as well as the best paid in the country. The precision of attack, their faultless marching and their characteristic verve in swinging in playing has insured their popularity and fame. Mr. Sousa is a clairvoyant at guessing the musical preferences of his patrons and his programs are models of good taste and variety. The Sousa band will give concerts Sunday afternoon and night at the Capital Theater, assisted by Miss Maud Reese Davies, soprano and Miss Dorothy Hoyle, violinists.

FROM

SOUSA'S BAND.

Recent writer tries to demonstrate telepathy, or mental telegraphing, the secret of John Philip Sousa's remarkable control over the musicians of his band. Call it telepathy, magnetism, what you will, it is none the less the fact that with a baton in his hand Sousa is the embodiment of command. To be able to command a gift possessed by comparatively few, and the great general is no exception. It is difficult to discover than the conductor. The strict discipline that promotes a wholesome respect for the commander as well as the always essential esprit du corps is as necessary in maintaining the standard of a musical organization as it is in promoting the efficiency of a fighting body. Without endeavoring to establish the source of his power the average man quickly acknowledges its existence, and not the least enjoyable sensation to be derived from a Sousa band concert is to be found in the masterly control of the leader over the human organ before him. It is an apt illustration of the absolute domination of intellect and personality.

It is his power in communicating his ideas to his men and commanding their reproduction in music that contributes so largely to Sousa's success in the concert field. And again, he is of the people and thoroughly understands and sympathizes with their musical tastes and their musical limitations. In making his programmes Sousa always leaves the substantial musical selections with the lighter and dainty trifles that find most favor in the uneducated ear, yet at the same time never descending to anything banal or vulgar. He will offer such a model programme at the sacred concerts to be given by Sousa and his band at the Capital Theater tomorrow matinee and night. The great band will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinists, young artists, both of exceptional brilliancy. The instrumental soloists selected from the band proper for this tour are Arthur Pryor, trombone, Herbert L. Clarke, cornet, and Franz Hell, fluegelhorn.

FORT WORTH DAILY BUDGET

SOUSA, THE GREAT BAND LEADER AND COMPOSER, GIVES SOME OBSERVATIONS ON MUSIC.

Talk with Mr. Sousa.

Fort Worth, Tex., Feb. 9.—John Philip Sousa, the march king, while here today his band was shown many courtesies by the Fort Worth people.

He was called on by a representative of The Budget during the morning hours and the musical leader and composer was at length free to express his views. However, he finally responded to the inquiry made to him by The News man. He said:

"The taste for music may be likened unto a craving for a certain class of novels. In the history of the world's music, poetry or fiction one will invariably find one or two things running through the country as a musical or literary epidemic. These conditions are not confined to our own country. Europe, from whence at one time our music came, is subject to periodical identical conditions and tastes. I recall a visit to Italy two years ago as emphasizing this statement. In each cafe, restaurant and public resort one could hear daily a certain repertoire, indicating a craving for a certain class of music. These same conditions obtain here.

"I am not looking 'as through rose-colored glasses' when I say that the future great musicians of the world will be Americans. The progress made in music in our country during the last ten years has been wonderfully wonderful and is but the logical result of education. There are two sides to the musical world, the executive, back of the footlights, and the auditory, in front of the footlights, and the tastes, inclinations and appreciations of the auditory portion of the musical world all tend toward making it possible for Americans to be the future great musicians of the world. The ability to properly appreciate symphonic music will come much quicker through the use of the gramophone than through classical productions, which are always based on conservatism and do not give the public a chance to break away from the accepted rules and laws of heavy music.

"The child must be taught to crawl before it can learn to walk. And in teaching it to crawl it should not be taught to crawl on its hands for that is unnatural and productive of less pleasure to the child. And these same rules apply to music, art and literature. So in arranging a programme I have always made it a point in an endeavor to cater to the public tastes, not to have one wholly constituted of either heavy or light music. The musician who thinks a symphony is the proper musical pabulum for children is apt to become dyspeptic himself after a time. I always construct my programmes so as to produce two or three pieces of what some may be pleased to term of a high order. Were I to fill my programme with entirely heavy numbers I would defeat the very progress of music in this country and keep people away from concerts. The public loves sunshine and through contrast attractiveness results. An equally bad condition would result were the public to hear nothing but light airs. A constant feeding of big chunks of roast beef with no ice cream or sweetmeats conduce to indigestion, and vice versa. So that in either event an equally bad condition would exist."

"Do you find, Mr. Sousa, that musical tastes and culture are confined to geographical localities?" asked The News representative.

"I do not. On the contrary, I have found that the musical brain is the same the world over. Discernment is as clear in Texas as in the east. It was only a few days ago that this was vividly exemplified. I had produced a number in a small town which concluded with an organ effect. After my concert I was accosted by one whom I took to be an illiterate person, devoid of love for music, and when he said to me, 'Mr. Sousa, I enjoyed that last piece; it sounded just like a church organ,' I became more confirmed in my opinion and belief that the music-loving people were not confined to one city or section of the country. I find these conditions existing everywhere and keeping pace with the wonderful strides and developments in the musical sphere and that the public taste improves with the selection of one's programme, the interpretation and coloring given to compositions."

When asked whether the average person attends a concert solely because attendance on a musical function is a fad, he replied: "This question I can not satisfactorily answer. As a caterer I can not picture any one in a worse condition than I to reach down into the hearts of my auditors. My social life is surrounded by an atmosphere of music and I discuss music with those who love it and are interested in it. It is not alone personal magnetism that attracts audiences—it must be the programme and the interpretation I seek to give it."

"What are your views on heredity as applied to music, Mr. Sousa?" asked the correspondent.

"I have no well-defined views on that subject, as my mother is positively unmusical and my father, although a linguist, was not a musician," replied the march king.

"For Dallas I entertain a most lively and cordial recollection of my visit there four years ago during Mr. Trezevant's presidency of the fair."

The great composer paid The News a high compliment when he said: "During my sojourn in Dallas at the time of the fair of 1895 I had daily occasion to examine the columns of The News and always found it a clean paper, thoroughly reliable and free from sensationalism. Freedom from sensationalism in a newspaper is really refreshing these days. I always enjoy reading The News."

SOUSA'S MANAGER IS HERE

ACTIVE PREPARATIONS FOR THE CONVENTION HALL CONCERTS.

Kansas City People May Consider It an Especial Honor to Be Allowed to Dance to the Music of the Great Band—It Is Estimated That Four Thousand People Can Be Accommodated on the Dancing Floor.

That Sousa and his band are not far off, at least in the matter of time, is proved by the fact that George E. Hinton, business manager of the band, arrived in Kansas City yesterday. Mr. Hinton has come to make all the preliminary arrangements for the appearance of the band, and in a few days he will leave on his journey toward the Pacific coast, which will be visited by the great leader and his musicians before they turn their faces to the east again.

The company of instrumentalists and singers which will be heard when the Convention hall is opened on Washington's birthday will be the same as when Sousa was at the Coates opera house a short time ago. Miss Maude Reese Davies, the formerly-of-Topeka singer, is still the soprano, while the accomplished Miss Dorothy Hoyle will again be heard in violin solos. Arthur W. Pryor, who created such a sensation by his trombone solos, and Herbert L. Clarke, the cornetist, continue as important members of the band.

In speaking of the coming of the band yesterday, Mr. Hinton said that Kansas City was to be unusually honored in having the privilege of dancing to Sousa's music. So rare is it for Sousa to play for dancers, that he has consented to do it on only two occasions. Dances and parades are two things which the leader scrupulously avoids, and but three times since it was organized has the Sousa band been seen on parade. The first time was when the world's fair was opened. Twice during the past summer Sousa allowed his patriotism to cause him to break his rule, and he escorted a regiment to the steamer on which it was to embark for Cuba, and when that regiment returned from the war Sousa again honored it by escorting it through the streets of New York.

Preparations inside the hall are going on rapidly, and 100 workmen are now employed in getting the big building in condition for the opening. Two new balconies, which are to be called the colonnade and the colonnade balcony are now in the process of construction, and when they are finished the seating capacity of the hall will be increased by 1,000. The colonnade is at the south end of the building and surrounds the large box which has just been built there. Just above the colonnade is the colonnade balcony. Seats in this will be sold at the rate of 50 cents each for the afternoon, and 75 cents each for the evening concert. They have not yet been placed on sale, as the exact seating capacity of the two new sections have not been ascertained. It is probable that several extra private boxes will be put in at the north end, being built at either side of the stage.

Tickets for the ball are in active demand, but the chances are that there will be ample room for all who wish to attend. Manager Loomas, who has managed every ball which has been given by the Priests of Pallas, and who therefore knows something about crowds, estimates that nearly 4,000 people can be accommodated on the dancing floor. That will be twice as many as were ever seen on one floor in Kansas City, and the sight will be one which will be worth seeing. As it is hardly likely that the floors will be crowded there should be ample room for all those who wish to dance.

The force of stenographers and clerks at the Commercial club was busy yesterday in sending posters and lithographs announcing the concerts. This advertising matter will be placed in the railway stations and other public places in all the towns of the surrounding country.

NASHVILLE, TENN. - AMERICAN.

FEB 12 1899



MISS DAVIES,
Soprano With Sousa's Band.

FEB 11 1899

The coming of Sousa and his band is always a matter of exceptional interest here. Mr. Camp, under whose management the two concerts will be given on Wednesday of next week, February 15, is running no risk with such an attraction. Sousa is accompanied by the following soloists: Violinist, Miss Dorothy Hoyle; soprano, Miss Maud Reese Davis; trombone, Mr. Arthur Pryor. The programmes are of a na-



ture that will appeal to both the popular and the classical taste.

The programme for the matinee has been made out as follows:

Overture—Carnival Romaine Berlioz
Cornet Solo—Whirlwind Polka Godfrey
Mr. Herbert L. Clarke.
Ballet Suite—Egyptian (new) Luigini
Soprano Solo—Ah fors e lui (Traviata) Verdi

Miss Maud Reese Davies.
Grand Scene—The Night of Sabba, from
Mefistofele Botto

INTERMISSION TEN MINUTES.

Tone Picture—At Midnight (new) Carlini
a. Idyl—Echoes des Bastions (new) Kling
b. March—The Stars and Stripes Forever Sousa
Violin Solo—Zigeunerweisen Sarasate
Miss Dorothy Hoyle.

Over the Footlights in New York Sousa
At night the following programme will be played:

Overture—Paraphrase III Suppe
Trombone Solo—Love Thoughts (new) Pryor

Mr. Arthur Pryor.

a. Mosette, Carillon de Noel (new) Singsy Smith
b. Russian Peasants' Mazourka, from
The Charlatan (new) Sousa

Soprano Solo—Linda di Chamounix, Donizetti

Miss Maud Reese Davies.
Grand Scene from Parsifal—Knights of
the Holy Grail Wagner

INTERMISSION TEN MINUTES.

Idyl—Whispering Leaves (new) Von Blon

a. Serenade—Badine (new) Gabriel-Marie
b. March—The Charlatan (new) Sousa

Violin Solo—Souvenir de Haydn Leonard

Miss Dorothy Hoyle.

Tarantelle, from The Bride-elect Sousa

TOPEKA, KAS. CAPITAL.

FEB 12 1899

Smith, Miss Belle Thompson and Mr. Ruth Smith.

It was a very up-to-date girl, who, when asked whether she was interested in psychology, replied: "Oh, I just love anything to do with psychology."

Dr. and Mrs. W. N. West gave the second of a series of euchre parties Friday evening. The prizes, "The Open Boat," by Stephen Crane, and a box of cigars were won by Miss Mabel Wilson and Mr. Lou Bronson. Mrs. Fred Cole and Miss Clough cut with Miss Wilson. Among the guests were Mr. and Mrs. Arthur Murphy, Mr. and Mrs. Fred Cole, Mr. and Mrs. H. S. Morgan, Mr. and Mrs. Lindsey Purgues, Mr. and Mrs. David Palmer, Mr. and Mrs. J. B. Furry, Miss Belle Thompson.

odies and harmonies touch the throbbing chord of responsiveness in the public heart and set all nerves tingling in unison to the music.

This is the seventh year of Sousa and his band, and the present series of concerts will be among the most notable in all the brilliant history of this famous organization. Mr. Sousa always fortunate in the choice of soloists, takes pleasure in presenting this season two young artists whose commanding talents entitle them to high honors in their profession. They are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist. Sousa and his band will give a single concert at the Grand opera house on the evening of February 24.

Little Rock Ark
Ansas Gazette
4/11-99

At the Theater.

Sunday Afternoon and Night—Sousa's band.
Monday Night—"El Capitan."

"Sousa is coming!" is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his band in this city has already assumed the proportions of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the popular heart, not only by the character of his inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that formidable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea."

Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King" the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gifted performers on the respective instruments,

as well as the best paid in the country. The precision of attack, their faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical preferences of his patrons and his programs are models of good taste invariably. The Sousa band will give concerts Sunday afternoon and night at the Capital Theater, assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

The management announces "El Capitan" next Monday and the stage will echo with the tramp, tramp, of the armed hosts of the Peruvian army as portrayed by pretty chorus girls, armed with comic opera Hansers and opposed to the gentlemen of the chorus the insurgents, presumably equipped with Springfield of the same variety. Music in march tempo will reign supreme, for "El Capitan" is the composition of Sousa, the "March King," and the music is just the sort he would be expected to contribute. Charles Klein, the author of the book, has written a libretto with sufficient vigor to be self-sustaining, a somewhat rare quality with the prevailing comic opera story. Wm. C. Mandeville is the Don Medigue, the part originally sung by De Wolf Hopper. Kate Michelena, a singer of merit and prominence, is the Isabel. Madeline Lack is the sprightly Estrella, and the rest of the principals are said to be competent singers and actors. A handsome scenic outfit by Gros, costumes by Dazian and effects by Seidle, all masters of their callings, will enhance the beauties of this production.

FEB 11 1899

SOUSA AND HIS BAND.—Sousa, the peerless composer of American marches and conductor, is again embarked on a grand concert tour, and his band will be heard in this city on Tuesday afternoon and evening. Sousa's influence over every manner and kind of humanity which loves music is out of the common. It is related upon the authority of a well-known correspondent, who was in the Orient when the Chinese forces retreated in disorder before the victorious Japanese, that the military bands of the conquerors inspired their soldiery by the stirring strains of Sousa's marches. They are played by all the famous bands of the armies of England, France, Germany and Russia.

The band is admitted to be one of the finest in the world to-day. The artistic balance of the organization is admirably maintained by Mr. Sousa's soloists. In



JOHN PHILIP SOUSA.

soprano, Maud Reese Davies, Sousa has a voice and personality that commands success. Dorothy Hoyle, the violinist, has distinguished the violin by her playing of that great solo instrument. Arthur Pryor, trombone, and Herbert L. Clark, cornet, complete the admirable trio of Sousa's virtuosos.

"UNDER THE RED ROBE."—Next Thursday night "Under the Red Robe" will be the attraction at the Vendome. This piece is a dramatization of Stanley J. Weyman's novel of the same title. It treats of the period of Louis XIII. and Cardinal Richelieu, and is the work of Edward Rose, the dramatist of "The Prisoner of Zenda." The principal part is that of Gil de Berault, a famous duelist, cavalier and wit, and also a very handsome man. His sacrifice in behalf of the woman he loves is one of the most notable in the range of fiction or history. Having captured her brother, after whom Richelieu sent him and upon whose head there was a price, he let him go ere Paris was reached and went back alone to face the Cardinal's wrath and give himself to the gibbet. His love-making is as surprising and novel as Cyrano's, for he wins a young maiden who begins by hating him and who would have torn his heart out had she strength to do so. De Berault overcomes her fierce hatred, however, and before the story is half told they are trusting lovers and face huge difficulties together. Its historical charm is perfect. The atmosphere is

1 admirably presented. The picture of Richelieu is strong and many-sided, and two of the important scenes of "Under the Red Robe" are dominated by the Cardinal. The actor playing this part has almost an equal chance with the leading man of the company to distinguish himself. Mr. William Morris heads the company which will present "Under the Red Robe" here.

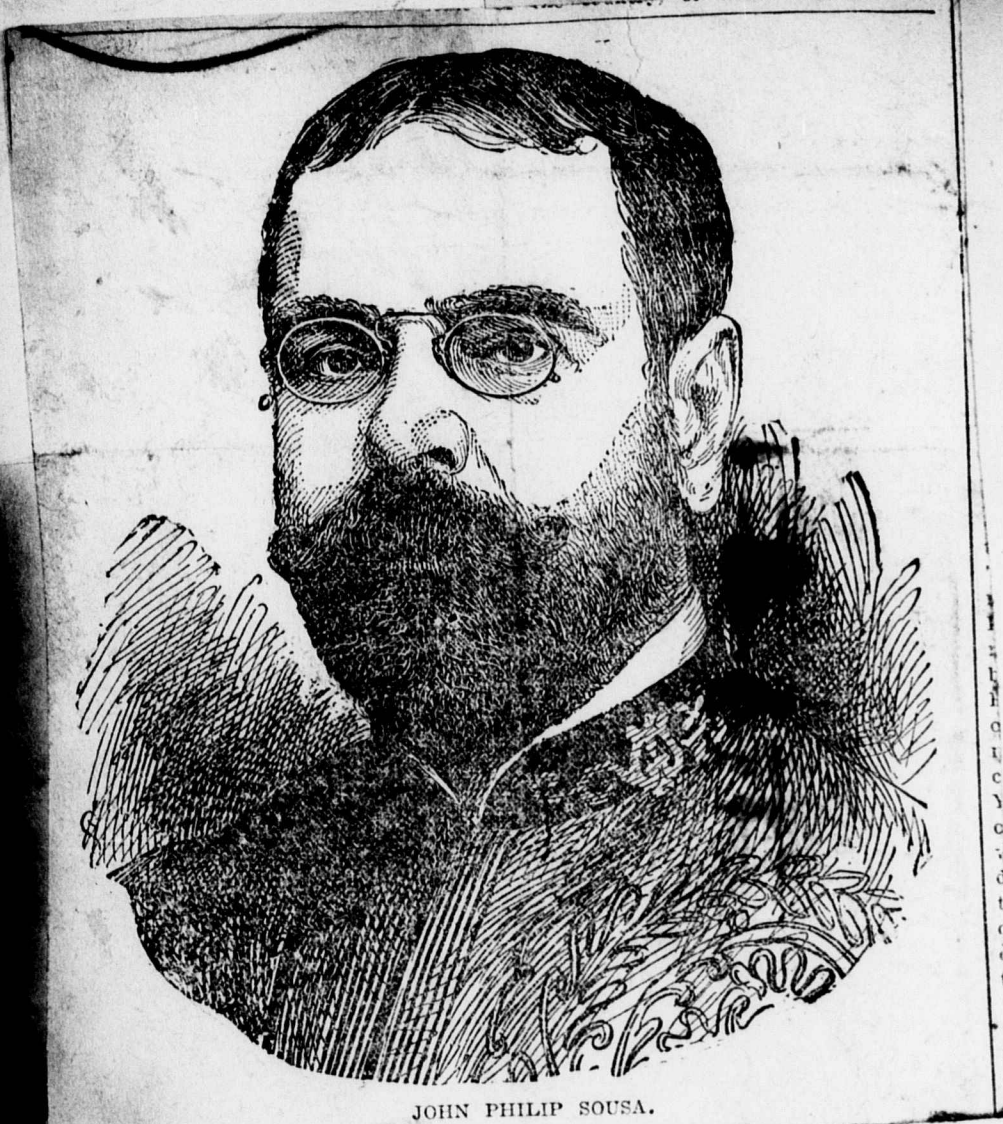
FEB 12 1899

John Philip Sousa is again coming to Los Angeles. J. T. F. is arranging for a series of four concerts to come off during March. Sousa's last visit to Los Angeles is well remembered. His popular music, his magnetism and his well trained musicians are widely known. Sousa's own compositions are peculiarly popular and they always appear on his program with the classic composers. Two evenings and two matinee concerts will be given in Los Angeles.

FEB 12 1899

BY THE WAY.
In about a fortnight we are to have some fine music. Sousa with his band will be at the Broadway the latter part of next week giving three concerts. The following week Melba and the Ellis Opera company will give their fine products of grand opera at the same house. The Bon-tonians will not appear until May, the Duff Opera company will sing "Geisha" and "The Circus Girl" the first week in April.

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JOHN PHILIP SOUSA.

FEB 11 1899

AT THE THEATER.

March King, Comes Next Week.

"Sousa is coming," is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his men in this city has already assumed the proportion of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea." Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King," the Sousa Band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gift-

ed performers on their respective instruments, as well as the best played in the country. Their precision of attack, their faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical preferences of his patrons and his programs are models of good taste invariably. The Sousa band will give a single grand concert at the Lexington Opera House next Wednesday afternoon, February 16, assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

FEB 12 1899

SOUSA'S BAND.—John Philip Sousa and his organization of musicians will play an engagement at the Vendome Theater Tuesday matinee and night. Sousa's name is a byword in every household in the land. He has been termed the "maker of music for the masses," and the graceful title is well applied. For, no other bandmaster in the country occupies just such a unique position as a composer of march music as does Sousa. Music lovers in Nashville will learn of the coming engagement with delight.

Sousa's concerts are always bright and sparkling, and the programme is not one of Sousa's if it is not novel and varied and given with the dash and spirit that have done much to make them popular. The soloists in Sousa's aggregation of talent this season are said to be consummate artists.

To sing twice in public almost every day is exceedingly trying to any singer, and especially to a lady. Miss Maud Reese Davies, the vocalist of the present Sousa tour, has heretofore abundantly proven her remarkable ability to fulfill all requirements made by Sousa and to sing with rare success upon every occasion. Many audiences have grown everywhere enthusiastic over her appearances.

Miss Dorothy Hoyle, who has appeared in the Sousa concerts on previous tours, is one of the most accomplished and successful artists of Sousa's organization. One conclusive test of her artistic abilities was the success she had when playing before New York audiences at the Metropolitan and elsewhere. No artist could be placed before more critical and merciless audiences. Yet Miss Hoyle won distinctive triumphs where some others had failed. She has achieved equal successes throughout the country. Arthur Pryor, the trombone virtuoso who has always been identified with the Sousa concerts, stands at the very head of players of the trombone of this country. There are but few artists, vocal or instrumental, who enjoy such emphatic favoritism throughout the country. His appearances are always looked for and

even demanded by the public whenever Sousa's band is announced. Herbert L. Clark, the cornet virtuoso, is a late acquisition to Sousa's band, or, to be more exact, resumes the position formerly held by him, that of cornet soloist. He is noted as one of the most skilled and artistic performers in America. There are other soloists of note, also, some of whom are Franz Hell, flugelhorn; Sig. Mantia, euphonium; J. Moeremans, saxophone; Frank Wadsworth, flute; G. Norrino, piccolo; J. Neritto, clarinet.

FEB 12 1899

AMUSEMENTS

The merits of the Sousa Band are too well known to need comment, for their fascinating, clean-cut and spirited playing arouses enthusiasm in even the dullest mind. With the finest of brass and the sweetest of wood wind, the band appears to remarkable advantage in all that it does. Mr. Sousa tests the resources of his players to the utmost with only the most satisfactory of results. Free to follow the bent of his genius, with unlimited resources in the matter of men and music, and, above all, with that personal magnetism that seems of equal effect over audiences and players alike, small wonder that Sousa has achieved international fame



JOHN PHILIP SOUSA.

as the foremost bandmaster, and made his organization at once the most popular and prominent of its kind in the world. He will offer a model program at the grand concert to be given at the theater Thursday afternoon. The great band will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, young artists, both of exceptional brilliancy. The instrumental soloists selected from the band proper for this tour are Arthur Pryor, trombone; Herbert L. Clarke, cornet, and Franz Hell, flugelhorn.

The concert will begin promptly at 1:30 o'clock.

FEB 12 1899

Letter To Sousa.

Mr. J. P. Sousa frequently receives letters from people whom he don't know. The following is a sample:

"Dear Sir: Inclosed you will find a poem entitled 'The Moon's Lipping Voice.' I am endeavoring to find my place in life. I have filled most every position in the lower walks of life. I have been called all manner of names by people that I mingled with, that of genius, wonder, poet, puzzle, actor and so on. I have been traveling in my own peculiar way, and writing poetry for pastime, as an object

or sight might impress me. I have concluded to put my genius to use and wish to find out in which channel it will be the most practical to me. Some poetry I have written, no doubt, if it was turned to music, would be very pleasing to the ear and cultivating to the mind as well as food for the soul. Some time ago I wrote a description of my life to Mr. Robert Bonner, N. Y. City, N. Y., and a poem, labeling it the Immortality of Man. I also wrote one to the Superintendent of the New Park, labeling it the 'Lips of the City,' and also another to a party in N. Y. City, a female, labeling it the 'Darkness of Sin.' Should you wish to see them no doubt by request they will be shown to you. The rest of my writing has been destroyed floating it on the stream, dropping it in the cannon or laying it on the mountain where I had written it. Should you become interested in me, I would be pleased to make your acquaintance, for I need help both financially and socially. I have not the slightest doubt, should we become acquainted, we would become very warm friends. I do not play any musical instrument, for I do not find it necessary. Various musical and poetical selections accompany me in all my travels, and for entertainment and pleasure I whistle them. I could not write the same piece of poetry the second time if I should try. At times my spirit is wingy, then the next piece I will be circling below the depth of the sea, then again scaling the loftiest mountains, then again slumbering beneath some lofty pine forest. I would be pleased to make your acquaintance. You will find me a man and also a gentleman. Respect fully,

FEB 12 1899

The Auditorium—Sousa.

Sousa—the prince of concert band conductors and monarch of march composers—will appear in this city at the Auditorium Wednesday, February 15, for two concerts with his great band.

Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years, in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced when Sousa and his men thrill the senses and the only question is the degree of praise to be bestowed. The sway of Sousa over his audiences is something that it is a pleasure to study. There is a magnetism in him.

and in the manner in which he controls the band that puts the great audiences in thorough sympathy with him. It seems as if he always gives just the thing that his audience is in the mood for.

The popular pieces that are easily hummed and whistled do not carry off all the honors. But the finer music, the selections from the masters, seem at times to appeal to the uncultured ear with a force which that ear might not be supposed to appreciate. There is evident, in the quality of the reception of better music, an education of taste that is gratifying. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Arthur Pryor, trombone; Herbert L. Clarke, cornet. The management has announced a popular price matinee. The sale of seats for both performances indicates very large audiences.

TERRE-HAUTE, IND.-EXPRESS.

12/1899

If there is any man in America today who thoroughly embodies the American idea of success, that man is John Philip Sousa. Back of this success stands the man who created it, with qualities of heart and brain that appeal instinctively to human nature at large no less than to the American nature in particular. No other man in the musical world is so conspicuously and so constantly before the public, and yet bears his honors and success with such becoming modesty. Sousa is the only American composer whose fame and popularity transcends the geographical limits of his native land. The Sousa marches are played in every country on the globe where music is known and the publication of a new composition from the "March King" interests strangely and widely diverse communities. With all the tremendous vogue of these marches it yet remains a fact that the Sousa band alone can play them as they should be played.

TAVEL

The "March King" Coming.

Sousa has again started on his annual musical pilgrimage and with his great band is busily engaged all along the line in spreading the gospel of melody. Besides being a popular conductor and the most successful composer of the day, Sousa is something of a philanthropist in his way, for he affords many thousands of Americans their only opportunity of hearing good music every year. Unlike the great string orchestras of the world the Sousa band does not confine its operations solely to the large cities, but the tours are arranged so that every town and almost every village is given an opportunity of hearing the "March King's" men. Sousa

has no hesitancy in going to the smallest communities, for he is assured of a cordial welcome and adequate support whenever he may choose to give a concert. The band is now in its thirteenth semi-annual tour and will shortly be heard here in concert, assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. Seattle will be visited by this incomparable band sometime in March.

SALT LAKE CITY, U. - SALT LAKE HERALD.

FEB 12 1899

Sousa and his celebrated band will open the March attractions at the Theatre.

FEB 12 1899

WHAT SOUSA IS TO PLAY

PROGRAMS FOR THE TWO CONCERTS AND THE BALL ARE ANNOUNCED.

List of Selections Shows That Kansas City Will Have the Privilege of Enjoying a Musical Treat—Seats in the New Colonnade and Balcony Not Ready Until Wednesday—Successor to Mr. Moody to Be Chosen.

The programs for the afternoon and evening concerts to be given in the Convention hall on Washington's birthday by Sousa's band and for the ball to be given at the same time have been arranged. An examination of them will lead to the conclusion that the bandmaster did not intend to give the City any of those rousing, noisy, noisy selections for which he has been known.

Everyone knows that Sousa will think of leaving out such selections as "Georgia Campmeeting," "Stripes Forever" and "A Hot Time in Old Town." These bits of music, however, are always given as no one need stay away from the concert for fear that there will not be but classical music. The soloists appear with the band are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Arthur Pryor, trombone; Herbert S. Clarke, cornet. The program for the afternoon concert is:

Overture, "Rienzi" Wagner
Cornet solo—"Whirlwind Polka" Godfrey
Herbert S. Clarke.
Two dances—
(a) "Russian Peasants" Mazurka
(b) "Caprice Tarantelle" Sousa
Soprano solo—"Sinda di Chalmounix" Donizetti
Miss Maud Reese Davies.
Easter scene "Mefistofeles" Bolto
INTERMISSION.
Egyptian Ballet Suite (new) Luigini
(a) Carillon de Noel (new) Pierni
(b) March—"The Chariot" (new) Sousa
Violin solo—"Zigeuner Weisen" Sarasate
Miss Dorothy Hoyle.

Dance Trepak from "The Nutcracker" Tschalkowsky

Program for the Evening Concert.

In the evening the program will be:
Overture, Jubilee Weber
Trombone solo—"Air Valse" Pryor
Arthur Pryor.
Grand scene "Parsifal," "The Knight of the Holy Grail" Wagner
Soprano solo—"Will You Love When the Lilies Are Dead?" Sousa
Miss Maud Reese Davies.
Grand scene, "Benediction of the Pontiffs" Meyerbeer
Trombone section, Messrs. Pryor, Lyon and Williams.

INTERMISSION.
Overture, Paragraph III Suppe
a) Sherzo "Fauvette and Sonsonet" Kling
b) March, "The Chariot" (new) Nachez
Violin solo, "Gypsy Dance" Nachez
Miss Dorothy Hoyle.

Over the Footlights in New York. Sousa
The dance program is as follows:
Grand march—"The Presidential Polonaise" Sousa
Two-step—"The Chariot" Sousa
False—"The Polar Star" Waldteufel
Two-step—"Ye Boston Tea Party" Pryor
Two-step—"The Bride-Elect" Sousa
False—"Colonial Dances" Sousa
Two-step—"King Cotton" Sousa
Two-step—"Georgia Camp Meeting" Mills
False—"The Queen of the Sea" Sousa
Two-step—"The Liberty Bell" Sousa
Two-step—"The Directorate" Sousa
False—"The Chariot" Sousa
Two-step—"The Stars and Stripes Forever" Sousa
Two-step—"Manhattan Beach" Sousa
Valse—"El Capitan" Sousa
Two-step—"El Capitan" Sousa

Between the conclusion of the evening concert and the beginning of the ball there will be an intermission of about half an hour. During this time the chairs will be removed from the arena and the canvas will be taken from the floor, in order that the dancers may have a clean and smooth surface. The floor will be highly polished, and with perfect conditions under foot and Sousa's music as a stimulus, there will not be anything to mar the pleasure of the dancers.

Chairman Campbell of the directors has issued a call for a special meeting of the board tomorrow afternoon at 4 o'clock. The object of the meeting is to fill the vacancy in the board caused by the recent death of Mr. Robert Moody and to appoint a representative committee, to be known as inaugural committee, which shall have charge of the opening exercises.

Tickets for the 1,000 seats which are to be placed in the colonnade and the colonnade balcony will not be on sale until Wednesday, as the tickets have yet to be prepared. Many people, in spite of the cold weather of yesterday, presented themselves at the box office, thinking that these seats were to be sold at once. Some of them were supplied with seats in other parts of the house, of which there are still a few remaining.

NOTES.

Sousa and his superb band will give a concert at the Music Hall next Thursday evening, Feb. 16. Large crowds are expected. The concert includes renditions by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

SOUSA'S ENCORES.

A large portion of the audience attend the March King's concerts solely to hear his encores. At every performance of Sousa and his band the requests that reach the conductor for encore numbers, if complied with, would treble the length of the program. On one occasion Mr. Sousa was handed a dainty note which said: "A society lady requests that you play the overture to 'Tannhauser' as an encore." A Western lover of melody knew what he wanted and wasn't afraid to say so: "Dance, Wagner. Play 'The Bride Elect.'" While playing at St. Louis this note was handed to him: "The young lady with me requests that you play your charming composition, 'The Ice Cold Cadets.'" Mr. Sousa suspects the young man was aiming at "The High School Cadets." At an afternoon concert Sousa was handed this note: "Dear Sir—Please play 'Love's Old Sweet Song.' I've got my girl almost to the sticking point and that will fetch her around, sure." Here is another sample of the ingenious request: "A warm admirer of good music would like to hear the 'Maiden's Prayer' on your band." Mr. Sousa was asked recently: "What do you consider your most popular march?" He replied: "My opinion isn't worth much on that point, but the public seems to like 'The Bride Elect' more than the others. Really I can't tell why, but I imagine it is because it is the big number of my opera and is so magnificently sung that it makes an unusually deep impression upon the hearer." "The Bride Elect" will come to the Boston Theatre for a single week's engagement Feb. 15.

Fargo's Moorhead

Cargus

7/2/99

As you listen to a Sousa band concert, it is hard to realize how many weeks of hard labor it has taken to present to you on the moment this remarkable organization. Months before the beginning of a tour every detail of every concert is arranged and when it is understood that 500 concerts are given by the Sousa band during a season the magnitude of the preparations can be appreciated. The cities where the band is to appear, the way transportation provided, printing ready, the schedule of arrival and departure is made. Everything must be in order, a slip of a cog whereby a single connection is missed, means a loss of hundreds of dollars. As the curtain goes up every man is in his place and Sousa steps out cheerful, magnetic and masterful. It is hard to realize that this band plays twelve to fourteen concerts in each week in as many different towns. But these are facts and it is only by the most complete system that this is possible; everything is done by rule and with military precision, but with the greatest kindness and consideration. Absolute business principles are applied in every department of the organization, hence the result. Sousa is now engaged on his fourth grand transcontinental "ocean to ocean" concert tour, and will visit this city at an early date with his big band and noted soloists.

Butterfield

Minor

7/2/99

The announcement of a new march by John Philip Sousa, the "March King," interests more people throughout the world than any other piece of musical news that could be promulgated in the public prints. Sousa writes only one march a year, but its publication is an event of importance throughout the world. Every military band in the United States, and there are many thousands of them, and every military band of any importance elsewhere in the universe, buys the new march. So does every theatre and dance orchestra, and the piano copies of the new composition have a sale that soars quickly into the hundreds of thousands. Every devotee of the two-step demands the new Sousa march and the phonograph, hand organ and music box manufacturers are always on the alert for new Sousa music. The Sousa march for this season is called "The Chariot" and is the feature of the new opera of the same name now being played by De Wolf Hopper. Of course Sousa will play it here when he brings his great band to this city for a concert early in the present long transcontinental

COVINGTON, KY. - POST.

12/1899

FEB 13 1899

Commencing Tonight.

The Edwin Maynard Repertoire company will open their week's engagement here tonight in the beautiful domestic comedy "Eccles Girls." This comedy has a laugh in almost every line, and affords everyone in the cast a great opportunity to show their ability. Miss MacDonald will be seen as "Esther Eccles," a very strong character in which part Miss MacDonald rivals. Owing to the large business done in Westfield, the company were requested to give a sacred concert in that city last night which they did, and people were turned away being unable to gain admission. Judging from the advance sale of seats, no doubt The Maynard company will play to crowded houses in Gardner the entire week. The most refined vaudeville features in the world is carried by this organization and any one of them is alone worth the price of admission. Miss Bessie Gilbert late soloist of Sousa Concert band will render her most choicest selections on the cornet. Little Rae Potter will sing the latest coon songs and introduce her buck and wing dancing. Mayo Bros., composers of up-to-date ballads, will sing the songs that are hits. Sanfield McDonald will be seen in terpsichorean melange. The three marvelous Bartellis Bros. French acrobats par excellence will do their most astonishing feats.

variably reply "the last one," very much on the same principle of the mother's tender regard for her baby. Pressed still further after a concert the other evening Mr. Sousa acknowledged that possibly "The Stars and Stripes Forever" represented more to him than any other march.

"As a complete and consistent composition perhaps 'The Stars and Stripes Forever' represents my best work in march tempo," he said. "It has three well defined themes which typify the three great sections of our country—the North, South and West—and in its exultant strains I have endeavored to voice the indomitable and victorious spirit of the American people. I am proud of this march because it was the fitting tune of our brave army in Cuba and Porto Rico.

"Another one of my marches, but little remembered now except by bandmen, has a very tender spot in my regard. This is 'The Gladiator,' and it was the first of my music to find its way outside of the brassband circle. It was one of the proudest moments of my life when I first heard this march played by a hand organ, for then I realized that my time had come. 'The Washington Post' that brought me my first great

At the Theater.

Matinee and Night.
Night—"El Capitan."
Feb. 18, Matinee and Night.



SOUSA'S FAVORITE MARCH.

The popularity of John Philip Sousa is many-sided, yet from whichever point of view you regard him you find some potent attraction to commend him to his admirers. To the military man he is pre-eminently the "March King," while to the soldier's sweetheart he is equally the monarch of the dance. So it is that the Sousa march is a composite blessing—an inspiration to the fighter and an equal source of delight to the votary of Terpsichore. The musician goes to the concert to see Sousa, the conductor; the matinee girls to view Sousa, the dance writer, while the average citizen rejoices in the wholesome, substantial Americanism of the bandmaster. What is very much to the purpose they all go to see him.

It has been said, with perhaps a considerable degree of truth, that the vogue and popularity of the two-step dance is mainly owing to the music that Sousa has written for it. Certainly no other composer has so completely mastered the spirit of this dance and the name of Sousa is as inseparably connected with the two-step as that of Strauss is with the waltz. During the coming social season our belles and beaux will have a new Sousa two-step melody for their favorite dance, "The Charlatan," on melodies from the new opera by the "March King" that De Wolf Hopper has just successfully produced. It has all the swinging characteristics that distinguished the Sousa music.

Ask the composer which of his many marches he likes best and he will in-

success never sounded better or more musical to my ears than when I heard the band of the German emperor's body guard play it on parade in front of the palace at Potsdam.

"'El Capitan,' 'The Bride-Elect' and 'The Charlatan' marches represent my operas to me and of course I am fond of them for that reason. They are melody marches, made up from melodies from the operas while all my other marches are not. My 'Semper Fidelis,' the march I wrote for the United States marine corps, represents to me the twelve years I wore Uncle Sam's uniform in that service."

LOUISVILLE, KY. - TIMES

FEB 13 1899

The Sousa concerts Wednesday will be largely attended. The advance sale is quite large and seats continue to sell rapidly. Sousa will appear at the Auditorium Wednesday, giving matinee and night concerts. He has some eminent soloists with his band and his programmes offer pleasure to both the popular and classic taste.

LEXINGTON, KY. - HERALD

FEB 13 1899

AMUSEMENTS

GOOD THINGS IN STORE FOR THE
THEATER GOERS OF LEX-
INGTON.

Mr. John Phillip Sousa, the prince of concert band conductors and monarch of march composers, will appear at the theater next Thursday afternoon at the head of his great band.

This is an announcement that will bring pleasureable anticipation to every lover of music, for Sousa is probably closer to the hearts of the people than any other conductor or composer of the day, and with a thorough appreciation of their tastes, he is giving them the class of music they want. He is a master in the art of program making and the one he has selected to render here is sure to please all.

The soloists are Miss Maud Reese Davis, soprano, and Miss Dorothy Hoyle, violiniste. The concert will begin promptly at 1:30 p. m. in order to allow the band to make the late train to Cincinnati, where it gives a concert on the same evening.

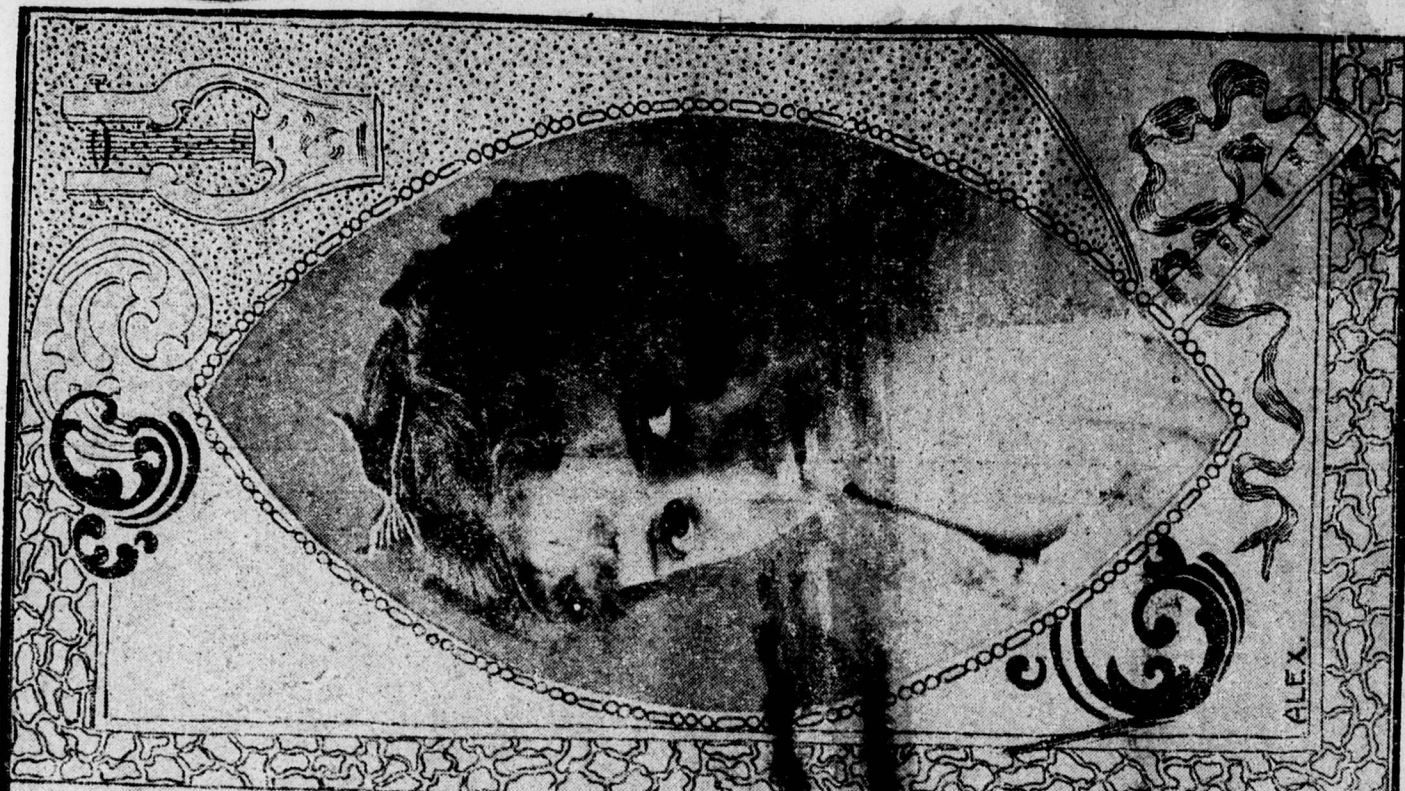
...came patient and good ... it its duty and be white. Even after it ... that you and I have ...



DOROTHY HOYLE, VIOLINIST.



CHARACTERISTIC POSES OF BANDMASTER SOUSA. AT THE AUDITORIUM FEBRUARY 15.



MAUDE REESE DAVIES, SOPRANO.

FEB 15 1899

At The Play-Houses.

JOHN PHILIP SOUSA'S CONCERTS.—Sousa and his music-makers paid Nashville a visit yesterday, and a very pleasant one it was. Sousa is the same Sousa with his neatly trimmed "brandy" stateliness of poise and the magic that undulates so symphoniously in rhythm with the inimitable bursts of melody that is, as it were, the offspring of his artistic genius. Sousa is unmis- takeably the musician of the people. He descends to the depths of Wagner or mounts to the heights of "Hot Time" with the same Plaster-of-Paris demeanor, and his little wand cuts its parabolic way to and fro, up and down through the air with unrelenting energy. It makes no difference whether or not Sousa's audience knows the distinction between a trombone and a buzz-saw. His concerts are always enjoyable. Many a blushing bud who couldn't tell a fiddle from the divinest Stravinsky goes into raptures over Sousa. His is the music that sets one's toes to tingling and lips to puckering in the vain endeavor to keep time with his stirring harmonies.

So much for Sousa. Sousa's band is necessarily Sousa's—that is, the spirit of the leader is infused into the work of his associates, just as an echo is the resonance of the original sound. There is melody in every nook and corner that the band occupies, from the big brass "horn" that bellows majestically from the most corner to the wee small "tooter" that pipes away merrily in the front ranks. Yet, withal, it is not likely that Mr. Sousa or his worthy aggregation has a very exalted idea of the musical tastes of Nashville's theater patrons. Only a handful of enthusiasts greeted the "marching" at the matinee yesterday, and the audience last night was nothing to boast of, from a numerical point of view. It is true that both were exceedingly demon- strative, and last night's musical devotees gave Mr. Sousa a most cordial reception and a hearty bon voyage.

The programmes for both concerts were characteristic, which is another way of saying they were attractive as well as artistic. Each number last night was encored, and several selections brought forth unbounded enthusiasm. "Paraphrase III," the overture, was so delightfully rendered that three calls were made, and each was more inspiring than the first. "The Stars and Stripes Forever," "Georgia Campmeeting" and "A Hot Time in the Old Town To-Night," as rendered in concert, were some of the encores that roused the audience to the highest pitch.

The trombone solo by Mr. Pryor, "Love Thoughts" (Pryor), was given with a delicacy and expression that come of long study and practice and innate genius. The appreciation of the audience was sponta- neous and hearty. As an encore Mr. Pryor played "On the Banks of the Wabash."

Miss Davies, the soprano of the organiza- tion, was a disappointment. Her voice

was not adequate for the demands made upon it, though very tuneful and satisfying. There are physical limitations to her ef- forts that cannot be overcome, and her register is more or less faulty.

Miss Hoyle, Mr. Sousa's gifted violiniste, touched a warm spot in the hearts of those of Nashville's music-lovers who heard her last night. For a woman of delicate phys- ique, Miss Hoyle's strength and fire in her interpretation is truly marvelous. Her technique, too, is faultless, and her rendi- tion of Leonard's "Souvenir de Hayda" could hardly be excelled. The playing of this little woman alone is well worth the price of admission to Sousa's concert.

The engagement terminated with last night's concert.

AT THE THEATER.

Sousa and His Famous Band Here Thursday Afternoon.

Sousa and his band will be here Thursday afternoon. When arrang- ing programmes for his concert tours, Sousa gives them most careful consid- eration, weighing closely the predi- lections of the public of the various parts of the country which he will enter. To successfully and adequately meet the needs of every quarter is a matter that requires consummate skill and tact, and a thorough knowl- edge of the country at large and by divisions. What will best please the people of Kansas and Nevada may not do so well in Massachusetts or Lou- isiana, and the latter commonwealths are quite unlike in exactions. There- fore Sousa must exercise supreme tact in giving to each and every other sec- tion that which is most desired. That he never fails to present just what the public of any division of the country likes best of all is evidenced by the fact that his band concerts are as al- luring in one region as another.

TERRE HAUTE, IND.-EXPRESS

FEB 14 1899

The Sousa marches are now the musical craze of the entire civilized world. Go where you may, in any clime, under any flag, the stirring and noble har- monies of John Philip Sousa's composi- tions delight your ear. Every man, wom- an and child in England plays or whistles the "Washington Post," and during the queen's jubilee in London this famous march was the principal musical contribu- tion to these famous festivities. The great jubilee parade in London started to the stirring strains of "The Washington Post," and two days later at the great military review at Aldershot the combined bands of the household brigade mounted on battlesome troop horses swept past Queen Victoria playing the same inspir- ing music. "The Stars and Stripes For- ever" was the musical feature of the war in Cuba and Porto Rico, and his "Unchain the Dogs of War" was most timely in its inspiration. Sousa will play all his great- est marches at the concert of his great band in this city during Sousa's grand trans-continental tour. At the Grand Sun- day night. Seat sale opens tomorrow morning.

DENVER, COLO.-TIMES

FEB 14 1899

SOUSA AND HIS BAND.—If there is any man in the world today who thoroughly em- bodies the American idea of success that man is John Philip Sousa. Back of this success stands the man who created it, with qualities of heart and brain that ap- peal instinctively to human nature at large no less than to the American nature in particular. No other man in the mu- sical world is so conspicuously and so con- stantly before the public, and yet bears his honors and success with such becom-

ing modesty. Sousa and his band will be at the Broadway February 25 and 26.

FEB 15 1899

NIGHT SEATS ALL SOLD.

Many Excellent Seats for the After- noon Concert, However, Remain— More Seats Will Be on Sale.

It is not yet known when the additional seats will be placed on sale for the Sousa concerts—the seats which can be added when the colonnade and colonnade balcony are completed. Until the work is finished and it is known how many additional seats these two places will supply, the tickets will not be sold. It will probably be close to the last of the week before these tickets will be ready. The seats will be the equal of any in the building, being across the south end of the place and affording a complete view of the entire arena floor and stage.

With the exception of the comparatively few seats which the colonnade and colon- nade balcony will furnish, everything is sold for the evening concert. There yet remain many good seats for the afternoon, including the arena floor where, for 25 cents, the people can see and hear as well as in any part of the house.

Those desiring to take part in the ball need have no fear of the arena floor being overcrowded. The number of tickets issued to the ballroom floor will be limited, so that there will be no possibility of a crush or a jam. Everybody will have plenty of room.

A change has been made in the check- room feature of the hall so that there will be ample room for the proper care of wraps, etc. There are now 2,400 boxes in the checkrooms, insuring that this feature will be satisfactory. No charge will be made for checking articles for those tak- ing part in the ball. Retiring rooms and other features will also all be in readiness.

Some provision will also be made for re- freshments at the ball. Just how this will be done is not yet decided, though the pos- sibility seems to be that a portion of the roof gardens will be placed in charge of a caterer for this purpose. It has not yet been positively decided whether or not any seats will be placed in the roof gardens for the concerts.

DAYTON, O.-HERALD

FEB 14 1899

SOUSA COMING.

The Grand Sousa and his famous band will be at the Grand next Friday, matinee and evening. Sale now open.

Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years, in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a ques- tion the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced when Sousa and his men thrill the senses, and the only question, is the degree of praise to be bestowed. The sway of Sousa over his audiences is something that it is a pleasure to study. There is a magnetism in him and in the man- ner in which he controls the band that puts the great audience in thorough sympathy with him. It seems as if he always gives just the thing that his audience is in the mood for. It seems the delight he gives people is rather more unrestrained and unaffected than one ordinarily notes in audiences. Sousa and his hearers are thoroughly en rapport. The popular pieces that are easily hummed and whistled, do not carry off all the honors. But the finer music, the selections from the masters, seem at times to appeal to the uncultured ear with a force which that ear might not be supposed to appre- ciate. There is evident, in the quality of the reception of better music, an education of taste that is gratifying. The soloists are Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

LITTLE ROCK, ARK.-GAZETTE

FEB 14 1899

Sousa's band, with the famous bandmaster himself at the head, gave a concert before a packed audience at the Capital Theater Sunday night. The members of the band appeared on the stage with their overcoats on and the auditors kept warm by hand-clapping and feet-stamping. It was a magnifi- cent musical treat and the large audi- ence didn't mind the zero weather.

Nashua N. H. Telegraph
4/39

—Sousa's band is now in the seventh year of its existence, and during that period has known remarkably few changes in its personnel. The great body of the musicians have been con- tinuously under the direction and dis- cipline of this master musician, and every member of the band is com- pletely responsive to the magnetic control of Sousa.

Louisville Ky. Post
4/13/99

BANDMASTER SOUSA AND HIS EXPRESSIVE BACK.



FORTE.



REST.



DIMINUENDO.



ATTENTION.



PIANO.



FINALE.



CRESCENDO.

JOHN PHILIP S. O.--U. S. A.

Incidents and Anecdotes of the Great March King.

"During my trips through the country in the interests of Sousa and his band," remarked Col. George Fredrick Hinton, business manager of that famous organization "I have encountered an ingenious and persistent fable that has afforded no considerable amusement. In fifty different places I have been confidentially asked to settle a very vexed question that had been the subject of heated debate in various local circles.

According to this fable, America's greatest composer (and it is scarcely necessary for me to add that he is the 'March King', is not an American by birth, but came from Italy; and on arriving on this side of the water as a youth rejoiced in the euphonious name of John Philipso. Becoming enamored of his adopted country, the musician determined to testify to his new found patriotism by changing his name in the following remarkable manner:

"His first name being complete in itself was permitted to remain as originally bestowed upon him by his sponsors in baptism—John. Passing on to the surname the whimsical fancy of the fable maker got in its fine work. The first two syllables being found to constitute a full name were promptly set aside for the second name, thus—Philip. Now only two letters remained for the final name—S. O., but this was where the genius of the man who invented the story became apparent. You will note that when abbreviated in the customary manner the United States of America resolves at once into U. S. A. Adding those three letters to the S. O., we secure a complete new name: S-O-U-S-A.

"The story was so pretty that I hated to dissipate its romance by assuring my questioners that there is not a word of truth in the fable, that on the contrary, the composer is a native of Washington, D. C., being to the manor born and having the assurance of an impressive genealogical tree that his family name has been Sousa for many generations."

Whatever relation it may have to the artistic development of the country need not be considered, but it is a tangible fact, nevertheless, that a large portion of Sousa's audiences attend "the march king's" concerts solely to hear his encores. At every performance of Sousa and his band the requests that reach the conductor for encore numbers, if complied with would treble the length of the program. Some of these requests are particularly humorous and many of them have been treasured for the amusement they still provoke.

On one occasion Mr. Sousa was handed a dainty note which said: "A society lady requests that you play the overture to 'Tannhauser' as an encore." This was in the south and is in direct contrast to the characteristic bluntness of a western lover of melody who knew what he wanted and wasn't afraid to say so in these terms:

"Damn Wagner. Play 'The Liberty Bell.'"

While playing at St. Louis this note was handed to him:

"Would it be asking too much if I requested you to play as an encore the beautiful opera of 'Martha?' I believe it is by Sullivan."

Sousa also received this one in St. Louis at the exposition:

"The young lady with me requests that you play your charming composition, 'The Ice Cold Cadets.' Mr. Sousa suspects the young man was aiming at 'The High School Cadets.'"

In Pennsylvania came this anxious request:

"I came 40 miles over the mountains to see the man who makes \$25,000 a year out of his compositions. Kindly oblige me by playing them all J. T."

This is one of a young man just aching for information:

"Bandmaster Sousa: Please inform me what is the name of those two instruments that look like gas pipes?"

At an afternoon concert Sousa was handed this note:

"Dear Sir: Please play 'Love's Old Sweet Song.' I've got my girl almost to the sticking point, and that will fetch her around, sure."

This from a musically inclined member of the colored race:

"A colored lady would like to hear a coronet solo by your solo coronetist."

From an enthusiastic southerner came this earnest request:

"Please play 'Dixie' without any trimmings. Music lover."

Here is another sample of the ingenious request:

"A warm admirer of good music would like to hear the 'Maiden's Prayer' on your band."

The Sousamania is always present in force at these concerts and this is a sample of requests that come from such almost daily:

"Four young ladies would like to suggest the following program:

"Washington Post, 'High School Cadets,' 'Liberty Bell,' 'Manhattan Beach,' 'Directorate,' 'King Cotton,' and 'El Captain.'"

Aside from the superb discipline of the Sousa Band the excellence of its ensemble playing is largely due to the fact that since its organization in the summer of 1892 there have been comparatively few changes in the personnel. Year in and year out the same instrumentalists have remained under the "March King's" direction, assimilating his ideas and rounding out and perfecting the artistic balance of the band. Sousa is now engaged on his fourth grand "ocean to ocean" concert tour during which he will pay an early visit to this city.

At the Grand Sunday night. Seat sale opens tomorrow morning.

NASHVILLE, TENN. - BANNER

Sousa and His Band.

John Philip Sousa and his great concert band will give concerts at the Vaudemont today. The "March King" will be greeted by large audiences at the matinee and at night.

The programme for to-night is as follows: Overture, "Paragraph III." (Suppe); trombone solo, "Love Thoughts" (new), (Pryor), Arthur Pryor; musette, "Carillon de Noll" (new), (Sidney Smith); Russian Peasant Mazourka, from "The Charlatan" (new), (Sousa); soprano solo, "Linda di Chamounix" (Donizetti); Miss Maud Reese Davies; grand scene from "Parafal," "Knights of the Holy Grail" (Wagner). Intermission ten minutes. Idyl, "Whispering Leaves" (new), (Von Blon); (a) "Serenade Badine" (new), (Gabriel-Marie), (b) march, "The Charlatan" (new), (Sousa) violin solo, "Souvenir de Haydn" (Leonard), Miss Dorothy Hoyle; Tarantella, from "The Bride-Elect" (new), (Sousa).

AT THE THEATER.

Sousa's Band Here Thursday Afternoon.

Sousa and his celebrated band plays one concert at the Opera House here Thursday afternoon. The sale of seats began this morning. They seemed to be considerably in demand and the prospect is that the great band leader will be given the same warm reception he has been accustomed to receiving here as elsewhere.

FROM

Champaign Ill

News
7-5-99

SOUSA AND HIS BAND

Sousa has started on another of those long distance concert tours for which his great band is so noted. This present musical pilgrimage covers forty-two different states, not to speak of several trips across the border into the Dominion of Canada. The railway travel will amount to 20,000 miles and 485 concerts will be given in 192 different towns and cities. When on the road Sousa's band usually plays a matinee in one place and an evening concert in another. In several instances as many as fourteen towns are visited in a single week and the average is ten. This is the hardest kind of work with its incessant strain and no opportunity for rest. Certainly Sousa earns his success. Every two years the band essays a great trans-continental tour of this character, the present being the fourth of its kind. Sousa will visit this city and his admirers may look forward to a musical feast on Monday afternoon, Feb. 20, at the Walker.

DAYTON, O.-HERALD.

FEB 16 1899

SOUSA TOMORROW.

The Grand Sousa and his famous band will give two concerts at the Grand tomorrow matinee and evening. Two different programs.

John Philip Sousa has been termed "The Maker of Music for the Million," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses. The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way, and there are few better ways, than spending an hour or so with the "March King's" inimitable musicians. The same remark applies with equal force and truth to every other music-loving community, and this city is certainly no exception to the general rule. It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his band in this city will be hailed with pleasure.

HANLON'S SUPERBA COMING.

The Grand—One of the treats that will be seen in this city shortly is Hanlon's "Superba," which comes to the Grand next Monday evening. "Superba" is a sort of fairy-like fanciful creation, but has much in it that appeals to those who like even the most tangible forms of entertainment, as it embraces many of the most amusing features found in all classes of the lighter forms of amusement, and the best elements seen in extravaganza, burlesque, spectacle and pantomimes are thus seen in a sort of porpourri. Perhaps the strongest feature of the Hanlons' productions is their strange invention of mechanical tricks, for in this regard they are unsurpassed. In fact they have no competitors nor even imitators in this line of work and pantomime in European cities seems to have degenerated owing perhaps to the absence of originators of this peculiar form of entertainment.

This year its additional attractions are the three Powers Brothers' expert and humorous bicyclists, Heloise Dupont, a monologue artist, Shedman's Dog Circus, and wonderful high diving dog, "Blossom," and Charles Guyon, the clever clown. Sale open.

SOL SMITH RUSSELL COMING

EVANSVILLE, IND.-COURIER.

FEB 15 1899

SOUSA'S BAND COMING.

John Philip Sousa and his celebrated concert band will give a veritable feast of music at the Grand on Saturday. Sousa's repertoire is so extensive that each concert he gives is a model of excellence in every respect and is bound to suit the most fastidious and exacting auditor, for he has a large field upon which to build his program. He knows better than any conductor before the American people today just what class of music causes the most genuine pleasure and he always aims to cater to the whims of the great public that flock to his concerts.

ECATON DISPATCH

FEB 16 1899

SOUSA AND HIS BAND.

Sousa's band which comes to the Grand next Tuesday at 2 o'clock is an aggregation that never deteriorates. Extravanzas may shrink when hung a second time on the provincial clothes line, comedies may lose their brilliancy and tragedies their majesty, but Sousa's concerts show no retrogression. His popularity and success are in no small measure due to the fact that Sousa is always honest with his patrons, giving them the best at his command with genuine cordiality.

GAZETTE

FEB 15 1899

John Philip Sousa and his celebrated concert band will give a veritable feast of music at the Grand next Sunday evening. Sousa's repertoire is so extensive that each concert he gives is a model of excellence in every respect and he is bound to suit the most fastidious and exacting auditor, for he has a large field upon which to build his programs. He knows better than any conductor before the American people today just what class of music causes the most genuine pleasure, and he always aims to cater to the whims of the great public that flock to his concerts. He is not unmindful of the fact, either, that his own compositions are in popular demand with the masses and he gives of them freely at his concerts. The young lady artists with the band, Miss Maude Reese Davies, soprano and Miss Dorothy Hoyle, violiniste, are exceptionally talented and are certain to please local audiences.

DAYTON, O.-HERALD.

FEB 16 1899

SOUSA'S BAND COMING.

The Grand—Sousa and his famous band will be at the Grand next Friday, matinee and evening. Sale opens today. Like the luscious Georgia watermelon and the Delaware peach, or Christmas and Fourth of July, the Sousa band tour is perennial, and as joyously anticipated as any of the others. As a matter of accuracy the big Sousa band moves twice a year, September to December, January to June, with an invariable summer season, June to September, that laid out for last summer throughout Europe being rendered inadvisable by reason of the late war. The present is the fourteenth Sousa tour, which fact of itself is forceful evidence that the Sousa concerts are exactly the right thing; that they are just what the people of the whole country want, enjoy most and patronize most freely. Sousa understands the people, and they understand him, hence the combination of the two forces on any given occasion is sure to overflow theatre or hall. Sousa is ever consistent and bountiful in all things that go to make his concerts simply irresistible, but in no one thing is he more keen, alive and discriminating than in that of presenting the very newest and best novelties of the time. For the present tour most attractive things are offered. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste; and Arthur Pryor, trombone.

-TIMES.

FEB 15 1899

The coming of Sousa to-day is an event that pleases the admirers of the March King. He appears with his band this afternoon and to-night at the Auditorium, and the programmes arranged for these concerts will satisfy all tastes. Miss Davis, the soprano soloist, comes highly recommended. Hoyle is the violinist, and Arthur Pryor plays the trombone solos. A large advance sale evidences the local interest in the appearance of this famous band.

LEXINGTON LEADER

FEB 15 1899

THE THEATER.

and his Band Here Thursday
noon—Sol Smith Russell.

and his great band will be welcomed once again tomorrow afternoon. A single concert will be given. The advance sale is large for engagement, and the reception in Lexington will doubtless be as warm as has always been before. A splendid programme has been prepared for the afternoon's concert. Several parties are expected to attend surrounding towns if the weather

PEKA, KAS. CAPITAL.

FEB 15 1899

Sousa's big band is billed for a concert at the Grand, Friday evening, February 24.

TERRE HAUT

15

EXPRESS.

significant tours of Sousa and his men prove beyond question that means do love music by their own. Sousa and grand performances by town conductors. Twenty-one thousand miles through American territory. An explorer might be proud of his forces are playing in super. The present tour is the fourth transcontinental trip of the band. Concerts will be given in thirty-eight states, including an appearance in this city next Sunday evening at the

CINCINNATI, OHIO.-STAR

FEB 15 1899

The Sousa programme in Music hall is as follows:

March—Paragon	III.....Suppe
Solo—L. Thoughts (new).....Pryor	
March—Pryor	
March—Noel (new).....Sidney Smith	
Solo—Mazourka from The	
March—Sousa	
Solo—da di Chamounix.....Donizetti	
Solo—Reese Davies	
March—Knights of the	
March—Wagner	
Solo—(new).....Von Blon	
March—(new).....Gabriel-Marie	
March—(new).....Sousa	
Solo—de Haydn.....Leonard	
Solo—Dorothy Hoyle	
Solo—Bride Elect	

Carrier Journal 2/16/99

Commercial Feb 16/99

BLOOMING PANTAGRAPH

FEB 17 1899

Sousa and His Band—Auditorium.

Sousa and his band kept a good-sized audience in good humor at the Auditorium yesterday afternoon, and they did the same thing last evening. If there is anybody and anything in the world that can succeed in doing this better than almost any other body and thing in the world one can point the index finger at this band-master and his band.

Sousa stands before his men and moves his baton in his own inimitable way and—to use a hackneyed expression—they respond like clockwork—as though they were one vast mechanism upon which he is the performer. He has his own peculiar style to express crescendo, and a queer little wave of the baton to tell his men to ease up, and no one else signals for a sort of syncopated drum-beat just exactly like him. So he is somewhat of a show in himself.

This year his band is neither better nor worse than it was when last heard here, but it is the same superb organization that plays serious music with grace and intelligence and Sousa's marches and light music with a dash and zest that make the temptation to arise and dance well-nigh irresistible. It is strong in numbers, strong in instrumental resources and strong in musicianly merit, and varied and many are the moods it can depict.

Herbert L. Clarke and his cornet and Arthur Pryor and his trombone are old friends, and they played their solos with the same familiar skill. Miss Maud Reese Davis, the soprano soloist, has a high, clear voice, and, though it lacks volume, it possesses abundant sweetness, and she uses it with sufficient skill to win enthusiastic applause and justify an encore. Miss Dorothy Hoyle is a gifted young violinist of promise. She handles her instrument with ease and produces a tone exceptional in its appealing exquisiteness.

MUSIC AND MUSICIANS

IN OLD LOUISVILLE

John Philip Sousa gave his first concert at the Auditorium Wednesday afternoon, and demonstrated very effectively that his band, as a band, is one of the foremost musical organizations in America. If there is a criticism to offer, it is that the brasses have a tendency to overbalance the woodwinds.

The audience with true public discrimination preferred Mr. Sousa's marches to the compositions of Boito and Berlioz. I say the audience, that is the part of the audience that makes itself heard and will have encores at any cost. This may explain Sousa's blither cynicism in playing a rag time break down, "A Hot Time in the Old Town," right on the heels of a splendid interpretation of Boito's *Nuit de Sabbat*.

Sousa's band in this number effectually demonstrated the capabilities of a brass and reed band. The climaxes were worked up to a grandiose point, and suggested more a combination of 32-foot stop organs than anything else. It was by far the best of the concerted pieces.

The Ballet Suite of Longina was delicately and exquisitely played, and offered great scope for the bassons and double bassons. There was a fine movement with the bassons for the background, while the piccolo of all instruments carried the air. The whole number was satisfactory and was played with much expression.

Miss Maud Reese Davis, the soloist, has a pure and sympathetic soprano, that is eminently fitted for ballads. But Miss Davis makes a mistake in her selections, and takes something too much when she chooses an aria, like the *Alf fors e luf* from *Traviata*. Miss Davis' voice, while pure and sweet, has not the force to give the dramatic expression to this great aria, especially when accompanied obtrusively by about 20 reeds. When the glad triumphant burst, "Sempere libera," was reached, there was no reserve force, and the grand opportunity for dramatic effect was lost. The encore Miss Davis gave, was delightfully and artistically sung, and gave a true insight into the young artist's capabilities.

The work of Miss Dorothy Hoyle, the violinist, was an artistic performance without a blemish. This charming little artist played the *Sarasate* number in a finished and beautiful manner, showing a true, musical instinct and an excellent technique.

While Miss Hoyle was playing her encore, the E string broke and had to be replaced. The little incident allowed her to show her presence of mind, which she did with the aplomb of an artiste.

Mr. Herbert L. Clarke played the coronet in fine style, and made what he could out of this somewhat ungrateful instrument. His playing was something in the nature of tours de force, and his breath control something phenomenal. Mr. Clarke's trill which lasted some 25 seconds caught the audience.

Sousa's marches are popular beyond denial, and are played with a certain "slap bang" vigor that is very captivating. Sousa is clever with his audience, and grants encores on small provocation. The concert was a success, with just enough classical music to please the critical, and all the popular music that the good sized audience evidently wanted and heartily appreciated.

The evening program was carried out with the same dash and precision that characterizes the work of this artistic band. The soloists were Mr. Pryor, Miss Davis and Miss Hoyle, the violinist. Miss Davis sang in good style and captured her audience, seeming at better advantage than at the afternoon performance. The air from "Linda" was very artistically sung. Miss Hoyle gave an exhibition that was in keeping with her afternoon performance. Her work was excellent in all respects, her harmonics particularly good.

Sousa's "Marche Funebre" is not calculated to disturb the souls of our departed heroes in any way, and has all the earmarks of being doomed to an early death. The Newsboys' band was the guest of Mr. Sousa in the evening, and testified their admiration with all the fervor of which they were capable.

AMUSEMENTS

Clay Clement, who is booked at the Coliseum March 3, will present "A Southern Gentleman." Arrangements have been made to run a special train from LaSalle, arriving here at 6:30 p. m. and returning at 11:30.

The following is the programme of Sousa's band, which appears at the Grand Monday night:

Mr. John Philip Sousa, conductor; Miss Dorothy Hoyle, violin; Miss Maud Reese Davis, soprano; Mr. Arthur Pryor, trombone.

PROGRAMME.

- Overture, "Paraphrase III".....Supper
- Trombone Solo, "Love Thoughts" (new).....Pryor
-Mr. Arthur Pryor.
- (a) Musette, "Carillon de Noel" (new).....Sidney Smith
- (b) Russian Peasant Mazourka from "The Charlatan" (new).....Sousa
- Soprano Solo, "Linda di Chamounix".....Donizetti
- Miss Maud Reese Davis.
- Grand Scene from Parsifal, "Knights of the Holy Grail".....Wagner
- Intermission ten minutes.
- Idyl, "Whispering Leaves" (new).....Von Blod
- (a) Serenade, Badine (new).....Gabriel-Marie
- (b) March "The Charlatan" (new).....Sousa
- Violin Solo, "Souvenir de Haydn".....Leonard
- Miss Dorothy Hoyle.
- Tarantella from "The Bride-Elect" (new).....Sousa

VERTISER

SOUSA CONCERT.

Another One to be Given Soon at the Lyceum.

John Philip Sousa has been termed "The Maker of Music for the Million," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses. The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way, and there are few better ways than spending an hour or so with the "March King's" inimitable musicians. The same remark applies with equal force and truth to every other music-loving community, and this city is certainly no exception to the general rule. It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his band in this city will be hailed with pleasure.

KANSAS CITY, MO. - STAR

FEB 17 1899

THE LAST NIGHT SEAT SOLD.

Six Hundred Went in 45 Minutes at the Hall This Morning—Hundreds Turned Away.

There was a great scramble for a few seats for the Sousa night concert, which went on sale at the Convention hall this morning. The 600 or more reserved chairs in the colonnade balcony were sold out in exactly forty-five minutes after the box office was opened. When the sale began at 9 o'clock a long line of men and women extended through the porte cochere and around the corner of the building on Central street. At least 500 persons were waiting away disappointed. One young woman said she had been standing in the line since 6 o'clock this morning, and this was true of many others. Not more than six tickets were sold to any one person, yet all were quickly disposed of. Some of those turned away from the box office were loud in their complaints, and a few women stamped their feet on the pavement and declared it "a shame."

The colonnade balcony was built in the south end of the hall to accommodate those who previously had been unable to secure reserved seats for the concert. In selling tickets the committee has followed absolutely the rule, first come first served. The sale of colonnade balcony tickets this morning disposes of every seat in the hall for the night concert. The roof garden remains unsold, but no provision has been made for seats in that part of the building. It is possible, however, that the hall committee may decide to sell a few hundred seats on the arena floor, which was intended to be reserved exclusively for the purchasers of ball tickets.

The reserved seats for the afternoon concert are going rapidly, and they, too, will persons are coming to Kansas City from neighboring towns and cities to attend the Sousa engagement. Those who have bought tickets in advance may hear the night concert and see the ball, but others will have to be content to attend the afternoon concert. The demand for Sousa tickets is phenomenal and has resulted in line this morning received "tips" to buy tickets for late comers.

The decorations on the balcony and arena each pair the gracefully draped American flags is placed a shield. Workmen are waxing the dancing floor again preparatory to being removed from the sounding board and through with their work.

The hall committee is preparing a set of rules for visitors to the concert and ball. Ample fire and police protection has been arranged for.

SPRINGFIELD JOURNAL

FEB 17 1899

Reserved seats for Sousa's concert will be on sale at Chatfield's jewelry store tomorrow.

HERALD

The advance sale of seats for the Sousa Concert which will be given at the theater Thursday afternoon, will begin this morning. Sousa and his



band will only play a matinee concert and it will begin promptly at 1:30 o'clock.

FEB 18 1899

Gen. Miles, commanding the army, relates in recent articles that when he inspected the Turkish army during the war he was surprised and delighted to hear all the bands of the Ottoman army playing Sousa's marches, a pleasure that was repeated in London in June, 1897. The national character of the American composer is recognized in every country on globe. Sousa will bring his famous band to this country during the course of a great trans-continental concert tour and will play these "national marches" only the Sousa band can. He may be seen at the Grand Monday.

FEB 19 1899

March 15.
Sousa is not worrying these days. It is estimated that his income derived from the royalties of "El Capitan," "The Bride Elect" and "The Charlatan," from the sale of his marches and from his band concerts aggregates \$75,000 a year.

England's Leader
1/16 99

THE THEATER.

Sousa's Concert Well Attended This Afternoon—Russell Seats Tomorrow.



John Philip Sousa and his celebrated band is this afternoon engaged in concert at the Lexington Opera House. Only one concert is to be given. The house was well filled when the popular leader mounted the pedestal and bowed in his customary courteous way to the audience before lifting his baton. The concert began promptly at 1:30 p. m. Sousa and his big organization got in today at 12:30 by special train from Louisville and will leave immediately after the performance this afternoon for Cincinnati, where he plays at Music Hall tonight. The band made its usual good impression here today. The great leader had as his principal soloists Miss Maud Reese Davies, soprano, and Mrs. Dorothy Hinkle, violiniste.

FEB 18 1899

SOUSA AND HIS BAND.
Sousa is now on his annual concert tour and is busily engaged in proclaiming the gospel of melody in every town and city from Maine to California. The popularity of "The March King" and the superb band under his direction is even greater than ever before. Sousa is the most conspicuous musician in the country with three operas of his own on the road in addition to the band. He will be heard in concert here next Tuesday afternoon Feb. 21, at 2 o'clock.

LOITERING IN THE Lobbies

Sousa is always on time—
But seldom more than a few minutes ahead of time.
About five minutes before the curtain went up at the Grand last night, Sousa entered the rear stage door.
He appeared on a picturesque scene, but Sousa was by far the most picturesque figure in the scene—in fact he belongs to that class of public people who are picturesque at all times and from every point of view.
Bandmen were moving softly about behind the scenes and the muffled music of big horns, little horns, clarionets, trombones, and the Lord knows what, rose and fell as the musicians tested their instruments and tuned them for the fray.
It was the skirmish of whispered melody before the resounding blast of the grand stage battle.
The audience were in their seats. Five minutes and the curtain would go up. There was a momentary stir, the rear door swung open—
And the March King, swaddled in his snug overcoat, marched into his dressing room, removing his outer coat as he marched.
"Sit down, if you please," said he.
He stood, while a tall gentleman with a blonde mustache, evidently his dresser, removed the king's sack coat tenderly, and the March King stood in a blood-red shirt waist, which covered his vest and contrasted strongly with his close-fitting black breeches.
Then the dresser pulled the picturesque little fellow's crocheted-front stage sack on him with a metallic United States flag hooked on the left lapel—
And Sousa proved how true to life is his lithograph.
He sank into a chair and took things as easily as if he never intended to do anything but smoke and look pleasant as long as he lived.
It was just four minutes till the curtain!
Curls of white smoke curled from a fragrant Havana above Sousa's jet-black, close cropped Van Dyke beard, as the dresser curled the tips of the king's moustache, and then lovingly parted his hair with a curling comb.
It was a picture of absolute ease and solid comfort—
And as the dresser curled Sousa talked.
"How did you get the title of "March King?" he was asked.
He smiled and said:
"First let me say that I don't think any man is entitled to any title which the public do not agree that he should have."
"Yes—"
"Now, I did not give myself that title, and I don't believe that the way in which it was conferred upon me has ever been published."
"Indeed."
"It happened this way: Between 1880 and 1885, while leader of the Marine Band at Washington, I composed many marches. They were played by many post bands—but not for the general public over the country.
"Coleman, of Philadelphia," said he, "handled much of my music, including these marches. I dropped into Coleman's one day. He said to me: 'Look at this; you are getting fame beyond the sea.' It was a clipping from an English musical periodical. It went on to say that there were many good American composers of marches, and wound up with these words: "But Sousa is the best of them all. He is as much entitled to the title "March King" as was Strauss to the title "Waltz King."
"Coleman then said, 'I believe I will issue a pamphlet and put across the front, "Sousa, the March King, Whose Marches are Played from the Atlantic to the Pacific, from the St. Lawrence to the Gulf."'
He did so.
"And ever since the public have been kind enough to take up the title, and of course I don't object."
"Good. How many operas have you written?"
"Only five. The first was composed

when I was hardly more than a 'kid.' It was called 'The Smuggler.' It was first produced in Jersey City, and the intention was to play it through New England next.
"What was the verdict?"
"Well, it was universally endorsed by the people as a failure. The opinion was so very unanimous that I don't think there was a dissenting voice. 'The Smuggler' didn't die. It couldn't. It never lived. The public united as one in stamping failure all over the little thing."
"And then?"
"My next offense was an opera called 'Daisy Roy.' It was composed in 1884 for John McCall. It lingered for about 42 nights, and then went the way of all earth and was decently interred with few musical mourners at its bier."
"You didn't despair?"
"Oh, no. Won't you have a cigar?—a good one?"
"Yes, a good one!"
"Then I pulled myself together and wrote 'El Capitan.' This was in 1894, I think. It was produced in Boston and made a hit. It is now in its fourth year and seems to be a 'go.'"
"It is—"
"Greatly encouraged, I, in 1897, wrote the 'Bride-Elect,' which you had here the other night. We call it 'The Bride.' She became wedded to public approval and is smiling into wider prosperity daily."
"What next?"
"Well, I was so gratified that I took on fresher encouragement, and last summer I wrote 'The Charlatan' for DeWolf Hopper. It was produced last August and has been making its way to the hearts of the people ever since.
"The 'Charlatan' has led to controversy among the critics, and this has helped it immensely. I had been classed as a composer of rhythms, and one faction said that being a man of strong rhythms, that that was my line. In 'The Charlatan' I was ambitious to make a departure from the rhythmic method, and worked out new lines. Some of the critics who liked the work in my former operas best, said 'The Charlatan' was my worst, but others claimed that 'my departure' was a success and declared that 'The Charlatan' was the best of all my operas. The war of criticism waxed warm and so did the people who went to see the opera for themselves. This controversy has had a powerful influence in making 'The Charlatan' a big drawing card. I like the critics, and have always contended that a critic has a perfect right to say just what he pleases, and hope that they will continue to insist upon their rights."
His moustache was now curled, thanks to the dresser, his shining hair was exquisitely parted, his cigar was dying out. It was a minute and a half until the curtain. A faint murmur of applause floated from the great audience, and a bandman poked his head in the dressing room door and said:
"Time's nearly up. It's almost half-past eight."
Sousa still sat unmoved.
"I am under contract to write a new opera for DeWolf Hopper," said he slowly, "but as 'The Charlatan' seems destined for a run, I'm in no hurry about it. The title I have not chosen."
"And what else?"
"I am now busy on a new opera which will be produced on the 18th of September next at the Knickerbocker theatre, New York, under the management of Mr. Erlanger. It is called 'Chris and His Lamp,' being founded on the story in 'The Century' of that name. Chris, a poor Connecticut boy, goes to an auction and buys a dirty lamp, or somebody buys it for him, cheap. He takes the lamp home and begins to rub it up, when the genii appear to do his bidding, as they did in Aladdin and the Wonderful Lamp.
"That opens up a fine field for a comic opera."
"Don't it, though?—and I'm going to do my best to work that field to the public taste. I hope the opera will do things as wonderful as did the genii of the lamp when Chris rubs it. I'm going to 'rub' the opera, and trust that the people will do the rest."
"What, in your opinion, is your best opera?"
"You remember the story of the poor man who had fourteen children? A man offered to take one of them, to be named by the father, and feed and clothe it, but the father could not decide which of his children he would be willing to part with.
"So with my operas, I couldn't decide which I would be willing to give up. A man is a poor judge of his own children. Sometimes I think 'El Capitan' is the best, then 'The Bride,' and after awhile 'The Charlatan.' I can't tell which I like best."

Daniel Webster, when asked what play of Shakespeare he liked best, said: "The last one I read." What do you think of that?
Rising leisurely, Sousa walked toward the door.
"Dan was right," said he. Good night, and a moment later the author of five comic operas, three of which have scored brilliant successes, was leading the batt on the stage.

Memphis Tenn. Memphis Tenn. Scindlar 1/10/99

AMUSEMENTS.

Sousa's band entertained a small audience yesterday afternoon and a large one last night. The programme was a pleasing one. Miss Hoyle and Miss Maud Reese Davies aided with solos.

In the course of their transcontinental tour the Sousa band will pay a visit to this city on Monday at the Grand Opera-house. Concerts will be given both afternoon and night.

Mr. Sousa and the Delights of Rag Time.



FEELING a yearning of the soul for music last night, I went out to hear Mr. Sousa's band. It is a moral certainty that when Mr. Sousa comes he will afford nourishment for the musical system. Others may fall, but the justly celebrated March King is to be depended upon. As I entered Cap'n Quilp's commodious place of amusement, there stood Mr. Sousa on a platform covered with red and sufficiently elevated to insure to all spectators a complete view of the engaging Sousa attitude. The band was playing something marked down on the programme as "Paragraph III.—Suppe." Of course, Mr. Sousa must minister to all musical tastes and his programmes must contain a certain amount of trash. Who is this Suppe that is blocking the game? we who pride ourselves on a somewhat classical taste were asking. Impatiently we awaited the conclusion of the Paragraph. No sooner had the last note been struck than the demand for something solid was begun. To this popular demonstration Mr. Sousa responded with one of his own compositions. There are some people to whose minds each Sousa march is distinct. These may decide whether the selection furnished to quell the disturbance was the Washington Post, Liberty Bell, Manhattan Beach, or one of the others. That is a small matter. The Sousa march did very well, but the people were clamorous for something really high class to offset Suppe. Mr. Sousa, seeing that he had an audience that knew a thing or two about music, got up on the red platform again, and lo! the magnificent strains of "The Georgia Camp Meeting" broke forth!

The uncultured may talk about their Suppes and their Vogners, but for us, give us Rag Time or our money back. As the divine harmonies of the camp meeting sonata came forth the house broke into that applause which results only when the soul is deeply moved. The magnificent bass pipes that seemed frozen under the chill of Suppe and later on appeared blocked up by Vogner, thawed out under the warmth of "The Georgia Camp Meeting." It was like pouring hot water on the plumbing. The piccolos pierced the air in their happiness; the trombone players nigh dislocated their good right arms reaching for the bottom blares. There was inspiration in noting how the gentlemen beat the hide off the big drums and observing the cornetists swell out in the neck when this chance came to



show what they had in them. There was music for you—good old junk time music. Who is to stand up against it? If Mr. Wagner could have been there he would have rewritten some of his trifling pieces. Mr. Beethoven might have got his hearing back. Mr. Handel would have realized what a mistake he made fooling with his pesky clavichord instead of going to the banjo for his inspiration and making the "Hallelujah Chorus" a cake-walk.

I was glad to see that Mr. Arthur Pryor, the star trombone player, realized the depth of the movement for high-class music and followed up his solo, "Love Thoughts," with the sublime "On the Banks of the Wabash." While "Love Thoughts" wasn't what might be called tiresome, yet it conveyed no definite idea and could as well have been called "Up and Down With the Sliding Rod." Mr. Pryor worked the piston diligently and showed by this piece the upper, middle and lower registers of his horn. Then came the immortal Wabash symphony, a piece generally admitted to be the ace in the royal straight which embraces "Sweet Marie," "White Wings," "Break the News to Mother" and "Rastus on Parade." Mr. Pryor rendered the selection with magnificent feeling and the accompaniment of the great band rose and fell like the limpid swells of the beautiful stream over in Indiana. It may be imagined that we who had gone out for music were loth to give up Arthur and his trombone and were not in a good humor through the common every-day number on the abominable Paragraph III. order that followed. Nor was general good humor restored until Mr. Sousa rose to the Rag Time height a little later on and rendered that corkingly uplifting selection entitled, "A Hot Time in the Old Town To-night." As the lady



piano player two seats behind exclaimed, it was "per'ly grand," and the same may be said of another composition, the name of which I did not know, but where in The Little Man in the Tin-shop beats on the floor with a mallet and the whole band concludes "PER'LY GRAND." by putting aside the poor instruments of reed, brass and pigskin afforded by the artifice of man, and resorts to the God-given whistle. The Guide Book of Musical Criticism gives no term worthy to describe the selection here referred to. It can be called nothing but a peach.

There may be some people who can not appreciate the Rag Times, or who are growing tired of them. Well, there are croakers in every department of art, and Mr. Sousa should not regard their plaints. Andante as a movement is done for, and the once familiar rit. et

dim. on the score will never more see palmy days if the taste of people who really know what's what in music can prevail. Modern composers who expect to pass on down to immortality must desert the old style of con expressione and such, and make their italics just above the clef read, "Whoop 'er up, b' golly." Mr. Sousa knows a thing or two besides how to assume a slant that will look well from the rear, and if I mistake not he will soon discard the Paragraph III.'s and Parsifals and get down to uninterrupted interpretation of the genuine Rag Time.

THE FIRST NIGHTER.

FROM

SOUSA AND THE NEWSBOYS' BAND.



THE NEWSBOYS certainly did enjoy the martial airs of Sousa's concert last night. That is, the newsboys who are members of the band of the First Kentucky Volunteers; for they were all there, in the lower and upper left hand boxes, and the best part of it was that John Philip Sousa, the "March King," had invited them himself.

Sousa knows the Newsboy's Band; in fact, it's not too much to suppose that everybody, at least everybody who knows anything about music, knows the Newsboy's Band. There are about twenty of them, and they went to the war under Mr. Martin, the Superintendent of the Newsboy's Home. Sousa had been serenaded by them when he was here about a year ago, just before the regiment went away, and the boys all had the honor of meeting him and hearing him then.

So yesterday, when Sousa came to town, one of the first questions was: "Where's the Newsboy's Band?" and, as soon as he found out, he sent an invitation to them all to come to the concert last night and sit in the boxes and hear the music. Maybe they didn't fall over each other to accept the invitation, and everyone of them, from big Martin O'Connor, who plays the tuba, to diminutive Pat Burke, the pet of the outfit, was there, dressed in their regimentals and wearing a red flower in their blue blouses.

When the bandmaster made his appearance with the little "Old Glory" on his coat, the boys applauded vigorously. They had previously gone behind the curtain by invitation, and all had shaken hands with Sousa. He wanted to know whether they were still in the service of Uncle Sam, and they told him they were, but not for much longer. Then Sousa told them something of his early life and struggles, and the boys were very much interested. "We played your marches in Porto Rico, Mr. Sousa," said little Pat Burke, and the most successful band leader was touched. But the boys had a surprise up their sleeves, and with much whispering, they went single file back to their quarters in the boxes. Sousa's first encore was "The Stars and Stripes Forever," and then the boys went wild. Little Grover Sheppelman, who plays alto, nearly fell out of the top box, and Sam Rotestein became so noisy that Nick Denunzio felt called on to reprove him sharply. They enjoyed every number, and a little later Nick Denunzio, the dromio, also bass drum, rushed down to the footlights with a stunning bouquet purchased

THE SOUSA MARCHES

The Sousa marches are a musical craze of the entire world. Go where you may, in any flag, the stirring harmonies of John Philip Sousa positions delight your ear. A woman and child in England whistles the "Washington" during the queen's jubilee. This famous march was a musical contribution to the festivities. The great jubilee London stamped to the strains of "The Washington" days later, at the great Aldershot, the combined Household Brigade, mettle some troop horses, Queen Victoria, playing the inspiring music. "The Stars and Stripes Forever" was the musical of the war in Cuba and Porto Rico. His "Unchain the Dogs of War" most timely in its inspiration, will play all his greatest music the concert of his great band city during Sousa's grand national tour.

by the common contributions of and Mr. Sousa took it with evidence and appreciation.

Everything went all right until played the "Star-Spangled Banner" that broke the boys all up. The relation asserted itself strongly, and the boys to their feet and stood a tion. Then they remembered were, and some of them sat down. braver ones were game and stuck. It was a pretty act, and one that once might have followed with. Think of an English audience when "God Save the Queen" is played. But the boys of the Newsboy's and all honor to them, say I.

may. Dramatic
News
4/25/99

AT THE THEATERS.

SOUSA AND HIS FINE BAND GIVE TWO CONCERTS.

Campanari Engaged For May Music Festival—Sol Smith Russell Appears To-night.

MACAULEY'S—Sol Smith Russell in "Hon. John Grigsby."
TEMPLE—Meffert Stock Company in "The King's Rival."
AVENUE—"Peck's Bad Boy."

Sousa and His Band—Auditorium.

Sousa and his band kept a good-sized audience in good humor at the Auditorium yesterday afternoon, and they did the same thing last evening. If there is anybody and anything in the world that can succeed in doing this better than almost any other body and thing in the world one can point the index finger at this band-master and his band.

Sousa stands before his men and moves his baton in his own inimitable way and to use a hackneyed expression—they respond like clockwork—as though they were one vast mechanism upon which he is the performer. He has his own peculiar style to express crescendo, and a queer little wave of the baton to tell his men to ease up, and no one else signals for a sort of syncopated drum-beat just exactly like him. So he is somewhat of a show in himself.

This year his band is neither better nor worse than it was when last heard here, but it is the same superb organization that plays serious music with grace and intelligence and Sousa's marches and light music with a dash and zest that make the temptation to arise and dance well-nigh irresistible. It is strong in numbers, strong in instrumental resources and strong in musicianly merit, and varied and many are the moods it can depict.

Herbert L. Clarke and his cornet and Arthur Pryor and his trombone are old friends, and they played their solos with the same familiar skill. Miss Maud Reese Davis, the soprano soloist, has a high, clear voice, and, though it lacks volume, it possesses abundant sweetness, and she uses it with sufficient skill to win enthusiastic applause and justify an encore. Miss Dorothy Hoyle is a gifted young violinist of promise. She handles her instrument with ease and produces a tone exceptional in its appealing exquisiteness.

Nashville Bm
American
2/14/99

SOUSA'S BAND TO-DAY.—The following are the programmes for the "Sousa" concerts, which are to be given at the Vendome Theater at 2:15 matinee and to-night: MATINEE.

John Philip Sousa, conductor; Miss Dorothy Hoyle, violinist; Miss Maud Reese Davis, soprano; Herbert L. Clarke, cornet. Overture, "Carnaval Romane" (Berlioz); cornet solo, "Whirlwind Polka" (Godfrey); Herbert L. Clarke; ballet suite, "Egyptian" (new) (Luigini); soprano solo, "Ah fors e lui" (Traviata). (Verdi). Miss Maud Reese Davis; grand scene, "The Night of Sabbath," from "Mefistofele" (Boito). Intermission ten minutes. Tone picture, "At Midnight" (new). (Carlini); (a) Idyl, "Echos des Bastions" (new). (King); (b) March, "The Stars and Stripes Forever" (Sousa); violin solo, "Zigeunerweisen" (Sarasate). Miss Dorothy Hoyle; "Over the Footlights in New York" (Sousa).

EVENING.

Overture, "Paraphrase III." (Suppe); trombone solo, "Love Thoughts" (new). (Pryor). Arthur Pryor; musicie, "Carillon de Noll" (new). (Sidney Smith); Russian Peasant Mazourka, from "The Charlatan" (new). (Sousa); soprano solo, "Linda di Chamounix" (Donizetti). Miss Maud Reese Davis; grand scene from "Parsifal," "Knights of the Holy Grail" (Wagner). Intermission ten minutes. Idyl, "Whispering Leave" (new). (Von Bicu); (a) "Sere-

nade Badine" (new). (Gabriel-Marie). (b) march, "The Charlatan" (new). (Sousa); violin solo, "Souvenir de Haydn" (Leonard). Miss Dorothy Hoyle; Tarantella, from "The Bride-Elect" (new). (Sousa).

'TWEEN YOU AND ME.

BY FRANK J. WILSTACH.

It is a singular fact that all great actors have certain pronounced physical characteristics that so dominate their every action, motion and gesture, that they become in the public mind inextricably associated with their personality. The performer who lacks them whether they be of speech, gesture or carriage of the body, is considered as lacking in strength, individuality and power.

It matters not whether this definable something be graceful or ungainly, attractive or repulsive; he must possess it, else he pass for weak or insipid and without genius. It is a singular fact, too, that even the greatest actors should possess characteristics, the most marked of their natures, which would be considered in the abstract as being a blemish and a bar to their art.

The great John Kemble, like Richard Mansfield and Henry Irving, had a strongly marked peculiarity of speech. He had an odd way of eliminating the letter "r" out of his words, while Mansfield has that peculiar balking, choppy method of speech that would never be held up to the type as worthy of imitation. DeWolf Hopper, Nat Goodwin and Francis Wilson all have peculiar mannerisms that they would not, if they could, eradicate. If they did so they would certainly lose in public interest and estimation. Henry Irving, above any living actor, is possessed of strongly marked physical characteristics, which although unworthy of copy are really valuable to their possessor.

There is no public man, whether he be actor, musician or orator, who possesses this peculiar charm, grace and even oddity of manner more than John Philip Sousa. All the great musical conductors of the past had their characteristic motions and posings of the head and body, but Sousa more than any other seems to impersonate like a finished actor, the tones and harmonies that his musicians are conveying with their instruments.

It is not likely that Sousa has purposely fallen into this peculiar and captivating method. He throws such an intense interest and purpose into his work that it is more than likely the case that he is giving expression to his feelings and intentions without being aware of it, albeit musicians seem to be swayed like his audiences by the rhythmic motions of the bandmaster's person.

This art of Sousa's is more closely allied to the pantomime art than any other. Members of his band say that there is inspiration in every glance of his eye. But the auditor is unfortunately deprived of this interesting feature of his work. It would be an interesting exhibition to see Sousa in pantomime, leading his band when in the act of playing one of his stirring, ripping marches, or one of those rollicking coon ditties that even he delights in.

Sousa seems to arouse the auditor as completely as the tones of his musicians' instruments. At one of his concerts it is not alone the ear that is pleased and charmed; it is the eye also that is captivated and satisfied.

Lexington Kentucky
Post
4/7/99

ON A SPECIAL TRAIN

Sousa's Band on Its Way to Cincinnati.



John Philip Sousa, who is to give a band concert at Music Hall Thursday night, will arrive in Cincinnati at 7 o'clock Thursday evening.

A special train will bring him here from Lexington, Ky., over the L. & N.

The run, which ordinarily consumes about four hours, is to be cut down considerably by the special train. Sousa will not leave Lexington until 4 o'clock Thursday afternoon.

FROM
Louisville Ky. Post
2/16/99

Sousa's band drew two large audiences to the auditorium yesterday afternoon and evening. The fact that it was Ash Wednesday and the strong attraction at Macaulay's in James K. Hackett's production of "The Capt. of Hentzau" seemed to make little difference in the size of the crowds. At the evening concert Sousa's new funeral march, dedicated to the heroes of the Maine and called "Our Honored Dead," was played. It made a hit and was encored. In Miss Maude Reese Davies Sousa has the best soprano he has yet introduced to Louisville and in Little Miss Hoyle a talented and skillful violinist.

Lexington Kentucky
Leader
2/16/99

SOUSA AND BAND DIDN'T TARRY LONG.

Sousa and his band after a splendid concert at the Opera House this afternoon left for Cincinnati on a special train at 3:30 on the K. C. railroad. They arrived this forenoon. The March King and his musicians will be heard at Music Hall in Cincinnati tonight.

Bloomington Ill
Pantagraph
2/16/99

conts for Saturday matinee.

—The announcement that Sousa and his band will be at the Grand opera house evening presages two hours and a half of unalloyed enjoyment of melodies and harmonies divine; a perfect concert at which the works of the great masters of music of all ages will be interspersed with the swinging strains of Sousa's own marches or the dreamy, sensuous music of the latest waltz writers. The management of this organization make the claim that it is the greatest military concert band in the world. It is the band of the people just as John Philip Sousa, its noted leader, is the conductor and composer of the people. Sousa is accompanied on this tour by two brilliant young artists as soloists, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, and also the famous Arthur Pryor, trombone. Seats go on sale this morning.

Lexington Kentucky
Herald
2/17/99

THE SOUSA CONCERT.

Sousa and his matchless band of musicians gave a very enjoyable concert at the theater Thursday afternoon, which was heard by a select audience of music lovers from this and surrounding cities. The program rendered comprised all kinds and classes of music, from the ragtime melody to selections from Wagner. Each and every number was played in an artistic manner, and the audience was enraptured. As soloists, Mr. Sousa presented Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

Cornington Kentine
Post
2/17/99

PLAYS AND PLAYERS.

Sousa, the March King, who enlisted for the war, and to whose inspiring strains the American soldiers marched into Santiago, will be seen at Music Hall Thursday night. He will conduct his great band.

KANSAS CITY, MO. JOURNAL
FEB 18/1899

LASTED LESS THAN AN HOUR.

The 600 Colonnade Balcony Seats for the Evening Sousa Concert Quickly Sold Out.

The 600 seats in the colonnade balcony were put on sale for the evening Sousa concert at 9 o'clock yesterday morning, and forty-five minutes after the box office was open every seat was gone, while several hundred were turned away disappointed. The line began to form soon after 6 o'clock, and by 9 there were probably 500 persons in line. Not more than six seats were sold to any one person, but nearly all bought two or more, so of course there were not enough to go around the crowd that was waiting. This finishes all the tickets which will be sold for the evening concert, except those for the roof garden. Yesterday afternoon the directors had not yet decided how many tickets would be sold for these places, or whether or not seats would be put in. There are still plenty of both 25 and 50 cent seats for the afternoon concert.

LEXINGTON, KENTUCKY
FEB 17 1899

Sousa and his band delighted his audience yesterday and left by special train at 3:30 for Cincinnati, where they played at Music Hall last night.

KANSAS CITY, MO. JOURNAL
FEB 18 1899

EVENING CONCERT.

Ball Tickets Are Going Rapidly, While There Are Few of the Afternoon Concert Tickets Unsold.

The Sousa manager has forwarded a lot of advertising matter to the Convention hall committee for use in advertising the concerts of February 22. The matter is such as Sousa furnishes at other points when the band gives entertainments, and it will be put out here, though it will not be necessary in order to "drum up a crowd." Every seat in the building will be sold for both performances long before the day for the grand opening arrives. The fact that the great band can be heard for 25 cents is in itself enough to sell thousands of tickets, and when to this is coupled the fact that the entertainments are to mark the formal opening of one of the largest and greatest permanent auditoriums in the world, the demand for tickets is certain to be greatly in excess of the seating capacity of the building.

The seats and general admission tickets for the afternoon concert continue to go rapidly. Those for the evening concert are all gone, and the ball tickets themselves are going so rapidly that they will not last much longer. Meantime the work of getting the building in readiness goes rapidly forward. The matter of lights has been settled, and the lights are being put in place. The seats are going in also, and the committee is wrestling with the problem of decorations, no mean problem when it is remembered that it is like figuring on decorating the blue sky itself, so vast is the area and so far away is the roof. But some plan will be devised and the convention hall will be a bower of beauty when the opening day comes.

KANSAS CITY, MO. JOURNAL
FEB 18 1899

SOUSA'S MANAGER

HE IS MAKING FINAL ARRANGEMENTS FOR THE GREAT BAND'S CONCERT.

Few Times Indeed Has Sousa Played Music for Dancing—The Big Hall Capacity—The Call for Tickets Increases—More Seats.

George F. Hinton, business manager of Sousa's band, is in the city to-day making the final arrangements for the evening concert at the Convention hall, the band on Washington's birthday at the opening of the Convention hall. "The band was never in better condition than it is at present," said Mr. Hinton, "the Coates hotel this morning, the present tour, which will cover 25,000 is the most successful we have ever had. Kansas City should count itself particularly favored to be given a chance to hear to the music of Mr. Sousa's fifty musicians for only on two previous occasions has the band played for dances, and the rules almost as strict in this regard as concerning parades. You know the band has played three times in parades; once at the opening of the World's fair and twice in New York, escorting a regiment of soldiers to the pier when it sailed for Cuba and back to the armory when it returned. The soloists with the band are the best as were heard here in November—Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violin; Arthur W. Pryor, trombone; and Herbert L. Clarke, cornet. After leaving Kansas City the band continues its journey to the Pacific coast. During the day Mr. Hinton visited the Convention hall and expressed himself much pleased with the progress made in the interior.

ITS CAPACITY.

Do you know how many dancers the Convention hall can accommodate? If you are familiar with the Priests of Pallas ball, the old den you know the throngs that danced there in the past. They were the largest of all Kansas City balls. The greatest of dances in the past serves as the best basis of comparison with the greatest of the future—the most comprehensive functions of former autumns with that of Washington's birthday, February 22. "Two years ago," said J. F. Loomas, day, "there were 2,000 women and men on the floor of the Priests of Pallas den, of them did not dance at once, of course, but they were there; dancing, promenading or sitting at the sides of the room. There has been something like that number of year. The attendance was about 4,000 the dancers 2,000."

ROOM FOR 4,000 DANCERS.

Two thousand dancers on the floor of the Convention hall would constitute a ball. But they would not begin to take broad proportions. Add 1,000 more and that vast dancing space would afford room to others. Hear what Mr. Loomas has to say: "We can place 3,500 to 4,000 dancers on the floor of the Convention hall and it will accommodate them."

The hall manager did not mean by that it is certain so many persons could with comfort, dance at the same moment, though, perhaps, they could. At least many, Mr. Loomas says, could participate in the ball, as all are not dancing at the same time.

These statements are borne out by the figures. The floor space of the Priests of Pallas den is 95x112 feet. The dancing space of the Convention hall is 101x176 feet. There are posts which take up room in the den there are not any in the hall.

ONLY THE CLEAR SPACE.

In giving the dimensions of the dancing space in Convention hall a strip twelve feet broad encircling the entire dancing floor is subtracted from the measurements of the arena. This twelve-foot strip is used for chairs for the dancers. Thus the space 101x176 feet represents only the clear, unobstructed floor upon which the participants may dance.

To dance in a throng of 3,000 to the inspiration of Sousa's unrivaled band of fifty. "I'm going to dance in Convention hall no matter what the cost," wrote a young man in a request for ball tickets which the invitation committee opened this morning. "I want to dance once in my life when there's plenty of room."

MORE SEATS.

There is more and more of a demand for tickets for the ball as the time approaches. Unlike the sale of seats, the early sale of ball tickets has not been a rush, for the reason that there is no danger of exhausting the supply and there is no choice between tickets No. 1 and No. 800 as far as the dancing itself goes. But now that the time is coming on the desire for ball tickets increases every day.

Two new platforms are building in the hall that will increase the seating capacity by about 1,000. The colonnade and the colonnade balcony, they are called, the former at the south end about the grand box which sold for \$200 and the latter in above it. The management does not yet know the exact capacity of these additional tickets for the chairs there have not been printed, and they will not be on sale later.

These seats will cost the same as the arena balcony chairs, fifty cents for the afternoon concert and seventy-five cents for the evening.

The directors figure on putting in several more private boxes holding from four to eight persons apiece. They will be on either side of the stage at the north end. As every one of the original boxes sold long ago more are in demand. They will be bought eagerly when ready for sale.

Kentucky's Executive Mansion Burns.

JAN 26 1899

TO DANCE TO SOUSA'S BAND.

WHAT THE HALL DEDICATION MEANS TO SOCIETY FOLK.

An Unprecedented Attraction in Dancing Under Sousa's Direction—Plans for the Ball—Directions From the Committee—Getting Ready for the Concerts.

Did you ever dance to Sousa's music? Of course you did, if you ever danced. Did you ever dance to music played under Sousa's baton? Perhaps you did, if you attended White house functions while he was leader of the Marine band. But did you ever dance to Sousa's music, played by Sousa's own band, under Sousa's own direction? Not you—no, nor anyone else—yet. That's a thing that's not been done, greatly as it has been desired by the thousands who have two-stepped to the stirring strains of Sousa marches from



"Washington Post" down through "High School Cadets," "King Cotton" and "The Stars and Stripes" to that latest of his creations, "Unchain the Dogs of War." But—

The first town on earth to dance to Sousa's music, played by Sousa's band under Sousa's direction will be Kansas City. The first time this will be done will be on the night of February 22, the anniversary of Washington's birthday. The first place in the world where this will be done will be the great Convention hall, and the occasion of it will be the hall dedication. Think of all that glory crowding into one night!

Sousa's band, under John Philip Sousa himself, will be a new career here that night. It will be a new career for that greatest of all bandsmen, to lead his own musicians through the intricacies of dance music while dancers really dance to it. Perhaps, after Kansas City has demonstrated in the hall that Sousa can and will play dance music to the accompaniment of other towns will be a new idea. Well, let them. But Kansas City will be first. And hereafter, when the business world says Kansas City is first in everything of that sort, the social world will say: "Yes, first in dancing to Sousa's own music, played by Sousa's own band, led by Sousa's own self."

ARRANGING THE DETAILS. The Convention hall committee is zealously at work these days arranging the almost numberless details necessary to prepare the hall for the great Sousa engagement. The lighting, decorations and seating arrangements are the leading problems with which the committee is now struggling. The contract for the plumbing has been awarded to Coffey & McDonnell. Work on the immense stage and sounding board at the north end of the building for Sousa's band has been started.

A carload of the opera chairs reached the city this morning. They will be unloaded at once and placed in position in the hall. More of the chairs will arrive in a day or two.

The committee is still working on the diagram showing the locations of the reserved seats for the concerts. It is promised that the sale of concert tickets will be resumed in two or three days. While much remains to be done between now and February 22, the committee assures the public that everything will be in readiness for the Sousa concerts and ball.

FROM THE DIRECTORS. It was decided last night not to issue invitations for the ball. Regarding this event the committee makes the following statement: "For the information of those who expect to attend the grand opening evening concert and ball, February 22, at Convention hall, the management makes the following announcement: "Tickets to arena balcony box and arena balcony, also tickets to balcony and roof garden are for spectators only."

"Those wishing to participate in the dance are requested to make immediate application to the invitation committee, enclosing check for \$5. This will entitle the successful applicant to ticket admitting gentleman and lady to the arena floor only, where seats will be provided for the evening concert and ball. It is necessary that all applications be made before February 1 or this first opportunity ever offered for a dance to music furnished by Sousa's band may be lost."

"To avoid confusion and to insure prompt attention address all communications to the invitation committee, lock box 218, city."

It is expected that the low prices of admission will result in the sale of every seat for the afternoon and night concerts. This means that nearly 50,000 persons will welcome Sousa and his famous band in the greatest Convention hall in the country. The gift concerts given in the hall on New Year's day were heard by about 40,000 persons.

JAN 29 1899

TO SELL SOUSA SEATS AGAIN.

THE CONVENTION HALL TICKET OFFICE TO OPEN TO-MORROW.

Diagrams of the Reserved Chairs Are Ready, and No Delay Will ensue This Time—Prices the Same as Before—Progress of Hall Work.

The sale of tickets for the Sousa concert, to be given in the Convention hall February 22, will open at 9 o'clock to-morrow morning. The tickets will be on sale at the Thirteenth street entrance to the hall and the sale will continue until all the tickets for both concerts are disposed of.

The opera chairs and seats are in process of arranging in the big hall now and the diagram showing the position and numbers of the seats will be at the box office where the purchasers of tickets may see it in selecting seats.

For the concert there will be 4,000 arena chairs and 3,600 chairs in the arena balcony. There will be no deviation from the list of prices which have been previously announced. For the afternoon concert the admission to all parts of the house except the arena balcony and boxes will be twenty-five cents. Arena balcony seats will be fifty cents and the box seats \$1.

The admission for the evening concert entitling the holders to remain and view the great hall will be as follows:

Roof garden, 25 cents. Balcony, 25 cents. Arena balcony: Boxes accommodating four persons, \$5 apiece; opera chairs, 75 cents apiece; chairs, 50 cents apiece.

Arena—This floor will be reserved exclusively for those in evening dress, who expect to participate in the dance. Tickets, \$5 a couple; additional tickets for women, \$2.

The Sousa concerts and the ball will be the greatest events of their kind ever presented to the people of Kansas City. As a result of the enterprise of the city in building a great hall by popular subscription, the populace is to hear the greatest band led by the greatest leader in the world at a price far below the usual cost of such entertainments. Sousa's music is grand. Played by Sousa's band under Sousa's direction it is sublime. These popular concerts are to be a treat to all Kansas City. Thousands will enjoy them who might never have been afforded the opportunity, only for the Convention hall.

The hall is to be splendidly decorated and illuminated with hundreds of electric lights. The band stage, which will be in view of all parts of the hall, will be erected during the coming week.

A large sale of tickets is certain. It is expected that between 30,000 and 40,000 persons will hear the concert. Orders for tickets from outside towns are already coming in.

The plumbing is now going into the hall and it will be perfectly comfortable no matter what may be the condition of the weather.

The Kansas Editorial association which comes to Kansas City yearly as the guest of the Commercial club, may be here upon the occasion of the Convention hall's opening February 22. J. W. Morphy of Topeka, secretary of the association, acquainted Secretary Glendinning last night with the project. The annual meeting in Topeka has been postponed from February 6 and 7, and other dates have not yet been chosen.

NEW YORK COMM ADVERTISER.

FEB 23 1899

SOUSA AVERTS A PANIC.

Dedication of Kansas City's Auditorium and Convention Hall.

KANSAS CITY, Mo., Feb. 23.—Kansas City's great public auditorium and convention hall, the second largest of its kind in the United States, was dedicated formally yesterday. John Philip Sousa's band furnished the music for the occasion. Two concerts were given, one in the afternoon, the other in the evening, a grand ball following the latter. The ball was probably the most brilliant social function held in the southwest.

Just as Sousa began to play the last number on the afternoon programme some one in the gallery shouted for a man named Pryor, one of the soloists. The audience, thinking he cried "fire," became alarmed. A panic was imminent, but Sousa, facing the throng, waved his baton and the band struck up "Yankee Doodle." Three times the national air was played before the crowd was seated again in quietness.

Convention Hall is situated at the corner of Thirteenth and Central streets, and occupies a piece of ground 314 by 200 feet in extent. It is two stories in height and is built of native stone, cream brick and terra cotta. The building is of bridge construction, having no inside pillars. It cost \$225,000, will seat 15,000 people, and accommodate 20,000 with standing room.

SOUSA TICKETS ON MONDAY

THE SALE BEGINS THEN AT THE CONVENTION HALL.

The Diagrams Have Been Prepared and Part of the Seats Are Here—All the Boxes Are Sold—Still Working on the Hall.

All tickets for the Sousa Convention hall concerts go on sale at 9 o'clock Monday morning. They will be sold at the Thirteenth street entrance to the great building.

All the boxes in the arena balcony have been taken, as they were the first to go at last Saturday morning's sale. Comparatively few of the other seats are gone and those on hand Monday will get seats as good as any in the hall.

Tickets for the ball may be obtained by applying to invitation committee, postoffice box 218, city.

This announcement is official, coming from the directors at noon to-day.

A section of seats for the evening concert at Convention hall Washington's birthday has been reserved for the Omaha city officers, who are expected to attend. The section is in the arena balcony over the south entrance, at the opposite end of the hall from the stage. Frank Peck has in hand plans for the amusement of the visitors, who have been invited by the common council in return for the two occasions last summer when the council was taken to Omaha and entertained at the exposition.

The first carload of opera chairs was deposited to-day in the hall. Another car of them left the factory to-day. A third car is yet to be shipped. The chairs cannot be placed till the painting of the building is finished. When the great fans drive the heated air into the auditorium as they did to-day the paint dries quickly.

Workmen were busy placing the supports for the large stage in the north end.

J. P. Loomas believes he is ready now for the sale of concert seats next week. Diagrams of the places for the 8,000 chairs have been prepared. As it was necessary to have these before the seats were placed, there may be a few slight changes from the charts when the chairs are installed. But these will be few and in every instance buyers of tickets will be cared for.

KANSAS CITY, MO. - STAR

FEB 11 1899

THE SOUSA SEAT RUSH STILL ON

Tickets Selling Rapidly, and Most of the Good Ones Are Taken.

There is no cessation in the demand for tickets for the Sousa concerts to be given in the Convention hall on the afternoon and night of February 22. All of the boxes and reserved chairs in the arena balcony for the night concert have been sold. The reserved seats for the afternoon concert are going rapidly, and it is probable that none will be left after this week.

Only the arena balcony seats and the boxes are reserved for the afternoon concert. The boxes are \$4 apiece and they accommodate four persons, and the arena balcony chairs are fifty cents apiece. Admission to all other parts of the hall, including the arena floor, where excellent seats may be had, is twenty-five cents.

When the sale of Sousa seats was first started more than a week ago the hall committee did not have a diagram of the reserved chairs, but accepted orders for tickets. Several of these reserved seats have not been called for, and they will be sold if not claimed before the box office closes to-morrow night.

KANSAS CITY, MO. JOURNAL

FEB 11 1899

George F. Hinton, business manager of Sousa's band, arrived in the city yesterday to make final arrangements for the opening concert of Convention hall. He visited the hall during the day and was greatly pleased with the finish of the interior and the effective work of the decorators. "The band will be in excellent condition for the concert," said he. "It will have the same soloists who were here last November. Since leaving Kansas City they have traveled with the band 12,000 miles and it is conceded to be the most successful trip the band has ever made. It will go from here to California."

"The music for the ball at the dedication of the hall is being selected with the greatest care and those who will dance to it can, perhaps, appreciate the opportunity better if they remember that only on two previous occasions has the band played for balls. The superior condition of the band now should not be forgotten in this connection."

FROM
Louisville Ky. Post
2/16/99

Sousa's band drew two large audiences to the Music Hall yesterday afternoon and evening. The fact that it was Ash Wednesday and the strong attraction at Macaulay's in James K. Hackett's production of "The Merchant of Venice" seemed to make little difference in the size of the crowds. At the evening concert Sousa's new funeral march, dedicated to the heroes of the Maine and called "Our Honored Dead," was played. It made a hit and was encored. In Miss Maude Reese Davies Sousa has the best soprano he has yet introduced to Louisville and in little Miss Hoyle a talented and skillful violinist.

Cornington Kentuckian
Post
2/17/99

PLAYS AND PLAYERS.

Sousa, the March King, who enlisted for the war, and to whose inspiring strains the American soldiers marched into Santiago, will be seen at Music Hall Thursday night. He will conduct his great band.

KANSAS CITY, MO. JOURNAL
FEB 18 1899

SOUSA'S MANAGER

HE IS MAKING FINAL ARRANGEMENTS FOR THE GREAT BAND'S CONCERT

Few Times Indeed Has Sousa Played Music for Dancing—The Big Hall Capacity—The Call for Tickets Increases—More Seats.

George F. Hinton, business manager of Sousa's band, is in the city to-day to make the final arrangements for the concert of the band on Washington's birthday at the opening of the Convention hall. "The band was never in better condition than it is at present," said Mr. Hinton. The Coates hotel this morning. The present tour, which will cover 25,000 miles, is the most successful we have ever had. Kansas City should count itself particularly favored to be given a chance to hear the music of Mr. Sousa's fifty musicians for only on two previous occasions has the band played for dances, and the rules almost as strict in this regard as concerning parades. You know the band has played three times in parades; once at the opening of the World's fair and twice in New York, escorting a regiment of soldiers to the pier when it sailed for Cuba and back to the armory when it returned. The soloists with the band are the same as were heard here in November—Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violin; Arthur W. Pryor, trombone; and Herbert L. Clarke, cornet. After leaving Kansas City the band continues its journey to the Pacific coast.

During the day Mr. Hinton visited the Convention hall and expressed himself much pleased with the progress made in the interior.

ITS CAPACITY.

Do you know how many dancers the Convention hall can accommodate? If you are familiar with the Priests of Pallas ball, the old den you know the throngs that danced there in the past. They were the largest of all Kansas City balls. The greatest of dances in the past serves as the best basis of comparison with the greatest of the future—the most comprehensive functions of former autumns with that of Washington's birthday, February 22. "Two years ago," said J. P. Loomas, day, "there were 2,000 women and men on the floor of the Priests of Pallas den. Of them did not dance at once, of course, but they were there; dancing, promenading or sitting at the sides of the room. There has been something like that number of year. The attendance was about 4,500, the dancers 2,000."

ROOM FOR 4,000 DANCERS.

Two thousand dancers on the floor of the Convention hall would constitute a good ball. But they would not begin to tax broad proportions. Add 1,000 more and that vast dancing space would afford room to others. Hear what Mr. Loomas has to say:

"We can place 3,500 to 4,000 dancers on floor of the Convention hall and it will accommodate them." The hall manager did not mean by that it is certain so many persons could with comfort, dance at the same moment, though, perhaps, they could. At least, many, Mr. Loomas says, could participate in the ball, as all are not dancing at the same time.

These statements are borne out by the figures. The floor space of the Priests of Pallas den is 95x112 feet. The dancing space of the Convention hall is 101x176 feet. There are posts which take up room in the den, there are not any in the hall.

ONLY THE CLEAR SPACE.

In giving the dimensions of the dancing space in Convention hall a strip twelve feet broad encircling the entire dancing floor is subtracted from the measurements of the arena. This twelve-foot strip is used for chairs for the dancers. Thus the space 101x176 feet represents only the clear, free expanse of floor upon which the participants may dance.

To dance in a throng of 3,000 to the inspiration of Sousa's unrivaled band of fifty! "I'm going to dance in Convention hall no matter what the cost," wrote a young man in a request for ball tickets which the invitation committee opened this morning. "I want to dance once in my life when there's plenty of room."

MORE SEATS.

There is more and more of a demand for tickets for the ball as the time approaches. Unlike the sale of seats, the early sale of ball tickets has not been a rush, for the reason that there is no danger of exhausting the supply and there is no choice between tickets No. 1 and No. 800 as far as the dancing itself goes. But now that the time is coming on the desire for ball tickets increases every day.

Two new platforms are building in the hall that will increase the seating capacity by about 1,000. The colonnade and the colonnade balcony, they are called, the former at the south end about the grand box which sold for \$200 and the latter above it. The management does not yet know the exact capacity of these additional seats. Tickets for the chairs there have not been printed, and they will not be on sale later.

These seats will cost the same as the arena balcony chairs, fifty cents for the afternoon concert and seventy-five cents for the evening.

The directors figure on putting in several more private boxes holding from four to eight persons apiece. They will be on either side of the stage at the north end. As every one of the original boxes sold long ago more are in demand. They will be bought eagerly when ready for sale.

Kentucky's Executive Mansion Burns.

Lexington Kentucky
Leader
2/16/99

SOUSA AND BAND DIDN'T TARRY LONG.

Sousa and his band after a splendid concert at the Opera House this afternoon left for Cincinnati on a special train at 3:30 on the K. C. railroad. They arrived this forenoon. The March King and his musicians will be heard at Music Hall in Cincinnati tonight.

Bloomington Ill
Pantagraph
2/16/99

cents for the Saturday matinee.

The announcement that Sousa and his band will be at the Grand on Monday evening presages two hours and a half of unalloyed enjoyment of melodies and harmonies divine; a perfect concert at which the works of the great masters of music of all ages will be interspersed with the swinging strains of Sousa's own marches or the dreamy, sensuous music of the latest waltz writers. The management of this organization make the claim that it is the greatest military concert band in the world. It is the band of the people just as John Philip Sousa, its noted leader, is the conductor and composer of the people. Sousa is accompanied on this tour by two brilliant young artists as soloists, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, and also the famous Arthur Pryor, trombone. Seats go on sale this morning.

KANSAS CITY, MO. JOURNAL
FEB 18 1899

LASTED LESS THAN AN HOUR.

The 600 Colonnade Balcony Seats for the Evening Sousa Concert Quickly Sold Out.

The 600 seats in the colonnade balcony were put on sale for the evening Sousa concert at 9 o'clock yesterday morning, and forty-five minutes after the box office was open every seat was gone, while several hundred were turned away disappointed. The line began to form soon after 6 o'clock, and by 9 there were probably 500 persons in line. Not more than six seats were sold to any one person, but nearly all bought two or more, so of course there were not enough to go around the crowd that was waiting.

This finishes all the tickets which will be sold for the evening concert, except those for the roof garden. Yesterday afternoon the directors had not yet decided how many tickets would be sold for these places, or whether or not seats would be put in.

There are still plenty of both 25 and 50 cent seats for the afternoon concert.

LEXINGTON, KENTUCKY
FEB 17 1899

Sousa and his band delighted his audience yesterday and left by special train at 3:30 for Cincinnati, where they played at Music Hall last night.

KANSAS CITY, MO. JOURNAL

FEB 18 1899
the police would remove the crowd.

EVENING CONCERT.

Ball Tickets Are Going Rapidly, While There Are Few of the Afternoon Concert Tickets Unsold.

The Sousa manager has forwarded a lot of advertising matter to the Convention hall committee for use in advertising the concert of February 22. The matter is such as Sousa furnishes at other points when the band gives entertainments, and it will be put out here, though it will not be necessary in order to "drum up a crowd." Every seat in the building will be sold for both performances long before the day for the grand opening arrives. The fact that the great band can be heard for 25 cents is in itself enough to sell thousands of tickets, and when to this is coupled the fact that the entertainments are to mark the formal opening of one of the largest and greatest permanent auditoriums in the world, the demand for tickets is certain to be greatly in excess of the seating capacity of the building.

The seats and general admission tickets for the afternoon concert continue to go rapidly. Those for the evening concert are all gone, and the ball tickets themselves are going so rapidly that they will not last much longer.

Meantime the work of getting the building in readiness goes rapidly forward. The matter of lights has been settled, and the lights are being put in place. The seats are going in also, and the committee is wrestling with the problem of decorations, no mean problem when it is remembered that it is like figuring on decorating the blue sky itself, so vast is the area and so far away is the roof. But some plan will be devised and the convention hall will be a bower of beauty when the opening day comes.

Lexington Kentucky
Herald
2/17/99

THE SOUSA CONCERT.

Sousa and his matchless band of musicians gave a very enjoyable concert at the theater Thursday afternoon, which was heard by a select audience of music lovers from this and surrounding cities. The program rendered comprised all kinds and classes of music, from the ragtime melody to selections from Wagner. Each and every number was played in an artistic manner, and the audience was enraptured. As soloists, Mr. Sousa presented Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

FEB 18 1899

TICKETS GO WITH A RUSH

Colonnade Balcony Sold Out in Less Than an Hour.

If there was any doubt as to the genuineness of the demand for tickets for the Sousa concert in the Convention hall next Wednesday night, it was dispelled in a few minutes yesterday morning. At 9 o'clock, when the office at the hall was opened, the 600 seats in the colonnade balcony were placed on sale. At just exactly 9:45 the man in the box office announced that the last ticket had been sold.

This announcement was anything but a pleasant one to the 300 people who were still in line and anxious to buy tickets. Although the managers had followed the plan of not selling more than six tickets to any one person, the supply was not half large enough to supply the demand. The people who had waited in line for an hour or two went away much disappointed, for all the seats for the evening concert are now sold. The only way for those who have not yet secured tickets to hear the concert will be for them to find places in the roof garden, but as yet no arrangements have been made for selling tickets to that part of the building.

Although the managers have used every effort to keep the tickets out of the hands of speculators, it is said that a number of men, by having various persons in the line, have secured large lots of tickets and will sell them at an advance over the regular price.

Those who wish to hear Sousa must now content themselves with tickets for the afternoon concert, of which there is still a supply remaining.

FROM

John Philip Sousa and his great band of fifty eminent musicians will be heard at the Auditorium this afternoon and this evening. The programs arranged for both



THE ONLY SOUSA.

concerts include classic and popular selections, liberally sprinkled, of course, with the stirring Sousa marches. The soloists this year are Maude Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, trombonist, and Herbert L. Clarke, cornetist.

FEB 18 1899

Arthur Pryor, the trombone soloist of Sousa's band, who will be heard here next week, is the composer of the very popular "Boston Tea Party." Pryor's home is in St. Joe.

Louisville Ky Post
2/15/99

John Philip Sousa, the March King, with his band of sixty musicians, arrived in the city this morning on a special train from Nashville. One of the first to step from the train was the great musician, and with a rapid walk was soon in his carriage. In the ride to the hotel Mr. Sousa said: "First say that I am entirely well from my severe sickness. I had a close call, but it seems that my trip through the South did me a world of good, but I can tell you we had very little of the usual delightful balmy southern weather. Fancy the thermometer way below zero, but it did not seem to hurt business. Everywhere nothing but the best kind of business prevailed. Yes, indeed, I am glad to reach Louisville. I would no more think of making out a route that would not include this city than I would attempt to fly. Why, this city, from the time I first appeared several years ago with the United States Marine Band, has always had a warm reception for me. By the way, I am just waiting to see the bevy of beauty that I am sure will be at the matinee this afternoon. One of the biggest compliments I have ever received was the immense audience that greeted me last spring at a matinee in this city in face of a terrific rainstorm. Over 2,000 lovely women were there."

LOUISVILLE.

The Sousa concerts, 15, at the Auditorium, were attended by large audiences. The soloists, Maude Reese Davies and Dorothy Hoyle, were received favorably. Ellis Opera co., in Tannhauser, March 2.

FEB 24 1899

SOUSA AVERTS A PANIC WITH "YANKEE DOODLE."

The Noted Musician Prevents an Audience from Stamping Under the Impression There Was a Fire.

Kansas City, Feb. 23.—Kansas City's great public auditorium and convention hall was formally dedicated yesterday.

John Philip Sousa declared that with the exception of the 100,000 people before whom he played at Chicago at the dedication of the World's Fair buildings, yesterday's audiences were the greatest he had ever faced.

Just as Sousa began to play the last number on the afternoon programme some one in the gallery shouted for Pryor, one of the soloists. The audience, thinking "fire" had been shouted, arose and looked around for smoke. A panic was imminent, but Sousa was equal to it. Facing the throng he waved his baton, and the band struck up "Yankee Doodle." Three times the band played it before the crowd was seated again in quietness.

Decatur Ill.
Despatch
2/19/99

AT THE GRAND

A TRIUMPH OF SYSTEM.

As you listen to the Sousa Band concert next Tuesday afternoon at the Grand at 2 o'clock it is hard to realize how many weeks of hard labor it has taken to present to you on the moment this remarkable organization. Months before the beginning of a tour every concert is arranged, and when it is understood that 600 concerts are given by the Sousa band & the season's programme of these performances is

THE SOUSA CONCERT.

Mr. Sousa seems to dote on extremes. When he was here last season he essayed classic music to an extraordinary extent—an experiment that failed in success. His concert at Music hall Thursday night was a sort of renunciation of his policy of last season—with no greater success. There was but one really classic number—the grand scene from "Parsifal," "Knights of the Holy Grail," by Wagner. The band gave it no more color than it gives to a Sousa march—in which there is only an inspiration for the feet. The overture, "Paraphrase III," by Suppe, was played with good effect, although the absence of violins was apparent. The clarionets also failed as satisfactory substitutes for violins in the musette, "Carillon de Noel," by Sidney Smith, and the serenade "Badine," by Gabriel-Marie. The last named number really was the piece de resistance. It is characteristically French and Mr. Sousa made the most of it with the material on hand. Of course the Sousa compositions were encored again and again. The audience seemed to relish noise. Miss Maude Reese, soprano, possesses a sweet voice of little volume. Her selection of songs was not particularly commendable. Miss Dorothy Hoyle, violinist, played Leonard's "Souvenir de Haydn" effectively. A Hungarian melody also showed her to an advantage. The programme as a whole was of a decidedly "popular" kind, including more than half a dozen Sousa numbers—also "On the Banks of the Wabash" and "She Was Bred in Old Kentucky."

FEB 19 1899

The tours of Sousa and his men prove beyond question that Americans do love music by their own composers and grand performances by their own conductors. Twenty-one thousand miles through American territory is a record an explorer might be proud of. Sousa and his forces are playing in superb form. The present tour is the fourth grand transcontinental trip of the band and concerts will be given in thirty-eight different states, including an early appearance in this city. Negotiations are now pending for its appearance in the Chamber of Commerce auditorium during its opening exposition in April.

FEB 18 1899

A change has been made in the booking of Sousa's band at the Grand Opera House and it will be here next Thursday evening instead of Friday evening. On the day preceding Washington's birthday, the band will play at the opening of the new Convention hall at Kansas City, and on Thursday afternoon a matinee concert will be given in Lawrence. The band will arrive here about 6 o'clock in the evening.

FEB 18 1899

Maude Reese Davies, the former Topeka young lady, will be here with Sousa's band next Thursday evening.

FEB 18 1899

at the Manhattan Theater, and it is likely to run indefinitely. The cast includes Rose Coghlan and her husband and John T. Sullivan.

Nance O'Neil is to present a revised version of "East Lynne" during his coming engagement at the California Theater. It will be the occasion of his first appearance here as Lady Isabel.

Sousa will give five concerts at the Alhambra—three evenings and two matinees. He has not been here in two seasons, and may, therefore, look doubly warm welcome.

San Antonio Express
2/12/99

When Sousa was asked "What was the spirit of your march, 'The Stars and Stripes Forever'?" he replied, smiling: "I wanted to make a good citizen of an American who seemed to be wavering in his patriotism. I would send him to Europe for about six months. I think that he would come back perfectly satisfied with his American birth. The march was the result of such an experience on my part. I went to England in September, 1896, and during my absence the theme was working in my mind. The three parts of the piece were suggested for the different divisions of the country, on the different instruments, representing the North, the South and the West. It was when I was sailing on my return into New York harbor that the name came to me as an inspiration from a sight of the old flag again. I called it the 'Stars and Stripes Forever' from my pure love of the old colors. It was performed for the first time in Philadelphia on May 10, 1897, so you see it is almost two years old. It has been, of course, a gratification to me that it has become so widely known, for it recalls to me the circumstances and the love of the only country on earth."

TERRE HAUTE IND. EXPRESS
FEB 17 1899
As the Sousa band is so disciplined, the success and excellence of its ensemble playing is largely due to the fact that since its organization in the summer of 1888 there have been comparatively few changes in the personnel. Year in and year out the same instrumentalists have remained under the "March King's" direction, assimilating his ideas and rounding out and perfecting the artistic balance of the band. Sousa is now engaged on his fourth grand "ocean to ocean" concert tour during which he will pay an early visit to this city. At the Grand Sunday evening.

EVANSVILLE IND. COURIER
FEB 17 1899

AMUSEMENTS
THE GRAND-SOUSA'S BAND
Sousa, the prince of concert band conductors and marchers, of march composers, will appear in this city at the Grand tomorrow evening for a single concert with his great band. The news of his coming is as welcome as sunlight. Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years, in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. Seats now on sale.

Beatrice Herald
Express
2/16/99

Sousa is Coming
John Philip Sousa and his celebrated concert band will give a veritable feast of music at the Paddock on Friday afternoon, Feb. 24. Sousa's repertoire is so extensive that each concert he gives is a model of excellence in every respect and is bound to suit the most fastidious and exacting auditor, for he has a large field upon which to build his programs. He knows better than any conductor before the American people today just what class of music causes the most general pleasure, and he always aims to cater to the whims of the great public that flock to his concerts. He is not unmindful of the fact, either, that his own compositions are in popular demand with the masses and he gives of them freely at his concerts. It is in these many efforts to please the people that Sousa has made himself popular wherever he has appeared. He knows just what they like and gives it to them without solicitation. It is his encores that catch the popular spirit for he is the soul of liberality and no demand within reason is overlooked or slighted. The great band was never in such superb condition as at present, some few changes in the personnel having materially improved the ensemble. Mr. Sousa will introduce a new cornet player, Mr. Emil Kenecke, who has recently been achieving marked success as a soloist. The young lady artists with the band, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, are exceptionally talented and are certain to please local audiences.

DENVER POST
2/16/99

SOUSA AND HIS BAND.—Sousa has always taken a just pride in the soloists who have accompanied him on his tours, and he presents at the concerts in this city two young women, Miss Maud Reese Davies, soprano, and Miss Doret Hoyle, violinist, whom he expects to create an artistic furor. Mr. Arthur Pryor, the most finished and brilliant trombone soloist the world has ever known, Herbert L. Clarke, cornet, and Franz Hell, flugelhorn, complete the list of soloists. Sousa and his band will be heard at the Broadway theater February 25 and 26.

SAN FRANCISCO, CAL. - POST
FEB 18 1899

Sousa's celebrated band is announced for a short season at the Alhambra Theater, commencing Friday evening, March 3. On Saturday and Sunday, March 4 and 5, there will be two performances each day. It is some time since the genial bandmaster and his musicians visited San Francisco, where they are always sure of a hearty welcome. The soloists on this tour are Maud Reese Davies, soprano, and Dorothy Hoyle, violinist.

When arranging programmes for his concert tours, Sousa gives them most careful consideration, weighing closely the predilections of the public of the various parts of the country which he will enter. To successfully and adequately meet the needs of every quarter is a matter that requires consummate skill and tact, and a thorough knowledge of the country at large and by divisions what will best please the people of Kansas or Nevada may not do so well in Massachusetts or Louisiana, and the latter commonwealths are quite unlike in expectations. Therefore Sousa must exercise supreme tact in giving to each and every other section that which is most desired. That he never fails to present just what the public of any division of the country likes best of all is evidenced by the fact that his band concerts are as alluring in one region as another. It is usually a question of the size of the hall or theater only. The fact has been demonstrated over and over again, and one which Sousa invariably recognizes in preparing his programmes, and that is, everywhere the people want the best. Indifferent programmes would soon bring about disaster. If any one takes for granted that this broad and populous country is not musical and will put up with any sort of conglomerate mess, let him take out an organization and try it. A new and plethoric "angel" will be needed every week. For his present tour, the fourteenth, Sousa has provided extremely bright and tempting programmes. The band comes in full force and the concert here will take place on tomorrow (Sunday) evening at the Grand Opera House. The soloists are Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist; Mr. Arthur Pryor, cornet, and Mr. Franz Hell, flugelhorn, all artists of unquestioned brilliancy.

Beatrice Herald
Express
2/17/99

John Philip Sousa.
Wherever music is loved, wherever the stirring strains of military bands inspire tired marchers to forget fatigue, wherever the piano is played, and wherever the devotees of terpsichore gather in any part of the world, the name of John Philip Sousa is a household word. The first of American composers to win international fame and popularity, he stands today pre-eminently the foremost of our conductors, the most versatile and successful of our composers, and the representative of all in music that appeals to the great and intelligent public.

Kalamazoo, Mich. - Telegraph.
FEB 18 1899

The magnificent tour of Sousa and his matchless men prove beyond question that Americans do love music by their own composers and grand performances by their own conductors. Twenty-one thousand miles through American territory is a record an explorer might be proud of. Sousa and his forces are playing in superb form. The present tour is the fourth grand transcontinental trip of the band and concerts will be given in thirty-eight different states including an early appearance in this city.

Terre Haute Ind. Express
2/18/99

The magnificent tours of Sousa and his matchless men prove beyond question that Americans do love music by their own composers and grand performances by their own conductors. Twenty-one thousand miles through American territory is a record an explorer might be proud of. Sousa and his forces are playing in superb form. The present tour is the fourth grand transcontinental trip of the band and concerts will be given in thirty-eight different states, including an early appearance in this city. At the Grand Sunday evening.

DENVER POST
FEB 19 1899

Sousa and His Band.
No success can ever be obtained as phenomenal as that which has attended Sousa and his wonderful band without due artistic reason. This artistic reason Sousa has supplied in a degree above and beyond all possible attempt at rivalry in his specific territory. Sousa is a conductor of tremendous magnetism; his feeling and control are alike admirable in the works of solid character or in the works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. Outside and away from the music of the people Sousa would make a conductor of force and distinction in music of large and deep growth, but while he varies his program judiciously and interestingly with compositions of serious purpose, the distinguishing feature of the band's work is by all means popular music. And justly and admirably so. He has culled his music judiciously, has himself contributed to it many works of genuine distinction in their way, and always of spontaneous vigor and melodic freshness, and thereupon he has succeeded in elevating this standard beyond its average possibilities, and in giving the public programs which the old military band lover finds yet within his ken, while the musician need not feel ashamed to enjoy anything so efficiently and artistically performed. Sousa and his band will be heard here in four concerts, on Saturday and Sunday, February 25 and 26, at the Broadway theater, with matinees both days. His great band was never in as fine form as at present, and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The program for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times, and the audience can rely upon a large installment of the most inspiring music of modern times—the famous Sousa marches. The soloists with Sousa and his band are Miss Maud Reese Davies, soprano; Arthur Pryor, trombonist; Mr. Arthur Clarke, cornet, and Mr. Franz Hell, flugelhorn, all artists of unquestioned brilliancy.

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JOHN PHILIP SOUSA.

The history of music affords few, if any, parallels for the success achieved by John Philip Sousa. In the new world only could it be possible for a musician, no matter how talented, to rise in but a brief half dozen years from the comparative obscurity surrounding the leader of a service band to a position of commanding influence in his profession and the enjoyment of the greatest income ever earned in the harmonious calling.

John Philip Sousa was born in Washington, D. C., about 40 years ago. At 15 young Sousa was teaching harmony, and at 17 he was an orchestral conductor. The roving spirit characteristic of the American youth sent him out into the world to seek his fortune, and Sousa



Sousa.

became one of the first violins of the orchestra conducted by Jacques Offenbach, the French opera bouffe composer, when the latter made a tour of the United States. Subsequently he conducted for theatrical companies, and when the "Pinafore" craze was at its height, Sousa became musical director of the "Church Choir Pinafore Company," an organization which achieved wide celebrity and success.

Unsolicited, he received, in 1880, the appointment as leader of the band of the United States Marine Corps. Through his commanding talents as a musician and disciplinarian Mr. Sousa speedily raised his command to the front rank of the military bands of the world. Six years ago Sousa resigned from the United States service and organized his present military concert

sympathetic and artistic rendering of such of the classics as fall naturally within the scope of the military band, attaining in these many of the delicate nuances usually associated solely with strings.

John Philip Sousa enjoys an equal prestige and success as a composer. The dash, vigor and characteristic originality of his compositions in his favorite tempo have won him the title of "The March King." They are the standard marches of the world wherever military music is played.

Mr. Sousa's published compositions number several hundred and include orchestral suites, "Te Deum," songs, waltzes and innumerable marches. He has written some very successful light operas of which "El Capitan" has been played 1,000 times, and is still running. His "Bride-Elect" was the one great musical success of last season. Sousa wrote the libretto as well as the music of this opera. His latest work, "The Charlatan," book by Charles Klein, has just been produced by De Wolf Hopper. From the sale of his published compositions, from the royalties from the performances of his operas, and from the profits of the tours of his band, John Philip Sousa derives the largest income ever earned by a professional musician.

band upon lines embodying his own ideas of instrumentation, tonal effect, etc. This organization is purely a concert band, being attached to no military command and performing no military duty, not even excepting parades. Reeds predominate in the Sousa band in the proportion of 36 to 24 percussion instruments.

Since its organization in 1892 the Sousa band has been continuously employed in concert tours, and has played in every portion of the United States and the Dominion of Canada. The secret of its success lies largely in the fact that Mr. Sousa has realized the musical preferences of his public and has skillfully catered to the popular taste, always seeking to elevate its standard. His band is distinguished for its broad,

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THE SOUSA CONCERT.

Sousa in making their an-

nual flying tour through the South, stopped last week long enough in Nashville to give us two jolly, delightful concerts, leaving in their wake a veritable trail of sounding brass and tinkling cymbals. Sousa's is pre-eminently a military band, unlike Herbert or Innes, who often really produce good orchestral effects, and when he turns his attention to heights beyond his own ringing and melodious two-steps and marches, he oversteps his own limitations. He undoubtedly has earned his right to the title of March King, and while I have not kept up with the later compositions from his prolific pen, judging from the selections he gave at Tuesday's concert, they have not the originality and spontaneity of his famous earlier works. Like Marion Crawford's later books (with apologies to Mr. Crawford), they seem to bear the strange device "as per contract."

Mr. Sousa has, however, won enough glory—and, incidentally, wealth—to be well content to rest on his laurels. The place he fills in the musical world is a most honorable one, and is not without its nobler side. I speak of his best work, not only from a musical standpoint, but a patriotic, "The Stars and Stripes Forever." It is something to have given to the world a bit of one's own brain and heart, a fragment destined to become the rallying cry of a splendid army.

At Tuesday's concert, when, in response to the first encore, the whole splendid band burst forth into the strains of what our soldiers have made a battle hymn, "Stars and Stripes Forever," and when the long row of cornetists and trombonists lined up at the stage's edge and simply poured volley after volley of crushing and blatant sound into our poor ears, it was not exactly music, but it was something just as high and just as fine. One remembered those early accounts of the battle of Santiago, when in the heat and hunger and hurry and sickness and uncertainty of those first dreadful days, the strains of "Stars and Stripes Forever," coming often from some disorganized band, would rouse our boys to braver deeds and more heroic effort. Then how they would cheer! When better times came, and when the stars and stripes began to float over conquered lands, how the splendid strains of Sousa's great march was caught up by the same breeze that unfurled the old flag!

Yes, Sousa has won his lasting fame. Of the soloists, Miss Hoyle, violinist, is to be specially complimented. She gave a rendition of the Kalsey quartet of Haydn, arranged for solo instrument with orchestral accompaniment, that was remarkable for its tonal beauty and depth of poetic feeling. Miss Hoyle does not possess a broad tone, but one that is full and round, and her playing is characterized by a maturity and finish that is in no degree commensurate with her youthful appearance. For encore she gave one of the Brahms Hungarian dances. Arthur Pryor, trombonist, did some remarkable playing from a technical point of view, but the very nature of the instrument makes a trombone utterly unfit for a display of virtuosity. One could but regret that so much effort and hard work could not receive a more thankful reward. Mr. Pryor, however, in his simple and mode sustained melodies, gets a tone from his instrument that is wonderfully round and mellow and golden.

As an amusement, and for pure enjoyment, I know of nothing to be compared to a Sousa concert. The spirit of the music goes to the head like wine, and the rhythmic swing of the direct and simple melody sets all pulsebeats throbbing in unison until a great audience is swaying to the beat of the music.

BLOOMINGTON

PANTAGRAPH

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H. Newcomb and Ada Craven.

SOUSA'S BAND TONIGHT.

—From the moment that Sousa takes his platform, the programme moves with a dash and whirl that quickly becomes infectious. There are no depressing waits or lapses. Sousa kills no time, but every minute is employed in playing something for the pleasure of his audience. Programme numbers are as bright and sparkling as a string of diamonds, and encore numbers are like a shower of pearls. Sousa never refuses any reasonable request for encores. Sousa is there for the purpose of giving a band concert and includes the most possible in a given time and the longest variety also that it is possible to crowd in the allotted time. Sousa is there, with his plentiful encores, one number is barely out of the way before another is on, and thus number pursues number and encore follows encore until the finale see the original programme tribled and even quadrupled, as is often the case. The famous leader and his big band will be here in concert tonight at the Grand. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

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SOUSA AND HIS BAND BROADWAY.

There may not be found along and across the length and breadth of the land a name better known or more popular, or a musical personality better esteemed and beloved than that of John Philip Sousa, the famous master of the greatest military band in existence today, a band which the great leader has brought to its present point of marvelous brilliancy and perfection through the unique and supreme force of his musicianship and inspiring direction. No success can ever be obtained as phenomenal as that which has attended Sousa and his wonderful band without due artistic reason. The artistic reason Sousa has supplied in a degree perfect of its kind, and above and beyond all possible attempt at rivalry on his specific territory. Probably were men empowered and determined to plan an individual to fill the present position of John Sousa, invention would fall short in the detail of equipment which the brilliant leader so lavishly enjoys, and which has brought, and will continue to bring, him the deepest and most admiring gratitude of the American public. Sousa is a conductor of tremendous magnetism; his feeling and control are alike admirable in the works of solid character or in the works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. "Sousa and His Band" will be heard here in four grand concerts on Saturday and Sunday, Feb. 25 and 26, matinee and evening, at the Broadway theater. His great band was never in as fine form as at present and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The program for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times, and the audience can rely upon a large installment of the most inspiring music of modern times—the famous Sousa

marches. The soloists with "Sousa and His Band" are Miss Maud Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, trombonist; Herbert L. Clark, cornetist, and Franz Hell, fluegelhorn soloist, all artists of unquestioned brilliance.

STORY OF A FAMOUS MARCH

This is a simple story of how Francis Wilson lost a success and a composer practically found \$35,000. It was five years ago that John Philip Sousa was asked by the comedian to write the music to a libretto of J. Cheever Goodwin. Sousa at that time was anxious to obtain a hearing as a comic opera composer and he entered upon the work with so much enthusiasm that he soon completed one act and part of another. At this point the comedian and the composer disagreed upon terms and arbitration was found impossible. Wilson has never been accused of being a spendthrift and his invariable rule was to purchase outright and never pay royalties. Sousa refused to take less than \$1,500 for a three-act piece and Wilson refused to pay more than \$1,000. Accordingly they agreed to disagree and Sousa put his music back in his portfolio while Wilson secured another composer. The opera was finally produced under the title of "The Devil's Deputy," and has been forgotten now for some years. About this time Sousa signed a contract with new publishers who demanded a composition of him at once. The latter thought of the march he had composed for the Wilson opera, and, digging it out of a mass of MSS. he sent it un-named to the publishers. Some days later Sousa was in Chicago, where he witnessed a performance of the spectacle "America," at the Auditorium. During the play a drop curtain was used on which was painted a representation of the famous old liberty bell.

"There's the name for the new march," whispered Colonel Hinton, his business manager, who sat with him, and Sousa nodded assent. It was a happy thought, and when the next mail brought the composer a letter from his wife relating how their son had marched in his first parade in Philadelphia in honor of the return of the liberty bell from the World's fair, the coincidence clinched his purpose and "The Liberty Bell" march was christened.

Within six weeks after its publication "The Liberty Bell" has netted Sousa more than Wilson offered to pay him for an entire opera, and up to date has paid the composer \$35,000 in royalties, still making him handsome returns every month. That one musical number would have carried the opera that Wilson did not buy to a triumphant success.

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ATTENTION

Small but Enthusiastic Audience
Enjoys the Music of Sousa's
Band at the Grand

Sousa received a very poor compliment from Evansville as far as the size of the audience at the Grand last night went. But in spite of its sparseness, the house responded with great enthusiasm to the splendid music.

When John Philip Sousa lifted his baton up and down in time to the triumphant measures of the "Stars and

CRESCENDO

scene from Parsifal, "Knights of the Holy Grail," by Wagner. The deep religious theme touched the nobler nature like the music of an organ played by skillful fingers in a house of God.

In "The Charlatan," a new composition by Sousa, the power of the band was illustrated, the inspiring strength of the horns, as the cornets and trombones came to the front of the stage and blew the stirring music in exalting strains.

The band music was relieved by the singing of Miss Davies and the playing (violin) of Miss Hoyle. Miss Davies



JOHN PHILIP SOUSA

Stripes Forever," a deaf man would have seen an audience sitting very still, very intense, now and then a head swaying or a foot tapping. A blind man would have imagined a ball room and a maze of dancers caught in the rhythmic whirl of the unsurpassed two-step march.

The debutante was transported in fancy by the mastery of the music to the mazes of the dance, gliding over the polished floor beneath the lights, amid the flowers and under the flags the intoxicating music of the inimitable Sousa in her ears.

The first number was only a moderate success. It was an overture, "Paraglyph III," by Suppe. But close on the doubtful encore came a march. That was Sousa. It was what the audience came for. Never has the world had, possibly never will have again, such a composer of popular marches.

Then came the trombone of Arthur Pryor, blowing out the soft notes of a romantic piece, "Love Thoughts," composed by himself. Then he played "On the Banks of the Wabash" as one would not dream it could be played on a horn. With the full support of the orchestra the clarionets speaking the tender minor strain, the bases the volume of feeling, it was a new interpretation of the popular melody well nigh divorced from our affections by its abuse.

Nothing could be more delicious than a ragtime melody by this full band. It began with a gentle see-saw rhythm. The audience was interested here in Mr. Sousa's hand. His arm hung limply by his side and his hand swayed almost imperceptibly. But the motion caught the eye of every player and keyed and timed the suggestive music. Then the piece swelled, the trombones shot back and forth, the cornets lifted their brazen voices, the clarionets piped in throbbing human notes and the tubas belted forth a volume of sound—the whole blended in harmony to stir and set the audience swaying.

The program was not all popular. Perhaps the best impression of the evening was taken away from the grand

possesses a pure, sweet soprano voice of exquisite quality. The encore, an English song, was enjoyed more than the first, a French composition. Miss Hoyle evidently a very young virtuoso, is a remarkable violinist. She received a double encore.

The program closed with the Tantara from the "Bride Elect," which was of course distinctively Sousa.

PEKA, KAS. CAPITAL.

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On Thursday evening Sousa's full band will be heard at the Grand opera house. Sousa's concerts are always distinguished for their soloists, both vocal and instrumental, whom the famous director invariably selects with great care and for some special aptitude and superiority for just such affairs.

Miss Maud Reese Davies, the vocalist of the present Sousa tour, has heretofore abundantly proven her remarkable ability to fulfill all requirements and to sing with rare success upon every occasion. She has a rich resonant voice, faultless method and renders her selections, whether aria or ballad, with conspicuous artistic excellence.

Miss Dorothy Hoyle, who has appeared in the Sousa's concerts on previous tours, is one of the most accomplished and successful violinists of the period. She possesses a wonderful tone, high artistic temperament and a facility of execution in most difficult compositions that is but rarely heard on any stage.

Arthur Pryor, the famous trombone virtuoso, who has always been identified with the Sousa concerts, has achieved wonders at a youthful age and stands at the very head of the players of the trombone of any country. There are but few artists, vocal or instrumental, who enjoy such emphatic favoritism throughout the country.

Herbert L. Clark, the cornet virtuoso of international reputation, is a late acquisition to Sousa's band, or, to be more exact, resumes the position formerly held by him, that of cornet soloist. He is noted as one of the most skilled and artistic performers in America.

There are other soloists of note also, Frank Hell, fluegelhorn, Sig Mantia, euphonium; J. Moeremans, saxophone; Frank Wedgworth, flute; G. Norrito, piccolo; J. Norrito, clarinet, and others of equal reputation.

FEB 19 1899

ONE FAMOUS MARCH.

"The Stars and Stripes Forever"
Was an Inspiration.

Sousa's March Titles Have Been the
Sequel, in Almost Every In-
stance to a Happy Incident.

The visit of Sousa and his band to Topeka this week, naturally recalls the many popular compositions of the famous composer.

People have frequently commented upon the happy titles that he has applied to the many marches that have brought him fame and fortune. Whether it is to be applied to a baby, a yacht, a fast horse or a novel or march, the name is always a subject of profound thought with the party most interested in the matter. Many an indifferent book has achieved a respectable sale through the potency of an alluring title and many a creditable effort has been obscured by the ill advised choice of a name. Sousa's titles have always possessed the merit of being unique and original.

His first great success, "The Washington Post," has made the name of that Journal famous the world over, and started the fashion of naming marches after newspapers until now there is hardly a paper from New York to San Francisco that has not been similarly honored by some composer. Although he received several hundred requests to do so Sousa never named another march for a newspaper.

His "Semper Fidelis" march was written for and dedicated to the gallant United States Marine corps while Sousa was its bandmaster and the proud boast of the sea soldiers was that they had the finest band and the handsomest stand of color in the United States service. This march is always played by the Marine band on reviews and is timed so that the trio of the march, which utilizes the full drum and trumpet corps in addition to the band proper, is played in front of the reviewing officer. The march is essentially military in character and its title was taken from the motto of the Marine corps.

"The High School Cadets," "The National Fencibles" and "The Corcoran Cadets" were all named for military organizations in Washington, D. C., as evidence of friendship on the part of the composer. "Manhattan Beach" was written at that famous summer resort and dedicated to the owner, the late Austin Corbin, for whom Mr. Sousa entertained a high regard and admiration. It is remarkable fact that the "Manhattan Beach" march has proved to be the most popular band march that Sousa has ever written, it having been purchased and played by something over a thousand more brass bands than have essayed his other two-steps. Perhaps this is due to the greater simplicity of the march.

It was in honor of the Cotton States exposition at Atlanta that Mr. Sousa named one of his best marches "King Cotton," while "The Directorate" secured its name from the governing officers of the St. Louis exposition. "The Liberty Bell" discovered its name when Mr. Sousa attended a performance of the spectacle "America" in Chicago during the World's Fair time. In the course of the play a drop was lowered on which was painted a picture of the famous bell that rang out the glad tidings of American Independence, at which a friend turned to the composer and remarked: "There is the title for your new march." It was "The Liberty Bell" march that first brought Sousa any financial returns. He had previously sold "The Washington Post" and "The High School Cadets" to his publishers for \$35 apiece, but "The Liberty Bell" has netted him \$40,000 and is still selling.

An inspiration surely came to Sousa fifteen months ago when he named a new march "The Stars and Stripes Forever," for never did a musical composition receive a more appropriate or fortunate title. The composition itself and its title were the expression of the musician's patriotism on his return from a long European tour, with no thought that a war with a foreign power would shortly elevate it to the dignity of national air.

At the surrender of Santiago "The Stars and Stripes Forever" was the musical doxology of the impressive ceremonies attendant upon the lowering of the enemy's emblem and the elevation of the glorious American ensign. Every band in the army played the inspiring strains on the firing line and in the camps. The march was played and Ponce, Porto Rico, when the jubilant natives came out with their band to welcome the victorious troops under command of General Miles. With stirring patriotic words written by Sousa this melody has proven enormously popular as the times.

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No success can ever be obtained as phenomenal as that which has attended Sousa and his wonderful band without due artistic reason. This artistic reason Sousa has supplied in a degree above and beyond all possible attempt at rivalry on this specific territory. Sousa is a conductor of tremendous magnetism; his feeling and control are alike admirable in the works of solid character or in the works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. Outside and away from the music of the people Sousa would make a conductor of force and distinction in music of large and deep growth, but while he varies his programme judiciously and interestingly with compositions of serious purpose, the distinguishing feature of the band's work is by all means popular music. And justly and admirably so. He has culled his music judiciously, has himself contributed to it many works of genuine distinction in their way, and always of spontaneous vigor and melodic freshness, and thereupon he has succeeded in elevating this standard beyond its average possibilities, and in giving the public programmes which the old military band lover finds yet within his ken, while the musician need not feel ashamed to enjoy anything so efficiently and artistically performed. Sousa and his band will be heard here in a grand concert at the Grand this evening. His great band was never in as fine form as at present, and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The programme for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times and the audience can rely upon a large installment of the most inspiring music of modern times—the famous Sousa marches. The soloists with Sousa and his band are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombonist, all artists of unquestioned brilliance.

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SOUSA'S BAND CONCERT.

American audiences demand novelty, always novelty, even in their concert programmes, and it is skill in catering to the musical preferences of his public that has insured a large proportion of John Philip Sousa's popularity and success. Few people realize the difficulty in selecting the right kind of music for a concert which must be at once of high grade and at the same time popular enough to satisfy those in whom the love of melody is inherent yet who do not possess musical education. In his effort to secure the best there is in music and not let any novelty escape him, John Philip Sousa is probably the best patron of the music publishers in this country. He buys everything adapted for band concert purposes as soon as published, and before starting on his tours he always has a week of rehearsals with his band at which this new music is tried and by a process of discriminating selection the best only is retained. The selections Sousa offers on the present tour of his famous band are fairly representative of the best efforts of contemporary composers, while at the same time he does not forget the substantial and standard works of the great masters or his own stirring and typically American marches which won their place in the history of the Spanish war. Sousa and his band will visit this city on next Monday afternoon, playing at the opera house, when Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, will be heard as solo-

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John Philip Sousa and his famous band will give popular concerts at the Broadway theater on Saturday and Sunday, Feb. 25 and 26. This is an announcement that will bring pleasurable anticipation to every lover of music, for Sousa is probably closer to the hearts of the people than any other conductor or composer of the day, and with a thorough appreciation of their tastes he is giving them what they want. Sousa is as much a master of the art of program making as he is of march composition. His concerts are models of good form and good taste in this respect, and that is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm. A distinctive feature of the concerts of Sousa and his band, in addition to the liberality and graceful courtesy of the conductor in gratifying the wishes of his public in the matter of encores, is the fact that there are no tedious waits between numbers, a Sousa concert being in reality a continuous feast of melody from beginning to end. The programme to be given here will include some of the newest music.

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SOUSA COMING NEXT WEEK.

The war with Spain has not been productive of any new patriotic songs destined to live, the gallant soldiers and sailors of the United States forces apparently being well content with two ready made war tunes which seemed to fit every occasion. Before every skirmish or battle our boys sang with a fine spirit of ironic prophecy "There'll be a Hot Time in The Old Town," and each successive victor was made complete to the stirring strains of Sousa's "The Stars and Stripes Forever."

The Bangor Commercial remarks sentimentally that "John Philip Sousa is likely to be remembered by the progeny of the heroes of the war of 1898. His 'Stars and Stripes Forever' march was the musical doxology of the ceremonies at the fall of Santiago, thus making the gifted composer a little niche in the history of the war." Again, when the city of Ponce, in Porto Rico, surrendered to General Miles, the bands of the Spanish forces marched in review before the American bands playing Sousa's marches. These stirring martial strains were the popular musical offerings on the firing line before Santiago, and one correspondent relates that during a lull in the fighting, an infantry band struck up the old familiar and famous "Washington Post" march, when a number of Spanish soldiers were seen to drop their arms and dance to the refrain. A writer in the August Century relates that when Dewey's fleet sailed for Manila Bay to destroy Montejos' forces, the flagship Olympia steamed proudly out of Hong Kong harbor with her band playing the inspiring strains of "El Capitan" march.

Major General Nelson A. Miles, commanding the United States army, relates in recent magazine articles that when he inspected the great Turkish army during the Turko-Grecian war he was surprised and delighted to hear all the bands of the Ottoman army playing Sousa's marches, a pleasure that was repeated during the Queen's jubilee in London in June 1897. The national character of the American composer's music is recognized by every country on the globe. Sousa will shortly bring his famous band to this city during the course of his great transcontinental concert tour and will play these "national marches" as only the Sousa band can.

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SOUSA'S BAND. "Sousa is coming" is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his men in this city has already assumed the proportion of an event of supreme importance, both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea."

Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King," the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gifted performers on their respective instruments, as well as the best paid in the country. Their precision of attack, their faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical preferences of his patrons and his programs are models of good taste, invariably. The Sousa band will give four grand concerts at the Broadway theater on Saturday and Sunday, February 25 and 26, assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.

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Miss Maud Reese Davies, who is one of the soloists with Sousa's band, is a Topeka girl, although she has not made Topeka her home for several years.

Miss Davies was born in North Topeka, but in 1884 her parents moved to Los Angeles, Calif. There she commenced her study of music. As her voice gave such strong indications of remarkable unde-



MISS MAUD REESE DAVIES, The Topeka Girl Who is With Sousa's Band.

veloped qualities, Miss Davies went to Boston, where she pursued a four years' course at the New England conservatory of music.

From Boston she went to Paris, where for two years she studied under the best French masters.

On her return to this country, two years ago, Sousa's band was playing at Manhattan Beach. The leading soloist was taken suddenly ill and Miss Davies was tried in her place. Sousa liked her voice so well that he engaged her for the whole season. Miss Davies is now with Sousa for the second season. It is a noteworthy fact that Miss Davies is the only soloist who was ever engaged by Sousa for a second season.

Miss Davies' voice is described as being a very clear, strong soprano. It is of remarkable sweetness in tone and has quite an extended range.

Programmes Being Printed.

The souvenir programmes for the Sousa ball are being printed and are said to be very elaborate and handsome. The programmes for the two concerts will be a simple folder with the programmes on the two inside pages. The first page will have a picture of Convention hall and the last page a picture of Sousa. The elaborate souvenir programme will be given only to those purchasing the \$6 arena floor ball tickets.

The ushers for the Convention hall concert meet at Convention hall at 7 o'clock this evening to get final instructions and become familiar with the sections and rows of seats.

The reception and floor committees for the ball will meet at 7:30 to-morrow evening to begin their duties.

Quite a number of people crowded around the box office at Convention hall yesterday morning, thinking the roof garden tickets for the evening concert would be on sale. They were not ready, however, and there was some talk yesterday that they might not be placed on sale until the evening of the concert in order to give visitors from outside the city some opportunity of getting into the concert in the evening. Aside from the roof garden everything has been sold for days, for the evening concert. There was some talk yesterday of selling standing room for the evening concert where it could be done without interfering with the view or comfort of those who have bought seats.

There was a big sale on afternoon concert tickets yesterday, but there still remain many desirable seats for the afternoon.

Many ball tickets were sold yesterday. It is thought before Wednesday evening the number sold will reach 1,000. Each member of the reception and floor committees is expected to buy a ball ticket.

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John Philip Sousa and his band will be at the Grand Opera House next Thursday evening. With the band will be Miss Maud Reese Davies, a former Topeka girl, as soprano soloist, and Miss Dorothy Hoyle, violiniste. Sousa's popularity and success are largely due to the fact that he plays popular music, and even his own most ambitious efforts have that quality that appeals to everyone. His marches are written in a form peculiarly his own; he broke away from all traditions in certain forms of composition, and the novelty was at once apparent to a music loving people. Whatever Sousa has written has vigor and melody. He is magnetic and imparts his meaning to his audience as well as to his superbly disciplined musicians. As a leader, Sousa seems to leap from his baton or sway in dreamy sensuousness in response to his graceful gestures. A programme that will be a happy blend of the classic and the popular is promised for the Sousa concert. The sale of seats opened at the Slim Drug company store this morning.

FEB 21 1899

FEB 23 1899

NEW HAVEN, CT. REGISTER
FEB 24 1899

SOUSA WAS COOL.

He Prevented a Panic at Dedication of Kansas
City's New Convention Hall.

Kansas City, Mo., Feb. 23.—Kansas City's great public auditorium and convention hall, the second largest of its kind in the United States, was formally dedicated yesterday. John Phillip Sousa, whose band discoursed music for the occasion, declared that with the exception of the 100,000 people before whom he played at Chicago at the dedication of the world's fair buildings, yesterday's audiences were the greatest he had ever faced.

Two concerts were held, one in the afternoon, the other in the evening, a grand ball following. The ball was probably the most brilliant social function ever held in the southwest.

Just as Sousa began to play the last number on the afternoon program, some one in the gallery shouted for Pryor, one of the soloists. The audience thinking "fire" was shouted arose and looked around for smoke.

A panic was imminent, but Sousa was equal to it. Facing the throng he waved his baton and the band struck up "Yankee Doodle." Three times the band played it before the crowd was seated again in quietness.

Convention hall is situated at the corner of Thirteenth and Central streets and occupies a piece of ground 314 by 200 feet in extent. It is two stories in height and is built of native stone, cream brick and terra cotta. The building is of bridge construction, having no inside pillars. It cost \$225,000, will seat 15,000 and accommodate 20,000 with standing room.

TOPEKA, KAS. JOURNAL

FEB 21 1899

John Phillip Sousa and his band come to the Grand Opera House Thursday evening. The band was never in better form than at the present and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The programme for this concert will be a most enjoyable and satisfactory blending of the popular and substantial music of the times, and the audience can rely upon a large installment of the most inspiring music of modern times—the famous Sousa marches. The soloists with Sousa and his band are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombonist.

TOPEKA, KAS. JOURNAL

FEB 21 1899

With Dan Godfrey's band, Sousa's and our famed Marshall's, Topeka seems to have a pretty good prospect for band concerts.

President R. S. Brigham of the Com-

TOPEKA, KAS. JOURNAL

FEB 20 1899

If for no other reason, Sousa's band will be heard to better advantage at the Grand Opera House next Thursday night than Marshall's band was at the Crawford theater last week, because of the difference in the size of the two houses.

M. A. Carmichael, assistant manager

SOUSA PLAYED "YANKEE DOODLE"

His Presence of Mind Quelled a Fire Panic
in Kansas City.

Kansas City, Mo., Feb. 23.—Kansas City's great public auditorium and convention hall, the second largest of its kind in the United States, was formally dedicated yesterday. John Phillip Sousa, whose band discoursed music for the occasion, declared that with the exception of the 100,000 people before whom he played at Chicago at the dedication of the World's Fair buildings, yesterday's audience was the greatest he had ever faced. Just as Sousa began to play the last number on the afternoon program some one in the gallery shouted for Pryor, one of the soloists. The audience thinking "fire" was shouted, arose and looked around for smoke. A panic was imminent, but Sousa was equal to it. Facing the throng he waved his baton and the band struck up "Yankee Doodle." Three times the band played it before the crowd was seated again in quietness.

WASHINGTON, D. C. - POS

FEB 21 1899

THEATERPHONES THE LATEST.

De Wolf Hopper's "Charlatan" Heard by
Hundreds Through Receivers.

Chicago, Feb. 20.—Hundreds of people in Chicago to-night heard De Wolf Hopper's opera, "The Charlatan," through telephone transmitters. Manager W. J. Davis, of the Columbia Theater, had receivers placed in the footlights, wings, and on each side of the proscenium.

The transmitters were under the control of a switchman seated at one side of the stage. The choruses and ensemble numbers, as well as the lines of the numerous actors, were carried with great distinction over the wires. Mr. Hopper's voice being particularly plain. The new instrument is called the theaterphone, and the experiment tried this evening was the first in Chicago.

FORMALLY DEDICATED.

Kansas City, Feb. 23.—Kansas City's great public auditorium and convention hall, the second largest of its kind in the United States, was formally dedicated yesterday. John Phillip Sousa, whose band discoursed music for the occasion, declared that with the exception of the 100,000 people before whom he played at Chicago at the dedication of the World's fair buildings, yesterday's audiences were the greatest he had ever faced. Two concerts were held, one in the afternoon, the other in the evening, a grand ball following. The ball was probably the most brilliant social function ever held in the southwest.

Monday, the 27th, John Phillip Sousa will give his annual matinee concert at the opera house.

FAMOUS MUSICAL ORGANIZATION TO
Visit Topeka

Will Open Amusement Season in Garfield Park—Plans of Director John Marshall for the Season.

Lieutenant Dan Godfrey has for forty years been bandmaster of Her Majesty's Grenadier Guard. He is at the head of the famous organization known as the British Guards band. This band will be at Garfield park during the opening week in June.

This is one of the interesting things which John Marshall, leader of Marshall's band, yesterday told a Capital reporter regarding the plans for Garfield park during the coming summer.

Mr. Marshall was enthusiastic over the prospects for the visit of the British Guards band. "It's the best band in the world," said Mr. Marshall. "I have heard most all of them, and I am confident the most of the musicians of the world will sustain me in that opinion."

Mr. Marshall is a native of England and his pride in the national band of Great Britain is natural. "When the band comes here," he said, "and bring with it Dan Godfrey, all the Englishmen of the city will unite in giving them a reception they will remember a long time."

A meeting of English-born citizens of Topeka will be held before the arrival of the band, to arrange for an appropriate reception.

Mr. Marshall explained that all the members of the British Guards band are trained from childhood in music. When they enlist in the British army it is for a period of ten years. They study music continually at Kneller hall, a government school for band musicians. They may enlist for eleven years at the expiration of the first ten, and after the full twenty-one years are served they are retired on a life pension. The band played at the Boston Peace Jubilee in 1872, and played in Canada and New York city last summer. During the coming summer the band will tour the United States, playing first before President McKinley at Washington on March 6. The band will be entertained in New York by the Seventh regiment, and in Boston by the Ancient and Honorable artillery. At Albany the band will play before Governor Roosevelt.

There are fifty men in the British Guards band. In the last letter received by Mr. Marshall from Chas. A. Harris, the manager of the tour, it was suggested that, assisted by Marshall's band, it might be possible to give "Julian's Army Quadrille" at Topeka, which is said to be one of the most marvelous military band displays ever attempted.

The itinerary of the band in the western states includes Des Moines, Omaha, St. Joseph, Kansas City, Topeka, Pueblo, Colorado Springs, Denver and Portland. From Portland the band goes to Vancouver, finishing the tour there on June 26.

Marshall's band will probably open the season of Sunday afternoon band concerts some time during May, or as soon thereafter as the weather will permit.

There will probably be no more buildings erected at Garfield park by the band during the first part of the summer. It is the plan, however, to build a dance pavilion as soon as possible. The dance pavilion will be at some distance from the auditorium, to avoid danger of fire taking both buildings should one occur.

Mr. Marshall said: "We expect to put a number of good attractions on in the park this summer. We will likely have several opera companies, minstrel troupes and the like, in addition to the regular band concerts."

As soon as the spring rains are over the Topeka Wheelman's association will commence work on a ten-foot tight board fence around the bicycle track at Garfield park, and the track will be "worked out." An additional row of electric lights will be placed around the track. Arrangements are being made for a series of race meets at intervals throughout the summer. The state race meet will also be held here.

Altogether, the indications are that Garfield park will prove to be a most delightful resort for the people of Topeka during the coming summer. Owing to the late spring rains last year, together with the transfer of ownership of the park property, and the \$3,500 expended in building the auditorium, the finances of the band are in rather a depleted condition. If the weather is favorable this season, the band will undoubtedly be able to continue its improvements commenced at the

FEB 21 1899

up and are out again.
The band travels in a special train,
giving matinees in one place and evening
concerts in another.

DES MOINES, IOWA. - REGISTER.

FEB 19 1899

Sousa's Band is now in the seventh year of its existence, and during that period has known remarkable few changes in its personnel. The great body of the musicians have been continuously under the direction and discipline of this master musician, and every member of the band is completely responsive to the magnetic control of Sousa.

NEW YORK HERALD.

FEB 22 1899

John Philip Sousa said a good thing the other day, in thoughtful converse with a friend: "When a musician has gone through all the old masters and then comes to write something himself it becomes a matter solely of memory and conscience."

TOPEKA, KAS. CAPITAL

FEB 21 1899

Marshall's band will give Sousa's band a reception after the concert Thursday night. When Sousa was here two years ago his band was entertained by Marshall's, and the affair is to be repeated at this visit.

TOPEKA, KAS. JOURNAL

FEB 20 1899

John Marshall is a personal friend of John Philip Sousa. Sousa once told the Topeka director that he had the best amateur band in the country.

DENVER COLO. - NEWS

FEB 20 1899

Sousa and His Band.
Sousa has started on his annual concert tour and is busily engaged with his band making all the large cities from Maine to California. The March King and his men are more popular than ever. Sousa has three operas of his own on the road now in addition to the band. He will be heard in concert here for the first time in two years, giving four popular concerts at the Broadway theater next Saturday and Sunday, matinees and evenings.

SOUSA'S RAG TIME MUSIC.—John Philip Sousa's recent engagement at the Vendome was one of the treats of the season. Everybody was delighted and fully satisfied with the fun they had for the money, but that was to be expected. Moreover, everybody had something nice to say about Mr. Sousa & Co., but the nicest thing that has been said about him and his show by anybody anywhere was said by "The First-Nighter" in the Louisville Times. "The First-Nighter" is gifted with a cheerful vocabulary and the good, hard horse sense to what he thinks and say it well. "The First-Nighter" is a critic of an uncommon variety, and has a style peculiar to himself. His observations anent the Sousa blowout in Louisville are well worth perusing. The following is a sample:

The uncultured may talk about their Supes and their Vogners, but for us give us Rag Time or our money back. As the divine harmonies of the camp meeting sonata came forth the house broke into that applause which results only when the soul is deeply moved. The magnificent bass pipes that seemed frozen under the chill of Suppe and later on appeared blocked up by Vogner, thawed out under the warmth of "The Georgia Camp Meeting." It was like pouring hot water on the plumbing. The piccolos pierced the air in their happiness; the trombone players nigh dislocated their good right arms reaching for the bottom blares. There was inspiration in noting how the gentlemen beat the hide off the big drums and observing the cornetists swell out in the neck when this chance came to show what they had in them. There was music for you—good old junk time music. Who is to stand up against it? If Mr. Wagner could have been there he would have rewritten some of his trifling pieces. Mr. Beethoven might have got his hearing back. Mr. Handel would have realized what a mistake he made fooling with his pesky clavicord instead of going to the banjo for his inspiration and making the "Hallelujah Chorus" a cake-walk.

I was glad to see that Mr. Arthur Pryor, the star trombone player, realized the depth of the movement for high-class music and followed up his solo, "Love Thoughts," with the sublime "On the Banks of the Wabash." While "Love Thoughts" wasn't what might be called tiresome, yet it conveyed no definite idea and could as well have been called "Up and Down With the Sliding Rod." Mr. Pryor worked the piston diligently and showed by this piece the upper, middle and lower registers of his horn. Then came the immortal Wabash symphony, a piece generally admitted to be the ace in the royal straight which embraces "Sweet Marie," "White Wings," "Break the News to Mother" and "Rastus on Parade." Mr. Pryor rendered the selection with magnificent feeling and the accompaniment of the great band rose and fell like the limpid swells of the beautiful stream over in Indiana. It may be imagined that we who had gone out for music were loth to give up Arthur and his trombone and were not in good humor through the common every-day number in the abominable Paragraph III. order that

followed. Nor was general good humor restored until Mr. Sousa rose to the Rag Time height a little later on and rendered that corkingly uplifting selection entitled "A Hot Time in the Old Town To-night." As the lady piano player two seats behind exclaimed, it was "per'ly grand," and the same may be said of another composition, the name of which I did not know, but wherein The Little Man in the Tinsnop beats on the floor with a mallet and the whole band concludes by putting aside the poor instruments of reed, brass and pigskin afforded by the artifice of man, and resorts to the God-given whistle. The old of Musical Criticism gives to describe the selection. It can be called nothing.

There may be some who appreciate the Rag Time growing tired of the croakers in every corner. Mr. Sousa should be Andante as a movement the once familiar rag.



ROLAND REED.

will never more see palmy days if the taste of people who really know what's what in music can prevail. Modern composers who expect to pass on down to immortality must desert the old style of expression and such, and make their italics just above the clef read, "Whoop 'er up b' golly." Mr. Sousa knows a thing or two besides how to assume a slant that will look well from the rear, and if I mistake not he will soon discard the Paragraph III's and Parsifals and get down to uninterrupted interpretation of the genuine Rag Time.

THE FIRST-NIGHTER.

DEDICATORY BALL A BRILLIANT FUNCTION

Continued From First Page.

lightly over it, and there was never in Kansas City a public ball in which the dancers took so much pleasure. It was 10:40 when the band, under the leadership of Mr. Pryor, sounded the notes of the grand promenade, and five minutes later the first bit of dance music, a two-step, set the dancers in rapid motion. Although the printed programs did not contain the order of the dances, large placards displayed on the stage kept the dancers informed as to what was being played.

Although the cable cars on all the Metropolitan lines were kept running until 2 o'clock, there were still a large number of people left in the hall after that hour. Some of the dancers had gone home, but there were still those who were anxious to stay until "good night" was sounded.

When the last dancer had departed the floor of the hall drew a good breath and congratulated themselves on the success of the formal opening. The affair was something of which to be proud. Twenty thousand people had been in the hall during the day, nearly 2,000 had danced on the immense floor, and yet these people had come and gone without the slightest accident of any kind. An injury was reported, and there was a falling but praise for the manner in which the concerts and ball were handled by the managers, the manager and the reception committee.

KEEPS THE BAND BUSY

Band at Night Concert Insists Upon Many Encores.

There was a music-hungry crowd at last night's concert, and as Sousa is most generous in responding to encores, there was a delightful feast, given additional relish by the spice of infinite variety. There were selections from Wagner and Meyerbeer, and there was "A Hot Time in Old Town" which last was by no means the least in the public heart. There being a larger audience than at the afternoon concert, there was a corresponding increase in the demonstration, and the big hall reverberated with the plaudits of an audience that had made a respectable showing in a human amphitheater.

There were many present last night who attended the afternoon concert, and to them the night program seemed better than the afternoon. Probably this was due to the brilliant lights, additional decorations of the stage and the brilliant evening costumes gave the hall the atmosphere of a theatre of opera and added to the pleasure of listening to Sousa's band. In the big sounding board, which was the stage, was of glaring white, and the night, studded over with electric lights, it appeared a softly tinted wall of shimmering light, against which Sousa and his band stood out in sharp relief.

In the afternoon, the night's program began with a patriotic selection. It was 8:30 o'clock before the band appeared on the stage and the audience had grown impatient so that when the musicians finally appeared they were most gratefully received. The applause at their appearance hardly died away when the band struck up "The Star Spangled Banner" and an upsurge of applause burst forth that lasted until the piece was ended, and then began to swell and swelled louder and louder until strains of "Praise God, From Whom All Blessings Flow" subdued it.

Audience Wants the Old Songs.

There was some time before Sousa was allowed to reach the first number on his program, a selection by Weber. The crowd had a taste of the good old tunes it loved, and classic music was at a discount. There were those high up in the roof garden who were fond of the air whistled on the street, and who held in esteem more ambitious melodies. These were generous enough to give of the evening to those possessing highly educated palates, and the applause was none the less generous after Weber's "Jubilee" overture than after "A Hot Time."

In reply to the encore of the first number was "America." It was the signal for the entire audience to rise and for a storm of cheers. The band rose, too, and continued to stand as the air drifted from "America" to "The Stars and Stripes Forever." While this was being played Old Sousa unfurled above the stage, and for the following ten minutes the only music the cheering and whoops of a patriotic audience, stirred to the uttermost by the lights and sounds best calculated to arouse its enthusiasm.

The second number on the program, which was to be the sixth in fact, was a trombone solo by Arthur Pryor. The player played him cordially, and he had made friends of the entire gathering before he finished answering a recall. Just here a selection of Wagner was played, to be followed immediately by "A Hot Time"—a change so sudden and so violent that it was received with laughter and applause and became a perfect storm of approval from the distant upper regions of the hall. "Hot Time" becomes a wonderful commotion when played by Sousa. It takes the unheard-of runs and variations and quips and turns that furnish constant surprises. It becomes a classic in its way, and the crowd received it with

tive for the ball to follow. The audience realized that this was the last to be heard of Sousa for at least a good while to come, and they saw the end with reluctance.

NIGHT CROWD IS IMMENSE

Hundreds Are Turned Away, Unable to Gain Admittance.

The largest crowd ever assembled under one roof in Kansas City assembled in the spacious Convention hall last night and enjoyed the evening concert rendered by Sousa's band, and remained either to participate in or sit by and look on the ball which followed. The hall was filled to its utmost capacity, not a chair from the floor to the roof garden was vacant.

The inclement weather had no terrors for those who had been planning for weeks and months to attend the concert and ball, or if it did it was not noticeable, for the crowd was too large as it was, and it was fortunate for those who remained away, if any did, as a result of the sudden change in the weather, that they did not go, for they would only have been compelled to again return to their homes.

Although it had been announced daily and in many different ways for several weeks that the doors of the building would not be opened until 7 o'clock, long before that time the crowd began to assemble. The fact is that from noon yesterday until the time for opening the doors last night the crowd was there. Where they came from, how they got there or how long they had been there is not known, but they were there.

Thousands Wait in the Storm.
When the snow commenced to descend shortly after 6 o'clock the streets surrounding the hall were filled with the moving mass of humanity who were waiting anxiously for the doors to be opened so they could enter and get seats of vantage for the evening's concert and ball. The snow fell fast and thick upon the crowd, but they had come there for a purpose and the snow

by hundreds of the most exquisite toilettes that could be devised for the occasion. Gorgeously colored gowns contrasted prettily with plainer ones of black or white, whose lack of color was atoned for in modish style and original design.

It would seem that the simple white gowns, sacred to the debutante, are out of date, for the younger women were not devoted to the diaphanous materials, but chose, rather, Dresden or Pompadour silks in delicate hues. The preponderance of black dresses, especially those of jetted net, was remarked—a useful innovation, surely, and one which will be appreciated by those who have endured the tribulations of trying always to look fresh in light colors. Following are a few of the handsomest costumes:

Mrs. J. L. Lombard, rich white brocaded satin.

Mrs. Arthur Doggett, white Paris muslin, decollete and sleeveless, pearl ornaments.

Mrs. John G. Groves, lilac crepe over lilac taffeta, corsage decollete and sleeveless.

Mrs. Conway F. Holmes' handsome toilette was of black net, completely covered with glittering jet paillettes. Her opera cloak was of American beauty velvet lined with rose pink.

Mrs. F. N. Sewall wore a crisp white organdie, simply fashioned, corsage round, Mousquetaire sleeves.

Mrs. William Williamson, rich brocaded satin in shades of violet, enhanced with frills of point lace, diamond ornaments.

Mrs. J. C. Fennell was in black net embroidered in jet spangles, decollete, long sleeves of spangled lace.

Mrs. S. B. Armour, handsome toilet of black satin with trimmings of duchesse lace, diamonds.

Mrs. U. S. Epperson, heavy black silk with velvet trimmings, duchesse lace, diamonds.

Mrs. R. M. Goodlett, handsome toilet of black satin, decollete, violets.

Mrs. S. H. Velle, Jr., black grenadine over green taffeta, corsage decollete, mousquetaire sleeves, diamonds.

Mrs. J. D. Griffith, black net over black taffeta.

Mrs. George T. Stockham, old rose taffeta with jetted embroidery.

Mrs. Hugh C. Ward, pink crepe de chine with ruffles of pink crepe, pink roses.

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Mr. and Mrs. George J. Baer.
Mrs. George Cole, Miss Baer.

No. 29—Miss Clara L. Bachman, Mr. C. E. Granniss, Mr. and Mrs. George V. C.

No. 30—Mrs. Louise Ihm, Mrs. A. Meyer.

No. 32—Dr. and Mrs. C. A. Ritter, Mr. and Mrs. Alexander.

The following party occupied arena box at the south torium:

Mr. and Mrs. Kirk B. A. Mr. and Mrs. W. R. Nees, Dr. and Mrs. J. D. Griffith, Mr. and Mrs. R. M. Go, Mr. and Mrs. Egbert C.

Mr. and Mrs. H. L. Ha, Mr. and Mrs. J. J. Cair, Mr. and Mrs. Arthur I.

Mr. and Mrs. F. A. H. Mr. and Mrs. F. A. H.



ARRIVAL OF THE LIBERTY COLLEGE GIRLS.

could not make them leave before they had accomplished what they had come there for. They sought places of shelter from the falling snow and from the gusts of cold wind, providing that they could get shelter near the entrance through which they expected to get into the hall when the doors were opened. Those who could not get this kind of shelter would not leave their positions, which some of them had held for hours, and seek shelter elsewhere. Throughout the following hour the crowd increased and the snow also increased and long before the opening of the doors the crowd was made white by the snow.

In the crowd there were many women, and they were as determined as the men to hold their positions. At every entrance the line which was formed from the door was headed by a woman and in each case there were women behind her ahead of any of the men. There the women stood while the snow descended, ruining the feathers on their hats and destroying the kinks and curls they had spent hours putting in their hair.

Ticket Sellers Are Kept Busy.

When the hour for opening the doors finally arrived and the crowd saw the double doors part in the middle and swing back, a shout of joy went up from men and women alike. Then the mass of humanity began to move toward the entrances and, notwithstanding the large crowd and the determination of each person present to be the first into the building, there was no confusion. Everything went as smoothly as if the mass of people were controlled by clockwork. No time was lost in getting the crowd into the building and hundreds passed through the door each minute, but still the crowd outside appeared to be increasing instead of decreasing. This continued to be the case until every seat in the house was occupied.

Mrs. Frank B. Wilcox, tan crepe combined with turquoise blue silk.
Mrs. Harlow W. Baker, gray and heliotrope brocade with heliotrope chiffon and embroidery, diamonds.

Mrs. E. G. Blair, black net embroidered in silver paillettes over black taffeta.

Mrs. George Law, black velvet, richly embroidered in jet.

Miss Clara Bachman, yellow taffeta veiled in white mousseline embroidered in violets and silver paillettes.

Mrs. T. B. Tomb, ruby brocade with guilpe of white mousseline and trimmings of black accordion-plaited chiffon, diamonds.

Mrs. John Taylor, steel-gray satin en traine, decollete corsage, long sleeves, trimmings of cut steel passementerie.
Miss Mary Karnes, white mousseline over pink taffeta.

Mrs. George Evans, white chiffon over pink taffeta, trimmed with black velvet, pink velvet girdle and collar.

Miss Poyntz, Bebe blue mousseline decollete, bows and girdle of rose pink satin.

Miss Lucy Christie, dainty white organdie, decollete, mousquetaire sleeves, handsome arm bouquet of bridesmaid roses combined with violets, corsage bouquet of English violets.

Miss Leah Ury of St. Louis, white mousseline de sole over white taffeta, frills of white lace, gloves and slippers en suite.

Miss May McClure, rose-pink taffeta, richly trimmed with lace in applique effect, white roses.

Miss Fannie McClun, white embroidered crepe de chine over white satin, decollete edged with ermine, black gloves.

Miss Marie Christie, white organdie, immense bouquet of English violets.

Miss Anna Willis, blue taffeta with trimmings of cerise velvet and duchesse

Dr. and Mrs. J. E. Logg, Mr. and Mrs. S. H. Velle, Mr. and Mrs. J. G. Pepp, Mr. and Mrs. W. R. A. Mr. and Mrs. Edward G. Mr. and Mrs. John G. C. Mr. and Mrs. F. N. Sew, Mr. and Mrs. W. A. Net, Mr. and Mrs. A. C. Co, Dr. and Mrs. St. Clair S, Mr. and Mrs. William H, Mr. and Mrs. J. G. For, Mr. and Mrs. J. F. Doy, Mr. and Mrs. Victor J, Mrs. B. H. Baker of St, Mr. J. F. Huckle, Mr. Ford Harvey.

WHO THE DANCERS

List of Those Who Attended the Ball Last Night

The following is a list of those who attended the ball:

Mr. and Mrs. O. M. Leavenworth, Kan.
Mr. and Mrs. H. T. Ab, Mr. and Mrs. L. S. Ba, Mr. and Mrs. J. W. Ba, Mr. and Mrs. Charles, Mr. and Mrs. H. B. I, Mr. and Mrs. J. P. Da, Mr. and Mrs. J. K. E, Mr. and Mrs. H. W. E, Mr. and Mrs. C. E. Fr, Mr. and Mrs. J. B. Fr, Mr. and Mrs. James, Mr. and Mrs. Hal G, Mr. and Mrs. E. R. Ge, Mr. and Mrs. C. W. Ge, Mr. and Mrs. R. B. Gre, Mr. and Mrs. Edward G.

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THURSDAY, FEBRUARY 23, 1899.



Some of the Mole St. Nicholas correspondents seem to have reached Manila.

Convention hall has been dedicated and all the world is invited to accept its hospitality.

Omaha's city officials have been shown. They know now that Kansas City is a good place to live in.

The broom corn trust proposes to sweep all rivals into the dust pan and throw them into the dirt can.

Would-be senators should break the deadlock or the deadlock should break the would-be senators.

The inquiry board seems to prefer testimony that will make out the rotten beef to have been a real luxury.

rebels is to be found in the Hawaiian bonds which Dole floated in New England, and which the United States has become surety for. It is a cash and not a sentimental difference.

INSURANCE TRUST MUST GO.

The issue between the people of the two largest cities of the state—St. Louis and Kansas City—and the grasping insurance trust is squarely before the legislature and it is the plain duty of that body to release the people of these two cities and the state from the clutches of this soulless combine. The former legislature which exempted these two cities from the provisions of the anti-trust law committed a blunder which has licensed robbery. And the least that this legislature can do is to undo that wrong.

So far as the insurance business is concerned the legislature might as well never have passed anti-trust laws. By exempting St. Louis and Kansas City from the enforcement of the anti-trust statute the legislature permitted this far-reaching trust to be created in the large cities. And despite the existence of an anti-trust law applying to other parts of the state, the insurance combine has quietly reached out until it encompassed every city, town, village and hamlet in the state. Thus it happens that today the rates of insurance for the entire state are practically made by one man. And this condition is the result of the action of that legislature which placed Kansas City and St. Louis beyond the pale of the anti-trust laws. Let the legislature now in session wipe out that exempting clause and the burden of a trust-made rate will be lifted from all the people of the state.

It is seldom that ignorance can be accepted as a plea in mitigation of a manifest wrong, and above all a legislator should never be permitted to plead ignorance. Yet that is the plea made by the legislature which so arranged the anti-trust laws that St. Louis and Kansas City were not included. The plea of ignorance can not, however, be entered by this legislature. Every member should know by this time that under and by the consent of law, the insurance business of the two large cities, and practically of the entire state, has developed into a one-man machine, into which the element of competition does not enter and which fixes the price of fire insurance to accord with the greed of its insatiable appetite. And it thus follows that each member should vote to remove these restrictions so that the law which now applies to a part of the state may apply to all. And the members should beware of measures introduced, perhaps at the behest of the insurance trust and designed to confuse and mislead members to the end that the assembly shall fail to pass any bill. Let the members determine upon a measure that will remedy the crying evil and support that measure, disregarding all others of pretended similar character.

CONVENTION HALL.

Convention hall was erected to the glory of Kansas City enterprise and dedicated to that spirit of progress which makes for great achievement in all the ways of commercial expansion and community hospitality. The enterprise was born of energy and thrift, and when the promoters were confronted by a probable outlay of \$200,000 the people gave them the assurance of the required moral and financial support. The work was undertaken with enthusiasm, and the people opened wide their pocketbooks that when the structure was completed it should be a magnificent monument to the enterprise of Kansas City, and that not a dollar of indebtedness should be there to mar the ceremonies incident upon throwing its broad and high doors wide open to all America for her people's use and comfort.

Kansas City, by reason of her geographical position and created lines of communication with the outside world, and the sincere hospitality of her citizens, is naturally a convention city. And now Kansas City offers to the public everywhere a hall, luxurious in appointment and capable of housing 15,000 people with inviting seats, in which to assemble in convention and in congress. The hall was erected to not only give ample accommodation to the people of this city when they are wont to assemble en masse, but as a standing invitation to people everywhere to come and enjoy its comforts. Convention hall will always maintain an "open door." Perhaps it would seem like boasting, but Kansas City is proud of this mighty work, first because the west needed just such a hall, and second because it is a free gift out of the generosity of the individual citizen. Its strong walls and artistic furnishings tell of donations from 25 cents to thousands of dollars, so that practically every man, woman and child in Kansas City is a co-partner in the great edifice by money invested.

Other cities have large halls that are owned by a few individuals or close corporations, but this is the only great house for the people.

quaint the public with all their ins and outs as they go bobbing from one house of congress to the other.

TWELVE MEN OR TWELVE ZANIES?

There is wide difference of opinion among members of the bar as to what should be reckoned the qualifications of a juror. A great many of the learned counselors seem to think that if a man reads the daily papers, keeps posted as to what is going forward in the world, it makes no difference how cool his judgment, how nice his discernment, how fair and impartial his sense of justice, how absolutely incorruptible his integrity, such a man must not be tolerated on a jury. He must stand aside. He must make way for his neighbor who lives the life of a vegetable; who dodders along, day in and day out, and thinks of nothing on earth save where his next meal is coming from; who never reads the papers and who is never, never guilty of having an opinion; who would not grasp a new idea if it were to come up and bite him. This last fellow would be the man of all men for a great many lawyers' jury. Your good citizen, your clean, well-read man of affairs, would have to stand aside for the zany every time—if some oracles of the courts were allowed their way.

And there are altogether too many of these believers in the twelve zany jury, of late. Every celebrated case that comes up, the reflex of this wooden-headed jury idea manifests itself. Wherefor the state or the county or the national government, as the case may be, is put to all sorts of expense bringing scores upon scores of venemen to the bars of courts that they may be questioned and sifted, and questioned and sifted again, as the lawyers seek to rule out all who are guilty of reading the news, or allowing their brains to frame ideas.

The very foundation of the jury system is the privilege that the bold barons of Runnymede wrested from King John and left as an everlasting legacy to all Englishmen ever to be born—the privilege of an open trial by their peers. In view of this, it really is a wonder that men on trial do not now and again show fight when they look at the jurors that the attorneys have selected for them as their peers.

Once in a while a judge has the hardihood to refuse to countenance the hunt for know-nothings to put into the jury box—once in a great while. This week Judge Shackelford, before whom Jesse James, jr., is on trial, has done this. He holds that a man may be an intelligent, well-informed citizen, may have read the daily papers, may even have edited one, and still be able to fairly and impartially weigh evidence and give an unbiased verdict. This decision has undoubtedly saved a great deal of time and a great deal of money—without in the least infringing on the rights of the accused.

SUPPORT THE NATIONAL GUARD.

In appealing to the general assembly for an appropriation to support the national guard, the adjutant general has advanced the argument that the state should maintain the guard in a manner creditable to the fifth state of the union, or wipe it out of existence.

This is an argument that will appeal to all Missourians who love their state, and more particularly to the men who wore the blue last year as volunteers from Missouri. That a state which is second to none in wealth should send its soldiers away in rags and tatters like the famous beggars coming to town, is not pleasing to a Missourian. And, doubtless, the entire state will agree that the guard should be supported in a manner that need not cause a Missourian to blush for shame or the state should disband the guard and abolish the entire military system of the state. If the state can not support the guard as well as do other states, let the guard become a thing of the past. But never again should Missouri permit her soldiers to go forth like an excursion of paupers to a poorhouse, as did hundreds of men who marched into Chickamauga last summer, ragged and coatless, some of them, hatless, shoeless and shirtless, to be sneered at and ridiculed by the neatly uniformed and well groomed soldiers from other states.

One of the very latest novelties in medical "science" is the internal laughter cure. It is said to be extremely efficacious in nervous troubles. The news dispatches do not state the treatment, but rare possibilities are suggested of feather capsule, sugar-coated jokelet and all that sort of thing.

The friends of Murderess Place made a mistake when they threatened Governor Roosevelt if he persisted in refusing to commute the death sentence. He is something of a rough rider himself, and the murderess will have to tackle the electric current.

According to Aguinaldo's reports he has killed nearly all the American soldiers.



These courses, answers, examination. Mail all papers. Mark all papers.

DIRECT sheet. The top of each sheet. course should without rolling prepaid.

The name ing to order.

NIGHT

Note—Certificate this course to Parts I, II and that is to say, granted for work correct English alone.

Part I. Find the sum of 429.30 for 5 years and 3 months. 2. The gross of 30, 10 and 1% is 30. Find the net. 3. Find the exact interest on \$4,254.50 at 7%. 4. Find the interest on \$4,254.50 at 7%. 5. A man invests him an annual interest of 10%. 6. What would be the value of a wide and 18 feet yard? 7. A promissory note August 5 at 90 days 20 at 7%. Find the value. 8. A garden 240 is surrounded by high. What would both sides at 12 c. 9. Find the compound interest on 3 years at 4%, compounded annually. 10. At what discount half-yearly dividend enable a buyer to buy?

Part II. Write an original words on any topic.

Part III. 1. Enter the following ledger form. M. close the account statement of results and gains: March 1. Comm. \$2,000 and merchandise owe a promissory National bank due March 3. Sold to Peter White. \$100, his note at on account. March 4. Had

SNOWSLIDE

Two Miners B

Denver, Col., Times from Silver another snowslide morning, carrying the Seventh City eral miners' cabin two of whom have other two have supposed to be dead. BEN NELSON. JOHN ANDERSON. The two who were son and David badly injured and from the shock.

ESCAPED PR

Homer Newton in the Special to the Kansas Newton, Kan., wanted at Huntsville while under a penitentiary sentence.

Cotton.

Colors
Dyes.

Often

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- | | |
|--|---|
| Mary E. Simpson.
Mae Smith.
Eula B. Stokely.
Maude Stokely.
Meidon Smith.
Kate Sharrod.
Camelia Topping.
Miss Ury of St. Louis.
Anna Willis of Ken-
tucky.
Miss Weber.
Messrs—
E. P. Allen.
S. B. Armour.
W. G. Alexander.
J. A. Anderson.
C. W. Atwill.
C. W. Alexander.
H. S. Boice.
John Van Brunt.
A. D. Bridges.
George R. Barse.
W. F. Boor.
Walter H. Bunker.
Robert P. Barse.
C. A. Baker.
Irving L. Bunker.
E. A. Braniff.
Robert Bishop.
W. M. Barber.
F. D. Blum.
B. C. Burgess.
J. T. Barrons.
S. Barton.
George R. Barse.
H. F. Bostwick.
W. S. Bates.
A. B. Bates.
Joseph C. Burns.
John A. Brown.
M. J. Barry.
V. S. Brant.
L. C. Boyle.
Harry Beardsley.
J. D. Bruce.
R. Bryson Jones.
Charles Blood.
Ralph Beardsley.
P. A. Benson.
Will M. Bishop.
I. E. Bernheimer.
L. B. Allen.
John G. Beedy.
H. Berger.
Charles P. Crider.
William Brigham
Clark.
H. P. Child.
H. L. Cummings.
Frank Clough.
Charles H. Childs.
John S. Corey.
J. Frank Campbell.
A. H. Connolly.
S. W. Coon.
Dr. W. H. Condit.
W. H. Cline.
Preston Comstock.
L. B. Cross.
Warren E. Comstock.
Charles Charpiot.
S. L. Casey.
A. M. Clark.
Robert B. Cannon.
A. N. Crook.
J. M. Curtice.
John W. Clark.
John Conover.
P. F. Cary.
John M. Cleary.
R. Jack Campbell.
F. F. Campbell.
William R. Clay.
F. Tracy Childs.
F. H. De Cor.
F. F. Campbell.
Fred Campbell.
W. L. Cunningham.
I. B. Dunlap.
O. V. Dodge.
Edwin Dunlap.
Allen J. Dean.
W. D. Dunshee.
Henry H. Daniels.
Russell B. Dean.
Bufard C. Darnall.
James Donohue.
F. J. Dikes.
F. M. Dickinson.
J. S. Donaldson.
James L. DeLong.
C. P. Duff.
Richard C. Darnall.
W. M. Davis.
Charles A. Dayton.
Warren Dean, United
States army.
J. D. Dold.
D. E. Duncan.
Frank P. Ewins.
T. J. Eaman.
W. L. Eastlake.
Otto Eysell.
George W. Evans.
W. E. Evans.
C. E. English.
A. J. Epperson.
Fred Eysell.
William Eysell.
George Eysell.
G. E. Finney.
F. T. Faxon.
J. C. Fennell.
Hanford Finney.
M. A. Foster.
Walter M. Ford.
Francis Foster.
Will F. Allen.
E. G. Fish.
A. J. Fallens.
Arthur Felt.
J. C. Frith.
H. D. Faxon.
S. L. Fesler.
C. B. Flemkin.
William Fellows.
W. P. Frickett.
Walter O. Flower.
R. J. Gilbert.
Robert M. Goodlett.
F. W. Gutzmer.
Ralph E. Goodlet.
George A. Gurley.
Dr. S. G. Gant.
Fred M. George.
S. S. Glasscock.
H. C. Garner.
Charles A. Grimm.
William Wilson
Graham.
E. B. Gregg.
W. S. Gilbert.
T. A. Green.
James C. Glimmer.
W. H. McGregor.
George E. Green.
Harry L. Goodwin.
Gulliam. | Eloise Knox.
Arthur Kane.
F. W. Kellogg.
Lahthrop Karnes.
James L. Lombard.
John F. Lumpkin.
F. A. Leland.
Charles Lewis.
K. G. Leavens.
Thomas B. Lee.
Wentmount Lewis
Harrington.
H. W. Lover.
Harry Levi.
J. S. Lillis.
William E. Lee.
Mr. Scales.
H. S. Lynn.
C. D. Trumbull.
C. A. Lawler.
R. H. McCord.
D. S. McGonigle.
J. E. Mc Masters.
E. W. McManns.
D. C. McLean.
C. L. McDonald.
H. A. McCrary.
James McKenney.
John McArthur.
K. C. McKinney.
Allen McCarty.
Dr. A. J. McDonald.
C. F. Morse.
Fred Marsh.
W. J. Murray.
Thomas S. McGrain.
George Murray.
William C. Mackenzie.
John C. Merideth.
C. R. Murray.
F. F. Moresby.
E. H. Morgan.
W. M. Marsh.
Ray M. Merrill.
Will Maxwell.
Harry A. Moore.
William Moore.
C. E. Moss.
L. R. Moore, jr.
W. P. Matchette.
J. H. Murray.
C. H. Monroe.
W. A. Mitchell.
R. E. Melling.
W. D. Miles.
J. Moreland.
J. R. Mercer.
H. D. Mersean.
George Mathews.
Robert T. Neilson.
S. W. Noggle.
S. C. Nichols.
B. C. Nelson.
E. E. Nield.
Alex New.
E. A. Norris.
Charles Nutter.
W. A. Nettleton.
D. B. Osborn.
C. J. O'Malley.
Pierre R. Porter.
C. H. Peeples.
H. B. Perrine.
John H. Powell.
R. H. Prigg.
W. A. Powell.
Theo Pohler.
M. R. Platt, jr.
B. J. Pierce.
L. A. Poinsett.
Every Paget.
L. W. Palmer.
R. R. Pieronnet.
Frank Porawski.
Fred Papendick.
M. Requa.
W. C. Root.
B. D. Ranson.
C. R. Rockwell.
Albert T. Reid.
E. B. Ryan.
Tom H. Reynolds.
J. R. Reynolds.
W. B. Richards.
R. P. Richardson.
G. W. Rockwell.
M. H. Russell.
Harry Rankin.
I. J. Rich.
Ed R. Rhiner.
Geo. H. Robinson.
John Roy Russell.
C. R. Russell.
George E. Reynolds.
George B. Richards.
Andrew Rosewater.
W. N. Sparrow.
Clifford Snow.
E. E. Sooy.
Lathrop Smith.
F. P. Smith.
H. J. S. Seeley.
F. W. Schley.
P. H. Slattery.
S. H. Snow.
H. B. Steck.
B. M. Sooy.
H. M. Scarritt.
P. H. Sternberg.
P. W. Smith.
R. E. Stout.
H. D. Leavey.
H. C. Stevens.
N. E. Serat.
E. A. Sherrill.
Jerome Stuart.
S. B. Stokely.
Samuel Stophlett.
J. W. Swain.
H. C. Snields.
W. F. Stine.
William H. Sawtell.
A. J. Snider.
Lillie H. Snider.
Walter Sanford.
E. L. Swazey.
O. F. Settle.
Dr. Theodore Stanley.
E. S. Stephens.
H. M. Spalding.
J. F. Spalding.
William E. Sullivan.
John Henry Smith.
Seth S. Serat.
E. F. Swinney.
J. C. Stanton.
D. V. Shoemaker.
J. J. Swofford.
Walter L. Smith.
A. H. Stocking.
Daniel Twitchell.
Thomas B. Tomb.
W. W. Trimmer.
Warren Thompson.
E. Wright Taylor.
John S. Tough.
John Taylor. |
|--|---|

DOGGETT DRY GOODS CO.

DOGGETT DRY GOODS CO.



Corset Dept.

Third Floor Near New Parlors.

Our Corset department is one of the most popular spots in the store. We show all the leading makes, from the cheapest consistent with good quality to the best the market affords.

SPECIAL FOR ONE DAY ONLY (TODAY.)

123 pairs Corsets, made long waist, well-boned, two side steels, fine satine, colors black, drab, pink and blue, a Corset that usually sells for \$1.00, for today (one day only)..... 48c

Dressing Sacques.

Third Floor—Near New Parlors.

One lot pink, blue and gray Eiderdown Dressing Sacques, finished with black crocheted edge and satin ribbons, the regular 89c values, for today,

39c Each.



Wrappers.

Third Floor

To close the entire lot of Flannel-ete Wrappers now on hand we will sell for one day only (today)

one lot, full width, full length, well made and proper fitting Wrappers, \$1.00 values,

For 75 Cents Each.

DOGGETT DRY GOODS CO

EVENT EXTRAORDINARY.

BENEFIT

...FOR THE...

Kansas City Provident Association

Friday Afternoon, February 24th,
At the Grand Opera House

CREAM OF ALL THE ATTRACTIONS IN THE CITY!

Through the kindness of Managers Hudson & Judah of the Grand, Manager Lehman of the Orpheum, Managers Woodward & Burgess of the Auditorium, and Manager Buford of the Gilliss, the Third Regiment Band, actors from W. H. West's Minstrel Jubilee, from among the Vaudeville Artists at the Orpheum, from the Woodward Stock Company and from the "John Martin's Secret" Company will take part in the entertainment.

Seats to All Parts of the House, \$1.00.

This unusually severe winter greatly increased suffering among the poor and brought to the Provident Association, in consequence, a greater burden than ever before. During the first half of this month, when the mercury was around 20 degrees below zero, day after day, as many as 100 unfortunate men, women and children were in the association's rooms at one time, asking for aid. The association relieved their distress, but, as a result of these extraordinary and unexpected demands, it finds now that its funds are exhausted, and it appeals, through this benefit—for which there will not be one penny of expense—to the ever-generous people of Kansas City.

TICKETS FOR SALE AT THE TIMES OFFICE.



VIM VICOR VITALITY FOR MEN

Mormon Bishop's Pills have been in use over 50 years by the leaders of the Mormon Church and their followers. Positively cures the worst cases in old and young arising from effects of self-abuse, dissipation, excesses, or cigarette-smoking. Cures Lost Manhood, Impotency, Lost Power, Night-Losses, Spermatorrhea, Insomnia, Pains in Back, Evil Desires, Seminal Emissions, Lame Back, Nervous Debility, Headache, Unfitness to Marry, Loss of Semen, Varicocoele, Shingles, Stomach, or Constipation, Stops Quickness of Devotion, Twitching of Eyelids. Effects are immediate. A written guarantee, to cure every function. Don't get despondent, a cure is at hand. Stimulates the brain and nerve centers. See a box, 6 for \$2.50 by mail. Circulars free. Address, Bishop Remedy Co., San Francisco, Cal. 1107 Main.

FACTS ABOUT CONVENTION HALL.

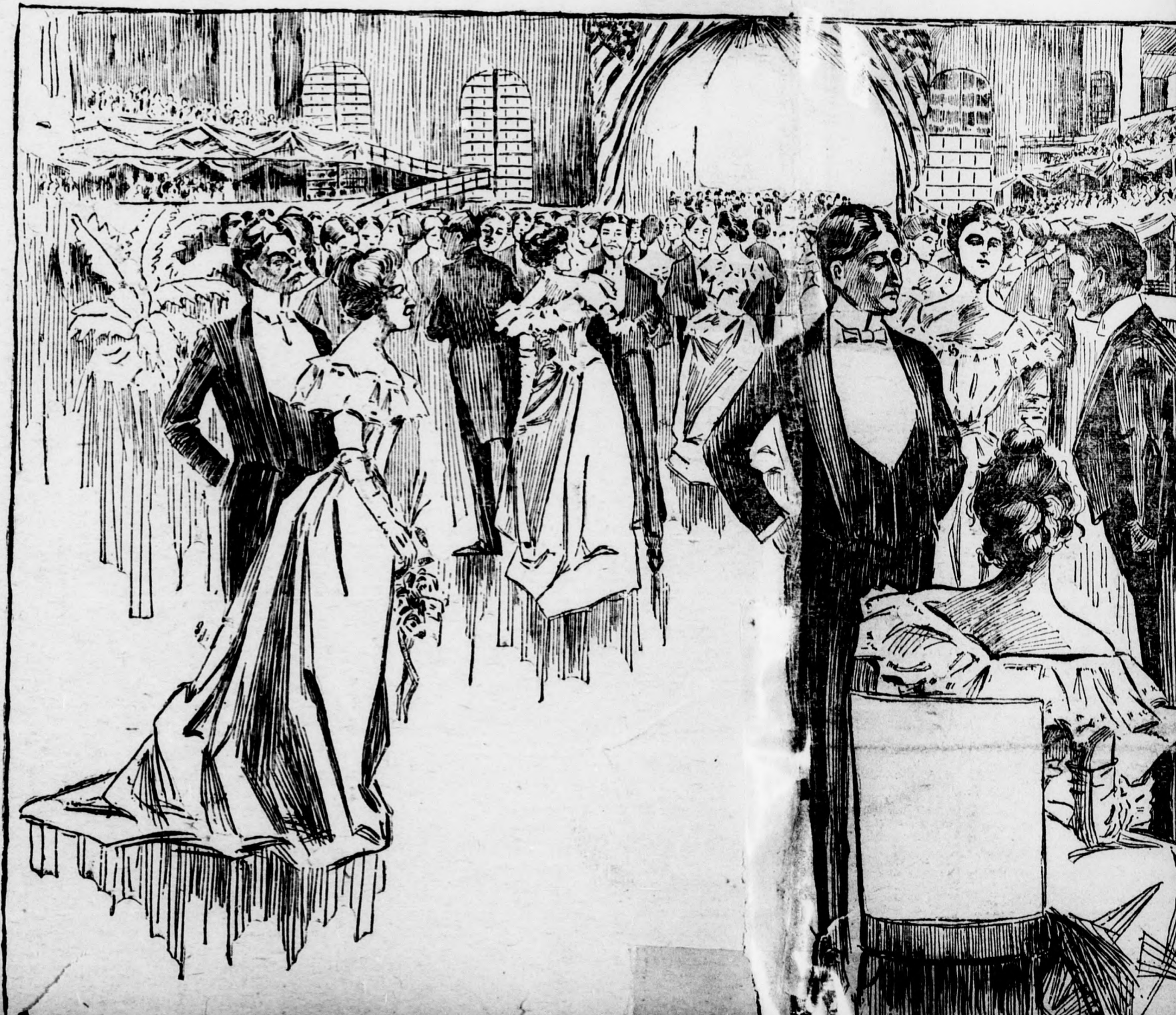
THE ACOUSTIC PROPERTIES OF THE BUILDING PROVE EXCELLENT

**Ground area is 198 by 314 feet,
First piece of music after the hall**

H. S. McGowan	5,000
Kansas City Stock Yards Com-	
pany	5,000

Total of these twenty-five

"I am going to ask your kind indulgence, for this is my first appearance on stage, and my position reminds me of a soldier about whom I once heard. In the heat of battle, an officer, seeing him running to the rear as fast as his legs could carry him, stopped him and asked, 'What are you running for?' The soldier replied: 'To get home! I am running because I am home!'"



Convention Hall Is Dedicated

FACTS ABOUT CONVENTION HALL.

Commercial club to
of a convention
1897.
December 2, 1897.
accepted March
y 25, 1898.
August 11, 1898.
January 2, 1899.
by Sousa and his
1899.
and, building and
popular subscrip-
k being \$1 each
without a dollar of
it.
e Sousa concert
of the building,
t seats, 10,000.
8 by 314 feet.
sle after the hall

was declared formally open, Sousa's
"Stars and Stripes Forever."
First person to sing in the hall, Miss
Maude Reese Davies of Topeka, Kan.
OFFICERS AND DIRECTORS.
Charles Campbell, president.
A. F. Seested, vice president.
J. Crawford James, treasurer.
E. M. Clendenning, secretary.
F. A. Faxon, Hugh J. McGowan,
George W. Fuller, D. W. Rider,
J. V. C. Karnes, E. Stilwell.
David B. Kirk, T. Watson.
George T. Lynn,
J. P. Loomas, Manager
First subscriber to the hall fund, H.
J. McGowan, who gave \$5,000.
Some of the largest subscriptions:
Metropolitan Street Railway
company \$10,000
A. E. Stilwell companies 7,500
H. J. McGowan 5,000
Kansas City Stock Yards Com-
pany 5,000

Armour Packing company....	5,000
Heim Brewing company.....	5,000
Kansas City Star.....	5,000
George M. Pullman.....	2,500
Kansas City, Fort Scott and	
Memphis road	2,500
Emery, Bird, Thayer & Co....	2,500
Chicago Great Western road..	2,500
Midland hotel	2,500
Robert Fleming	2,000
Cones House	2,000
St. Louis and San Francisco	
road	2,000
Kansas City, Missouri, Gas Co.	2,000
Burnham, Hanna, Munger & Co	1,000
Central Coal and Coke Co.....	1,000
Bernard Corrigan	1,000
George Fowler	1,000
A. R. Meyer	1,000
Ridenour-Baker Grocer Co....	1,000
John Taylor	1,000
Swofford Bros.....	1,000
Swift and Company.....	1,000
Total of these twenty-five	
subscriptions	\$72,300

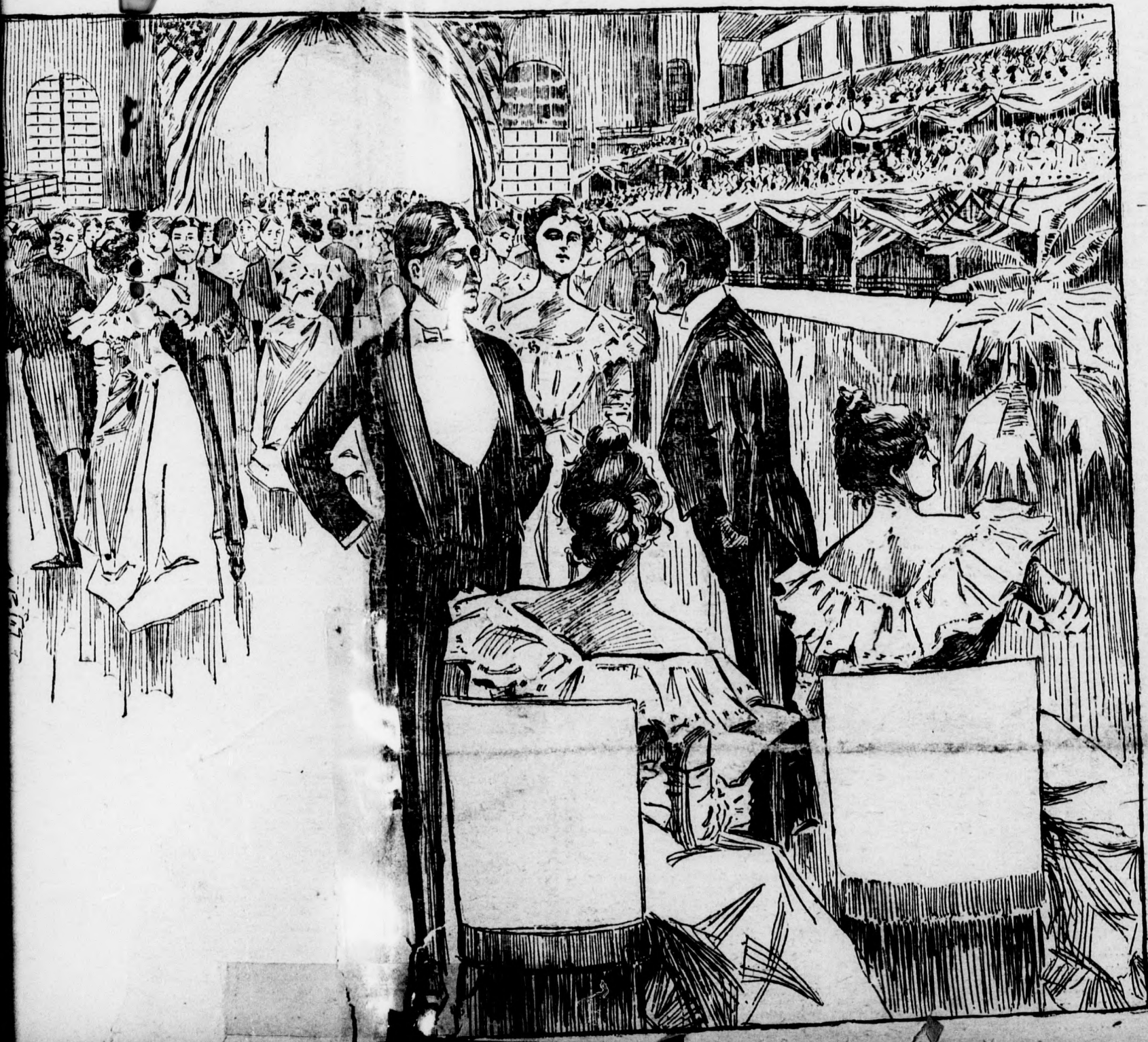
DEDICATORY BALL A BRILLIANT FUNCTION

Eight Hundred Couples, Including the Elite of Kansas City Society, Dance to Music by Sousa's Band.

ARENA BOXES ARE FILLED WITH HANDSOMELY COSTUMED WOMEN

Spacious Hall the Scene of the Largest Gathering of Manly Men and Handsome Women in City's History.

NIGHT CONCERT BRINGS OUT A CROWD WHICH FILLS EVERY SEAT.



"Of course you understand that I am in the very worst position of anyone in the house to decide how the music sounds, but I feel justified in saying that I consider this the most successful building of its kind that has ever been built in this country. The structure itself is much higher, which I consider a great improvement over all other buildings of anywhere near the size of this one. This building is different in many ways from other buildings of its kind. My observation throughout the country has been that all of the large halls and coliseums are too barn-like. Contrary to this rule, this building is very cozy and it looks very home-like."

JOHN PHILIP SOUSA.

Inspiring as were the scenes in Convention hall in the afternoon they were not to be compared with those of the evening, when thousands again listened to Sousa's rippling music and when hundreds glided over the polished floor in the greatest ball ever given in Kansas City. If the hall is an imposing place when seen under the light of the afternoon sun, it is gorgeous dream when the hundreds of electric lights shine from the borders, and by leaving shadows here and there increase the apparent distance from floor to roof and from wall to wall.

There were more than 10,000 people in the hall when Sousa's men were ready for the first number on the program, and hundreds of people had traveled from distant parts of the city through as uncomfortable a winter night as was ever conceived, only to find that not a ticket of any kind could be had. Those who were there felt that they were repaid for everything when they heard the first piece of music, "The Star Spangled Banner," played by Sousa's men, as they stood on the platform, and listened to by thousands of enthusiastic people, who arose and stood during the playing of the national air, and then gave a ringing cheer as it died away.

Society Is Out at Night.

The difference between the afternoon and the evening concert was not so much in the size of the crowd, although there were a thousand more people present at the second concert, nor in the enthusiasm displayed, as in the character of the audience. Society, which had, to a certain extent, remained away in the afternoon, was out in full force in the evening, and the arena floor was filled with the leading people of Kansas City. One could look over the entire building without discovering a single vacant seat, a good proof that those who had purchased seats in advance were so anxious to hear Sousa and see the ball that they would not be restrained by even a sudden and severe cold wave. To give the list of the prominent people who were in the boxes, in the reserved seats and on the dancing floor would be to print a list of all the people whose names are well

FIRE ADDS ITS HORRORS

City of Manila Experiences All the Terrors of War.

ENERGETIC CAMPAIGN IN SIGHT

Uncle Sam's Indian Fighters Pitted Against Filipinos.

DEPEND ON GENERAL LAWTON

When He Arrives a Forward Movement Will Be Made.

TO ACT BEFORE RAINY SEASON

Manila, Feb. 23 (9:30 a. m.).—Immense damage has been done by fires which are believed to have been started by insurgents last night. The fire department has experienced great difficulty in fighting the flames owing to defective apparatus. It is reported that the natives have damaged the apparatus.

There was some fighting in the streets during the night, but the Americans quickly quelled the uprising. A number of the insurgents were killed and several American soldiers were wounded.

A large market place was among the first to burn, between six and seven hundred residences and business houses have been destroyed. Fires were started at several points simultaneously and spreading with great rapidity resisted all efforts to control them. Hundreds of homeless natives are huddled in the streets making patrol duty of the Americans very difficult.

Washington, D. C., Feb. 22.—The authorities here are giving close attention to the daily developments in the military situation in the Philippines and have decided to push the campaign against the rebellious followers of Aguinaldo with energy.

Every casualty report that comes from General Otis notes the wounding or killing of some of the American troops by what are practically sharpshooters on the other side. The insurgents apparently have learned that they can not hope to cope with American troops on anything like even terms in a regular set battle, and from now on they are expected to rely upon the harassing tactics they have practiced for the past ten days.

The main body of the insurgents has now fallen back well out of the line of effective range of the gunboats, but as the American troops have been obliged to extend their lines in order to protect the waterworks and to take advantage of the natural topographical defenses of Manila, the troops are exposed to the fire of these guerrillas without an opportunity to retaliate, for the enemy flees before an advance in force.

Indian-Fighting Regulars.

This was, after all, about what was expected by the war department officials, and that was why, in sending reinforcements to General Otis, they made it a point to send as many of the regular troops as possible who had been used to Indian fighting in the bad lands of the west. General Lawton, who goes out to take command of these troops, is an old Indian fighter, and soon after these troops arrive, within two or three weeks, a forward campaign will begin and a heavy blow be struck that will keep the insurgents quiet during the rainy season, if it does not bring about their immediate surrender.

It is felt to be necessary to do this in order to avoid the hardships to which the American troops otherwise would be exposed during these torrential rains, which will make life in outside intrenchments almost impossible for civilized troops.

ACCEPTS THE SITUATION

Aguinaldo Declares He Will Maintain Integrity of National Honor.

Hong Kong, Feb. 22.—Aguinaldo has issued a manifesto accepting the situation caused by the "unexpected provocation of the Americans," while lamenting the hostilities, which he says he "tried to avoid by every means in his power," making humiliating concessions and tolerating insults and outrages of the army of occupation against the people of Manila.

He adds that he is prepared to sacrifice everything to "maintain the integrity of the national honor."

Good News

It Comes from Many Homes Made Happy—"Dyspepsia Is Cured."

For years Hood's Sarsaparilla has been curing dyspepsia. It is curing it today and it will continue to cure it when given a fair opportunity by those who suffer from this disease. If you have dyspepsia, take Hood's Sarsaparilla. If you have a friend suffering from it, tell that friend to take

Hood's Sarsaparilla

America's Greatest Medicine for Dyspepsia.

HOOD'S PILLS cure all Liver Ills. 25 cents.

James Justice, twenty-second infantry; Albert N. McClure, fourteenth infantry.

ANOTHER LIST OF CASUALTIES.

General Otis Files Report of Additional Wounded.

Washington, D. C., Feb. 22.—General Otis today cabled the war department as follows:

Manila, Feb. 22.—Following casualties in intrenchments yesterday, caused by men exposing themselves to the enemy:

First California—Company K, Sergeant Frank N. Turton, wounded in forehead; slight. Private James P. Cassidy, killed.

Following during reconnaissance this morning vicinity of San Pedro Macarti: First Washington, wounded slightly; company E, Privates Joseph H. Wardington, Christian E. Horn, H. D. Hazard; wounded seriously, company H, Corporal W. B. Tucker; killed, Private Edwin L. Hampton, company H, second Oregon.

Following in skirmish near waterworks this morning: First Nebraska, wounded, company D, Private John F. Alley, neck, very severe; company E, Alonzo Pike, elbow, slightly; company K, Charles Covry, knee, slight.—Otis.

Sixto Lopez Has Skipped Out.

Washington, D. C., Feb. 22.—It developed today that Sixto Lopez, Agoncillo's secretary, left here quietly Monday night on the train for New York. Since then nothing has been heard from him. His hotel room is still reserved and the hotel people say they think he will come back. Dr. Losada, the only Filipino left, is still confined to his bed.

NEW WORLD'S RECORD MADE

Bachelor Lowers Time for Four Miles Three and One-Fourth Seconds.

San Francisco, Cal., Feb. 22.—The world's record for four miles was diminished by 3 1/4 seconds in the four-mile race for 3-year-olds and upward on the grounds of the California Jockey club at Oakland today. The feat was accomplished by E. Corrigan's ch. g. The Bachelor, ridden by Bullman, who covered the four miles in 7:16 1/4. The former record of 7:19 3/4 was made by Fellowcraft at Saratoga in 1874. This is the third occasion within a week that a world's record has been either beaten or equaled on this track.

M'ALPIN WINS THE CUP

Captures the Amateur Live Pigeon Championship.

Garden City, N. Y., Feb. 22.—The contest for the amateur trap shooting championship of America, which began yesterday, was resumed at the Cartaret Gun club today. The leader, C. S. Guthrie of Pittsburgh, came to grief by missing his fifty-seventh, fifty-eighth and sixty-third birds. G. S. McAlpin of the Cartaret Gun club won the amateur live pigeon championship cup with a score of ninety-six killed and four missed.

COURSING AT CLAY CENTER.

Best Dogs in Kansas Will Be at the Meet.

Special to the Kansas City Times. Clay Center, Kan., Feb. 22.—The postponed meeting of the Clay Center Coursing club will be held March 7 and 8. The stake will be for thirty dogs, with \$20 added by the club to the winner of the course. The best dogs in Kansas will be at this meet.

Monarchs Defeat the Crescents.

The Monarchs beat the Crescents out in the Social League tournament by 39 pins. The former took the lead and were never headed. Score:

MONARCHS.				
	St.	Sp.	M's.	Tts.
Bruns	6	16	2	482
Becker	6	11	8	444
Nelson	5	15	7	438
Farrington	5	10	9	411
Pauley	3	5	15	354
Totals	25	57	41	2,129
CRESCENTS.				
	St.	Sp.	M's.	Tts.
Hucke	6	10	12	433
W. J. Baehr	7	11	3	429
Egelhoff	4	13	5	424
Muhlaupt	5	11	7	407
Samuels	6	9	9	397
Totals	28	54	36	2,090

NINE THOUSAND PEOPLE AT THE CEREMONY

Continued from First Page.

by the band of Tchaikowsky's dance, "Trepak," from "The Nutcracker," and as Mr. Sousa and his musicians left the stage the audience gave them a farewell cheer.

IS PLEASED WITH THE HALL

Director Sousa Says Its Acoustic Properties Are Excellent.

The success which has crowned the big undertaking of the people of this city, which has resulted in the construction of one of the largest halls in the United States, and the success of the architectural work, is best told in the words of John Philip Sousa, the recognized leader of all bandmasters in the country. He has directed his band while it played in the largest hall of the country, and he, if anyone, should be a competent person to judge as to the success of such a building from every standpoint.

When seen by a reporter for The Times during the intermission yesterday afternoon Mr. Sousa said:

"Of course you understand that I am in the very worst position of anyone in the house to decide how the music sounds, but I feel justified in saying that I consider this the most successful building of its kind that has ever been built in this country. The structure itself is much higher, which I consider a great improvement over all other buildings of anywhere near the size of this one. This building is different in many ways from other buildings of its kind. My observation throughout the country has been that all of the large halls and coliseums are too barn-like. Contrary to this rule, this building is very cozy and it looks very home-like.

Superior to Any of Its Kind.

"I noticed this especially this afternoon while conducting the band. I glanced to the rear end of the hall, which is in reality a great distance from the stage upon which I stood. I saw a man standing near the door and he appeared to be watching me very intently. I watched him throughout the selection we were playing and although he was so far from me that I could not distinguish his features, I could see the interest he was taking in the music and when the selection was concluded I saw him raise his hands and begin to cheer. In other buildings of this size it would be an impossibility for me to watch a person in this manner from the stage and this is what makes me feel that something about the construction of this massive structure is so different from and so far superior to similar buildings of its kind.

"Another improvement is the lighting of the building. More light comes into this building from the outside than into any other large building I have ever played in, and this is an advantage not to be forgotten in considering the success of this building. The heating of the building is also very good. I have at different times been with my band in buildings of this size where the heating was so poor that it affected the instruments.

"I want to explain here that if a cold wind strikes one of the instruments it will make it sound flat. On several occasions I have found that the heating of large halls in which we were playing was not regular and at times during concerts I would discover that half of the instruments were flat, while the other half were in perfect condition, showing very plainly that the heating was not regular. In this building I have noticed none of these disadvantages. I find that the heat is very equally distributed over all parts of the building.

Advantage of Sounding Board.

"One of the greatest advantages I discovered in this building over all other large halls I have ever played in is the sounding board. The sounding board in this hall is almost perfect and I consider it one of the best, if not the very best, that I have ever played under.

"During the entire program this afternoon I have not been the least disturbed by reverberation, which I have often found in other buildings greatly interfered with the harmony of the music. This proves to my satisfaction that this is one of the best constructed halls of its size in this country. I am told by men who have listened to the music from all parts of the building that the sound is always the same, which proves beyond a doubt that there is no echo, or, if any, it is not enough to interfere with the sound of the music. This is a great improvement.

"I do not want to compare this hall with any particular hall of its size in the country, for if I did people would think I was flattering you; but I will say this, that the building is one of the finest of its kind in the United States, and in many respects the finest, and therefore the people of Kansas City should be proud of it. Their hard work has been crowned with such success that they will be envied by other cities which have attempted the same task with not half the success attending this undertaking."

As he turned away Mr. Sousa said: "This building is all right. I wish I owned it."

Miss Davies Likes the Hall.

Miss Maud Reese Davies, the accomplished soprano soloist, who is well known throughout the United States as an accomplished singer, and who has traveled with Sousa's band for several years, when asked to give her opinion of Convention hall yesterday afternoon, after she had sung her solos which had penetrated every nook and corner of the massive structure, said: "I think this is the nearest to a perfect building of its kind that I have ever seen."

cl of be wi th th th ev we m ou ad pr on th st s. e. na tional col a very peasi ing board, whi large American flags were str vertically toward the ceiling, and from the outside of the field of blue of each of these flags another flag was draped so as to completely cover the sides of the sounding board. At the top of the vertically arranged banner two more flags were draped toward the ceiling and each hung in very artistic festoons and lent a very pleasing effect with the straight lines of the central flag.

Stage Is Taste Decorated.

On the floor of the stage, following the semi-circle of the sounding board, palms were arranged, and they were the only decorations on the stage. The front of the stage was very tastefully decorated with flags, among the fields of which were a number of palms. A large banner was draped on either side of the sounding board, joining the flags above and those in front, so that the entire stage and sounding board were covered and bordered with the national colors.

At the arena entrance the decorations were very beautiful as well as expressive of the emotions of the audience. Above the door through which the main hall is entered from the corridor a large American eagle with wide spreading wings was perched. Above the bird, below him and on each side flags were draped so that he rested in their folds. From his beak six red, six white and six blue silken ribbons fluttered under him to the rear, where they were fastened, making a small canopy around the national bird.

Stars and Stripes Everywhere.

The arena boxes, which are arranged around the arena, were without decoration, excepting that in front of each box, upon the inclosing railing, stood a palm. Around the arena balcony flags were stretched the full length so as to cover the railing in front of the boxes. At each box the flags were festooned and relieved in the middle by a tri-colored shield, which distinguished each box from the other and made a very pleasing contrast to the straight running stripes intermingled with stars. The decorations in front of the arena balcony were the same as those of the arena balcony, except that the festooned shields were further apart than those of the balcony, which made the whole scene more pleasing to the eye. Look where one would throughout the entire hall, the stars and stripes were the first thing to attract the eye, but notwithstanding this fact the decorations were so tastefully arranged that to one did there appear to be too much of the bunting containing but the three colors. To the patriotic citizen—and if there were any but these in yesterday's audience they could not be found—the scene was both beautiful and fascinating, and not soon to be forgotten by any who were fortunate enough to gain admission to the hall and look upon it. The directors deserve great credit for the manner in which the building was decorated.

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Sousa was given a rousing reception when he came on the stage, and President Charles Campbell, who followed him, was made to feel that his work was appreciated. They were the two heroes of the hour.

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Herbert Clark's solo, "The Whirlwind Polka," is the composition made famous by the famous pianist, J. Levy, on

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Protests From the With Senior Core out Result—Comp eign Cable Com Nothing and All Cut Off—Detroit t

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British Enjoy

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WATCH OUR
WINDOWS

SATURDAY

FOR THE

LATEST.

KAUFMAN,

The \$2.50 Hatter,

25 East 11th St.

WILL BE CALLED TO ACCOUNT

NICARAGUA REFUSES TO ALLOW
UNITED STATES CABLES TO PASS.

Protests From the Government Filled
With Senor Corea Have Been With-
out Result—Complaints to the For-
eign Cable Companies Accomplish
Nothing and All Communication Is
Cut Off—Detroit to Go to the Scene.

Washington, D. C., Feb. 22.—Nicaragua
has again offended the United States and
is to be called to account for her impolite
action.

Apparently at the instance of the Nicar-
aguan government, such a strict censor-
ship has been applied to all cable and tele-
graph lines controlled by President Zelaya
that it has been absolutely impossible for
either the state or navy departments to
communicate with their agents. Protests
made to Senor Corea, the Nicaraguan min-
ister here, are of no avail. Protests to the
cable companies have produced no result.
The administration has finally determined
to take the matter in its own hands and
has ordered a naval investigation prepara-
tory to such action as may seem proper.

The cruiser Detroit will make the inves-
tigation. Her commanding officer, Com-
mander J. M. Dayton, has been ordered to
proceed with his vessel from New Orleans
to Bluefields, Nicaragua, where he will con-
sult with Commander F. M. Simonds, com-
manding the Marietta, now there, and de-
liver to him the instructions the navy de-
partment has been vainly trying to send by
cable.

The Detroit will then proceed to Grey-
town, where Commander Dayton will make
an investigation into Nicaragua's peculiar
action. He will be assisted in his inquiry by
Commander Simonds, who will remain at
Bluefields, the center of the revolution, to
provide protection for American citizens
and interests.

British Enjoy Privileges.

What is especially peculiar in connection
with Nicaragua's refusal to permit mes-
sages to or from the American agents with-
in its boundaries is that she allows cable
communication between the British war-
ship and British agents in Nicaragua and
British officers outside that country. In
some circles there is a belief that the Nic-
araguan government is endeavoring to cur-
ry favor with Great Britain, just for what
reason, however, is not apparent in view
of the willingness of the London govern-
ment to abrogate the Clayton-Bulwer
treaty so as to give the United States a
free hand in the construction of the Nic-
aragua canal. Dispatches sent to the Ma-
rietta have been addressed "Marietta,
Greytown," but they went no further than
the lines controlled by foreign corporations.

Nicaragua's action is very annoying, and
as soon as the authorities were convinced
that cablegrams sent to American agents
were deliberately held up, Senor Corea was
summoned and through him a protest was
made to President Zelaya. A satisfactory
explanation has not been made, nor have
the authorities been able to get any mes-
sage through within the last few days. It
is said there is absolutely no excuse for
the refusal to receive the message as Grey-
town is in the possession of President Ze-
laya's government and operations of the in-
surgents are confined to Bluefields and its
vicinity.

Moreover, the man of war at Bluefields is
there simply to provide protection for

Keith's Change of Plans.

The building at 415 and 417 Delaware street, which we
now occupy with our Furniture stock, has been leased to other
parties for a term of years, possession to be given within a few
weeks. We will, therefore, close out as speedily as possible
our Furniture stock contained in this building, with the view
of concentrating all of our business at 1221 and 1223 Main
street, where we will conduct our Furniture, Carpet and Cur-
tain business for an indefinite period.

This Will Prove An Important Sale.

The building at 415 and 417 Delaware street is filled with
a large stock of reliable Furniture, not one piece of which will
be moved to our uptown store. It is important that all of the
stock be sold just where it is.

This Close-Out Sale

Will begin Friday morning, February 24th. Terms positively
cash! Do not ask or expect us to charge any goods pur-
chased during this sale. While we believe the stock in this
store is sound and all right, still we distinctly state that goods
will be sold at purchaser's risk. Also bear in mind that goods
will not be taken back or exchanged; so do not buy unless
you are entirely satisfied. We will charge 5 per cent addi-
tional for packing any goods shipped out of the city. This is
necessary on account of the extreme low prices at which
goods will be sold.

At Our Bargain Carpet Store

We are showing and selling more Carpets, Mattings, Linole-
ums, Oilcloths and Rugs than all the other stores in Kansas
City combined. This is our opinion. You can form yours
when you get here.

Robert Keith
Furniture & Carpet Co.

Furniture Store, 415-417 Delaware Street.
Carpet Store, 1221-1223 Main Street.....

BRAINS ALL GONE



DR. E. C. WEST'S
NERVE AND BRAIN TREATMENT

THE ORIGINAL, ALL OTHERS IMITATIONS

Burlington
Route

REST

INTERIOR OF CONVENTION HALL DURING THE GRAND BALL LAST

With this vast army in front of me and Sousa and his gallant band in the rear, I have no place to run and I can't go. I am going to stand where I am and do the best I can to perform the duty assigned me, which is to dedicate and formally open this magnificent building, and receive a reward for inflicting myself upon you, have asked Mr. Sousa, before he begins his regular program, to play for you a piece of music which is dear to every American heart.

Monument to Generous People.
You all look happy and contented, and you may, for today you are by your preside, sheltered neatly the friendly arms of your own home. It is yours to be forever. The bondholder shall never regret it, for not a dollar of debt is against it stands as a fitting monument to the generous and generous people who by their contributions, whether one dollar or thousands of dollars, have made it possible for you all to be here today at the opening of this grand building. 'You have done better than you knew.'

And now to Kansas City, the peerless city of the West, to commerce and trade, to agriculture and mining, manufactures and machinery, architecture and building, science, art and music; to the garden fields of the north and east, the rugged hills of the west; to peace and prosperity, to unity and good will to all mankind, and the 'Stars and Stripes Forever' this building is most respectfully dedicated and declared formally opened.

President Campbell finished speaking and made a modest bow to Sousa, and the great musician raised his baton. It was the 'Rienzi' overture which fell upon the ears of the expectant hearers, but, as Campbell had well said, 'a piece of music which is dear to every American heart.' Sousa's own march, the 'Stars and Stripes Forever.' As the band came to the part of the march for which the 'stars' are 'Then, hurrah, for the stars and stripes' there was the sight of some apparently dropping from the edge of the sounding board, immediately above the head of Sousa.

Stars and Stripes Unfurled.
There was the rustle of silk, and almost the thousands of spectators had reached the situation a magnificent American flag was waving there, and around the flag the brilliant electric bulbs with the colors of the flag, the red, white and the blue.

The flag was unfolded to full view there and the cheer which made the thick glass in the dome rattle and which drowned every note of the music. President Campbell, retired to one side at the close of the speech, rushed to the center of the dome and waved his arms, calling on the people to rise. With a rapidity which astonishing people jumped from their seats and shouted and women waved their handkerchiefs.

Thousands of souls, and not a one who was not stirred by patriotic enthusiasm. And his men finished the 'Stars and Stripes Forever' and a large part of the audience dropped into seats again, but without a break the musicians began to play 'The Star-Spangled Banner.'

The enthusiasm was doubled. If the band had been an inspiring one a few moments before it now reached a point beyond which it could not go. There was a great cheer. The men waved their hats and women forgot all except the excitement of the moment and lifted up their voices to swell the grand chorus.

The band reached the final notes of the song. With one last mighty flourish the people fell into their chairs. The sound the flag became dim and then faded. Sousa turned to receive a beautiful bouquet of roses.

Almost a Panic Occurs.
The formal exercises of the opening of the convention hall were ended.

The two hours of delight which had passed in which the strains of

beautiful music were broken only by repeated outbursts of applause, for Sousa did not waste time between the various numbers, there was but one unpleasant incident. For a few seconds there was a scene which made many a heart stand still for a few seconds, but which happily ended without any further damage than that done to overstrained nerves.

Miss Dorothy Hoyle had just finished her violin solo and Sousa stepped to the leader's stand for the final number of the program. Some few people had left the building, but there were still more than 8,000 within its walls.

Suddenly there was a cry from one of the upper galleries. It sounded like 'fire,' and it was quickly taken up by the people below.

In an instant there was a scene which might have had its picturesque and its humorous effects if it had not appeared to be the shadow of a coming tragedy. Thousands of people jumped from their seats and massed themselves in the passage ways and exits. On the arena floor the light folding chairs rattled against each other as their frantic former occupants rushed this way and that in search of aisles and doors.

Women were screaming and calling on husbands, brothers and friends to save them. The cool-headed tried to stem the tide and they called out that there was no fire, but their feeble shouts were not heard amid the roar of the excited throng.

Sousa Prevents a Disaster.

A few seconds more might have meant a panic which would have cost lives. There was no telling whether or not it had already cost them.

It was John Philip Sousa and his men who restored order and averted the threatened disaster. As calmly as ever, but a trifle more quickly, Sousa gave a signal to his men. They were just ready to strike up the opening bar of the dance from 'The Nutcracker,' but Sousa knew and his men knew that the music of Tchaikowsky would not mean anything to those excited people.

With a playful smile on his face Sousa turned to the thousands of people. He was leading, not the musicians behind him, but the panic-stricken people who were before him. He was leading them back to reason, judgment and safety.

It was not dance music which the band was playing. It was 'Yankee Doodle,' and no sooner did the crowd catch the first notes of the familiar air than it lost its fright and began to cheer. In less than ten seconds every sign of panic was gone and the people waited for the last number on the program.

The trouble had all come about through the desire of some zealous friend of Arthur Pryor, the trombone soloist of the band, to hear him play. He did not stop to think of the similarity between the sound of the words 'Pryor' and 'fire.'

CROWD IS WELL HANDLED

Seating of the Building Accomplished Without Confusion.

Handling a crowd of 9,000 eager people is a monster undertaking. That such a crowd was seated to its satisfaction and comfort in Convention hall yesterday afternoon was due partly to the excellent arrangement of the entrances and partly to the foresight and energy of Superintendent Loomas and his staff of assistants. What might have easily been a scene of confusion was, instead, an orderly march of the multitude to the places designated by the ticket of each.

Determined to secure good seats and to

Hotel Victoria offers superior accommodations. Rates \$2 and \$2.50. O. B. Stanton, Prop.

'avoid the rush,' hundreds went to the hall hours before the doors were unlocked. They stood about the colonnade and upon the pavement, intently eyeing the entrance and observing with much concern their rapidly increasing numbers. By 1 o'clock Thirteenth street was blockaded, the sidewalks on Central were impassable, forcing new arrivals to walk in the middle of the street. Any car line that ran within a dozen blocks of the hall brought heavy loads to the nearest point, and vehicles of every description sought a passageway through the sea of pedestrians. All roads led to Convention hall yesterday, and all roads were largely traveled.

Crowd Is Orderly and Decorous.

Before the doors were thrown open at 1:15 o'clock late comers were lucky to get within half a block of the hall from any direction. Streets and sidewalks alike were packed by this time with a surging wave of humanity that looked neither to the right nor to the left, but kept an unfaltering eye upon the entrance. And it was a most good-humored and courteous crowd. There was no jostling nor elbowing. The disorderly element was remarkable for its absence, and while the anxiety to secure an entrance and a favorable seat was unanimous, there was an equally general desire to secure them by gentle means, and a prevailing understanding that Convention hall was large enough for all. While the early arrival of many congested the streets and sidewalks, ample leisure proved a blessing in allowing the greater part of the audience to inform themselves concerning entrances, what portion of the hall their seats were in and how to get to them.

When the doors were opened the crowd swept in like a torrent over a broken dam, but it carried no destruction in its path. One hundred and fifty guards and ushers stood at their posts to receive the wave and divide it into numberless channels. Within fifteen minutes after the opening all of the thousands who had been waiting outside were seated in the hall, serene, calm and comfortable. As a result of careful training the ushers were prompt and accurate in their direction and guidance. Section numbers were suspended from overhead by cords and turned about directly before the eyes of all who entered, so that nothing but deliberate perversity could prevent ready location of the seat any ticket called for. There were no reserved seats in the arena, or main lower floor of the hall. Those whose tickets called for seats here chose at their pleasure, being only directed by the ushers with a view of preventing the aislesways becoming congested.

Arena Seats in Demand.

All of the seats in the house were one price, except those in the arena balcony, and the main portion of the crowd naturally chose the arena, though the upper balconies furnished the better view and those seated there could hear better. The arena balcony seats were reserved and the last held an occupant within a very brief time after entrance became possible. The colonnade balcony, above the arena balcony, had no space to spare. The 'roof garden,' perched at a dizzy height above all other seats, possessed no attractions for the multitude and was vacant, the immense seating capacity of the hall precluding its selection from necessity. Seventy-five seats were reserved in the arena balcony for students of the William Jewell college of Liberty, who trooped to their places shortly before the opening of the concert. On the opposite side of the house was a section set apart for nearly 100 visitors from Olathe, Kan., who had anticipated a crush and engaged seats in ample time.

Whatever the preference of individuals, every chair in the big hall proved equally satisfactory to its occupant as soon as the music began. There was some trepidation beforehand on the part of those who held seats in the rear of the building. How-

ever numerous the membership of Sousa's band and however vigorous it might play, it did not seem possible that the sounds would carry clearly all the way to the distance from one end of the hall to the other. But with the first strain of 'The Stars and Stripes' all doubt vanished. Those in the rear seats not only heard clearly, but had distinctly the advantage, as the music came to them in full tones, but in a less confusing volume.

Women Lead the Applause.

Director Sousa chose wisely when he fixed upon a patriotic air as the opening piece. The enthusiasm in his hearers came to the surface instantly, and as the folds of the flag, sparkling with electric lights, were flung out above the stage, 9,000 men and women sprang to their feet and joined in a prolonged shout of patriotism. Women predominated in the audience and were first in the responses to every appeal to national pride. A slim girl in the center of the arena was invariably first upon her feet, stood in her chair and frantically waved her handkerchief above her head. During the entire time the opening number was being played she stood in the chair, towering above her neighbors and inspiring the entire audience to prolonged cheering. Hats, handkerchiefs and feather boas waved above a sea of heads, the demonstration increasing as the air changed from the 'Stars and Stripes' to 'The Star Spangled Banner,' and not subsiding until the last note had died away.

The 9,000 who came to hear and see the dedication of Convention hall represented the best class of people in Kansas City. The immense audience apparently held not one member of a disturbing element, and throughout the concert the stillness in every part of the hall would have been remarkable in a much smaller gathering. All realized that they were listening to good music well played and showed their appreciation by giving it silent attention.

Audience Inspects the Building.

The intermission in the middle of the afternoon program was employed by the audience in making a tour of inspection over the building. Everywhere were heard exclamations of amazement and admiration, as the immensity of the hall dawned upon someone who reached a high point in the journey that offered an unobstructed view of the entire interior. As Sousa and his band deserted the stage for the recess, a powerfully built, square-jawed individual rose in his seat, gazed about him with wide open eyes and mouth and exclaimed: 'Great guns! What a place for a prize fight!'

This was hardly the thought that came to most of the audience. There was a general tendency to congratulate one another upon the erection in Kansas City of a handsome structure for and by the people, a building large enough for great public gatherings. As to what it 'is good for' there were any number of opinions. The feminine part of the audience, after exhausting all superlatives upon the excellence of the hall for convention purposes, unanimously agreed that 'it was a perfectly lovely place to dance in.' Men admired it according to their preferences for one form or amusement or another. The horse man decided it would be a great place for a horse show; the men who were fond of other animals and fancy poultry couldn't see why it should be good only for a horse show—a general live stock and poultry exhibit was what would bring out the true utility of the hall; the small boy pronounced it just the place for a circus, though there would be no opportunities to crawl under the tent nor even to gain admittance by carrying water to the elephant. The field for speculation was wide, and the new hall was considered a good place for anything from a gladiatorial contest to a golf match.

They Like the Roof Garden.

There is a wide space between the rear of the arena boxes, which skirt the arena, and the outer wall of the building. Many

of the sightseers strolled in which there is a broad, turbid solitude of an open space with oranges on one side and a man with a generous freshments for the band. From the ground floor clambered to the highest garden and gazed down with interest at the pigmies moving. Numbers became fascinated seats and remained in the remainder of the performance affectionately down at the spot on Sousa's head as he came to the music. Some of their ambition to perch at the top of the building when the false alarm of a number of women demonstrated the facility egress from the building. At the first cry down the inclines from one stopping only at the stairs they were informed that the building was not a circus and where they remained of the concert rearranging costumes.

PROGRAM A POPULAR SUCCESS

Sousa and His Band Give a Hearty Reception.

Shortly after 2 o'clock calls from the audience for the appearance of John Philip Sousa and his band came through a door at the rear of the stage and took his place at the head of his band. When he made his appearance it was evident on his face was one of those who had reason for being proud of his people of Kansas City had gathered there in force and sat there in front of the building to give him the heartiest ever received. He had a great crowd, but that meant no less to him than the audience he stepped to the stage and found that his expectations had been exceeded. Thousands of Kansas City people who had assembled there to give him the opening the building for his appearance had been striving as a unit for months.

As Mr. Sousa bowed to the thousands of faces were turned to the stage and double that many were on their feet, each pair trying to get a better view than the others. A broad smile of satisfaction on the face of the master musician as he turned to his director as he turned to him directed them to proceed with the program.

Crowd Insists Upon

The overture was Wagner's 'Lohengrin' and the band struck up the popular selection ever in the house seemed to be the same instant and the music drowned by the applause. playing, at each pause of the applause was renewed and the selection was finished the fairly shook the building. Sousa that it was a crowd of people who were so appreciating good music with to spend the afternoon. and bowed, but that was the applause continued, a stop until Mr. Sousa again his position in front of the

Artistic decorator, H. E. C.

OF CONVENTION HALL DURING THE GRAND BALL LAST NIGHT.

hundreds went to the hall doors were unlocked. At the colonnade and upon the balcony the entrance was much concerned by their numbers. By 1 o'clock the side-entrance was blocked, the side-entrance was impassable, forcing walk in the middle of the line that ran within a the hall brought heavy rest point, and vehicles of a sought a passageway of pedestrians. All roads in hall yesterday, and all traveled.

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They Like the Roof Garden.

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of the sightseers strolled about this space, in which there is a broad walk, and disturbed the solitude of an old negro woman with oranges on one side of the building and a man with a generous quantity of refreshments for the band on the other. From the ground floor a curious crowd clambered to the highest seat of the roof garden and gazed down with shuddering interest at the pigmies moving about below. Numbers became fascinated with the high seats and remained in the garden during the remainder of the performance, gazing affectionately down at the little round bald spot on Sousa's head as it bobbed about in time to the music. Some of these repented their ambition to perch above their fellows when the false alarm of fire went up. A number of women demonstrated with what facility egress from the hall might be secured. At the first cry they fairly flew down the inclines from one floor to another, stopping only at the street exits, where they were informed that there was no fire and where they remained during the rest of the concert rearranging their disordered costumes.

PROGRAM A POPULAR ONE

Sousa and His Band Are Given a Hearty Reception.

Shortly after 2 o'clock, after repeated calls from the audience followed by loud applause, John Philip Sousa stepped to the stage through a door at right of the sounding board and took his position in front of his band. When he made his first appearance it was evident to all the look on his face was one of happy surprise; and he had reason for surprise, for the people of Kansas City had turned out in force and sat there in front of him ready to give him the heartiest reception he had ever received. He had expected a large crowd, but that meant nothing, for when he stepped to the stage and confronted the audience he found that his most sanguine expectations had been outdone by the thousands of Kansas City's most prominent people who had assembled to welcome him and to give him their assistance in opening the building for which they had been striving as a unit for so many months.

As Mr. Sousa bowed to the audience thousands of faces were turned toward the stage and double that many hands set to work, each pair trying to make more noise than the others. A broad smile was upon the face of the master musician and band director as he turned to his assistants and directed them to proceed with the program.

Crowd Insists Upon Encores.

The overture was Wagner's "Rienzi," and as the band struck up the first notes of the popular selection every pair of hands in the house seemed to be raised at the same instant and the music was almost drowned by the applause. Throughout the playing, at each pause of the musicians, the applause was renewed, and when the selection was finished the applause, which fairly shook the building, convinced Mr. Sousa that it was a crowd capable of appreciating good music with whom he was to spend the afternoon. Mr. Sousa arose and bowed, but that was not enough, and the applause continued, and neither did it stop until Mr. Sousa again arose and took his position in front of the musicians. The

band struck up "There'll Be a Hot Time in the Old Town Tonight," and this appeared to meet with the approval of every person in the house. They applauded, but they did more than that; they arose from their seats and the men waved their hats and the women their handkerchiefs at the gallant bandmaster as he directed the playing of the popular melody.

After a short intermission, Mr. Herbert L. Clarke, cornetist, arose and entertained the audience with Godfrey's "Whirlwind Polka," and he plainly demonstrated to all present by his masterly manipulation of the instrument that he was deserving of the distinction of being known as the most expert cornetist in the United States. That the audience was pleased with his playing was evidenced by the hearty applause he received. At the conclusion of this solo the band played "She Was Bred in Old Kentucky" and had every person in the large audience been bred in that state the applause could not have been greater.

Sousa Marches Are Popular.

The band next played two of Mr. Sousa's own compositions, the first of his to be played, and as the crowd recognized that it was listening to selections from the pen of the man who was now directing the band, it could not restrain its feelings and regardless of the playing of the band the hearers arose to their feet and again the air was rent by applause. The two selections rendered from the program were Mr. Sousa's popular dances, "Russian Peasants' Mazurka" and "Caprice Tarantelle." After these had been played Mr. Sousa responded to the hearty applause by playing his march, "The High School Cadet," which received even more applause than the previous selections.

There was now a change in the program. Miss Maud Reese Davies, the accomplished soprano soloist, sang one of Donizetti's compositions, entitled "Linda di Chamounix." It was with this singing that it dawned upon those present what a grand structure Convention hall really is. Miss Davies' sweet voice could be heard as distinctly by those in the rear of the building as by those in the front, and it sounded the same to those sitting in the roof garden as it did to those who sat in the arena. In all parts of the building it sounded the same; it was the sweet melodious voice of the fair singer that they all heard and not merely the echo reverberating from the opposite side of the hall. Miss Davies' singing was appreciated by all and they did not fail to show it by their applause. She responded and then sang "Will You Love When the Lilies Are Dead?"

Miss Hoyle Is Well Received.

After the playing by the band of the Easter scene, entitled "Mefistofeles," by Boito, a short intermission was taken, during which the audience went about the hall and commented upon the success of the big undertaking which they had feared would be unsuccessful.

The second part of the program was opened with the rendition by the band of Luigini's Egyptian ballet suite, which was highly appreciated by all. In response to the encore the band played several patriotic selections, which were received by the audience with applause which showed their patriotic feelings.

Following this "Carillon de Noel," one of Plemi's latest compositions, was rendered and this was followed by Sousa's new march, "The Charlatan." Mr. Sousa responded to the encore of his composition by playing his march, "The Bride-Elect."

Miss Dorothy Hoyle, the violinist who has been playing with Sousa's band for several years, next entertained the audience by playing a violin solo entitled "Zigeuner Weisen," by Sarasate. In response to the applause with which the conclusion of this selection was greeted, Miss Hoyle played a very pretty solo which was appreciated by all present.

The program concluded with the playing

Continued on Second Page.

known in Kansas City.

It was not alone Kansas City which was represented in the assembly, for many of the social leaders and substantial families of the towns around this city were there. Governor Stanley of Kansas, with Mrs. Stanley, and Private Secretary Allen and Mrs. Allen were among the interested ones who were in the arena balcony. A party which attracted much attention was that of the members of the Kansas Editorial association, which had come to Kansas City for the purpose of attending the concert and who turned out with their wives and daughters, 300 strong.

The noticeable feature about the evening entertainments was that there was very little confusion for so large a crowd. All those who had tickets were seated without the least difficulty, and the drilling of the ushers was so thorough that there was not the slightest confusion of any kind. When it is considered that it was necessary to seat 10,000 people in a building to which not only they, but the ushers as well, were practically strangers the credit due to the management is indeed great.

Canvas Is Taken Up Quickly.

Immediately at the conclusion of the last number on the concert program, and for an encore Sousa played a medley which contained everything from "Sister Mary Jane's Top Note" to the "Anvil Chorus," men who had been stationed in all parts of the arena began to fold up the chairs and get ready to take up the canvas which covered the floor. As the light chairs were folded rapidly there was a rattle which sounded for all the world like a company of infantry firing at will.

The people who were on the dancing floor dodged around at a lively rate in order to keep out of the way of the men, but this only made sport for the crowd.

It was just 10:21 when Sousa made his final bow. It was just 10:30, or nine minutes later, when the men folded up the last bit of the 3,600 yards of canvas and left the entire smooth floor for the dancers. The change had been made with such unexpected rapidity that those who were on the dancing floor were not prepared for it, and they did not know what was happening until they heard a great shout from the upper parts of the house.

Sousa, having led through two concerts during the day, concluded that he had done his share, and so at 10:40 when the members of the band were ready to begin with the music for the dance it was Arthur Pryor, the St. Joseph boy who is Sousa's trombone soloist, who took up the baton, and not Sousa.

Next to Sousa himself Mr. Pryor seems to be the most popular member of the band, and there was no appreciable dissatisfaction when it was found that he was to conduct the dance music.

Floor Filled With Dancers.

There were some 800 couples on the dancing floor, and the result was that it was found that while 800 couples could dance with some degree of freedom, the number could not be increased without making dancing all but an impossibility. The dancers seemed to enjoy the expansive floor, polished so that the feet tripped

Continued on Third Page.

Artistic decorator, H. E. Cramer, 1229 Grand

the national honor," calls on all "to witness the good faith and honesty" of his intentions and complains that he has been treated as a rebel "because I defended the national interests instead of becoming the tool of the American preposterous pretensions."

The rebel leader further alleges that the country is unanimous in his support, that the people "will perish rather than accept the odious American dominion," and alleging that "even the corrupt Spanish dominion is preferable."

The Philippine commission is considered by Aguinaldo to be a farce, and Otis, Denby, Dewey and Secretary Harden are classed as "pronounced annexationists," the latter being charged with having "maliciously defamed" the Filipinos in newspaper reports. He is classed as being "especially obnoxious to the Filipino government."

Finally Aguinaldo expresses the wish to "proclaim to the world and officially dispel the false rumors that Germany or any other power has rendered assistance, moral or material" to the Filipinos, and adding, "nor have the Filipinos solicited it."

SEEK HELP FROM GEN. OTIS

Commissioners From Island of Negros Call on Him for Advice.

Manila, Feb. 22 (12:43 p. m.)—While the guns on the city walls and those on board the ships of Rear Admiral Dewey's fleet in the bay fired a salute in honor of Washington's birthday, four commissioners from the island of Negros had an interview with Major General Otis and informed him that the American flag had already been raised over that island and that its inhabitants were ready, anxious and willing to accept any proposition the Americans might offer. The insurgents have been driven from the islands entirely.

Although the Iloilo rebels have given the people of Negros much trouble, especially in the matter of financial assistance demanded by the rebel leaders, the inhabitants of Negros have persistently held aloof, and now, through the commissioners' announcement, that they wanted the advice and help of General Otis. The latter assured them that the Americans would provide an acceptable government, and in the meantime he instructed them not to pay the rebels anything. The Negros commissioners were delighted with their reception.

The United States cruiser Charleston is leaving here preparatory to starting on a cruise.

The United States gunboat Bennington arrived here today from the island of Iloilo. The United States transport St. Louis has arrived here from Iloilo, but she has not brought any news of importance.

REBELS SENT TO MANILA

Point Graduates Assigned to Their Regiments.

Washington, D. C., Feb. 22.—The following rebels, recently graduated from the United States military academy at West Point, have been ordered to proceed to San Francisco to take the first transport for Manila to join the regiments to which they are assigned:

Charles B. Clarke, twenty-third infantry; George S. Simonds, twenty-second infantry; William N. Bushfield, seventeenth infantry; Joseph C. Minus, twenty-third infantry; Walter S. Brown, third infantry; James M. Bundel, fourth infantry; Henry J. Herron, twentieth; Pierce C. Foster, eighth infantry; Charles D. Herron, eighth infantry; Robert B. Calvert, eighth infantry; James Hanson, fourteenth infantry; William T. Merry, twenty-third infantry; Frederick B. Kerr, twenty-second infantry; Henry N. Way, fourth infantry; and Major, Jr., fourteenth infantry;

The Knockers beat the Morses in the Telegraphers' league last night. Score.

KNOCKERS.			
Long	St.	Sp.	Tot.
Killick	7	10	411
Halpin	6	9	398
Mack	3	12	387
Murphy	3	10	385
Totals	22	50	1,925

MORSES.			
Jones	St.	Sp.	Tot.
LeCarey	2	13	392
Vestal	6	9	384
Hetrick	4	10	378
Seaman	5	11	376
Totals	21	53	1,890

Mack Plays His Game.
E. C. Mack played great pool at the Brunswick parlors yesterday afternoon and evening, beating Mr. Vic Lathrop, the Boston champion, 150 to 73. Afternoon score:

Mack—2, 7, 15, 14, 9, 3, 4, 15, 1, 5—75.
Vic Lathrop—13, 8, 0, 1, 6, 12, 11, 0, 14—63.
Evening score:
Mack—13, 15, 2, 15, 15, 13, 2—75.
Vic Lathrop—0, 0, 12, 0, 0, 2—14.
Game called at 3:30 this afternoon and 8:30 this evening.

Fitzpatrick and Wilson to Meet.
Special to the Kansas City Times.

Great Bend, Kan., Feb. 22.—Jack Fitzpatrick of Boston and Kid Wilson of Hoisington, Kan., are matched for a twenty-round go in Ellinwood next Monday evening before the Ellinwood Athletic club for a purse of \$200 and gate receipts. Both men have good records, having met such men as Gardner and Dixon.

Turf Congress to Meet Today.

New York, Feb. 22.—A meeting of the rule committee of the National Trotting association was held here today to consider certain rules governing turf affairs. The conclusions will be submitted for approval at the special congress of the association, which convenes tomorrow.

Boanerges Comes to Life.

New Orleans, La., Feb. 22.—Boanerges came to life today and landed the George Washington handicap, the \$1,000 feature of the day's card. Sea Robber was made a favorite and well played, but was never prominent, the winner making most of the running and finishing first easily.

Dobbs-McDonald Fight a Fizzle.

Glasgow, Feb. 22.—Two thousand persons gathered this evening to witness the championship fight between Bobby Dobbs, the Minneapolis colored boxer, and Pat McDonald. In the first round the police interfered and arrested both combatants. A scene of great excitement ensued.

Chapman Gets Second Place.

The pool match for the amateur championship of Kansas City held at Armory hall was concluded last night, Chapman defeating Burns for second place by the score of 100 to 84. Taylor first, Chapman second and Burns third.

Railroad Trainmen's Annual Ball.

Special to the Kansas City Times.
Newton, Kan., Feb. 22.—The Sunflower lodge, Brotherhood of Railroad Trainmen, gave its seventh annual ball this evening at Wright's rink. There were 200 couples on the floor when the grand march commenced. It was one of the most successful and brilliant balls in the history of the Sunflower lodge.

public in nearly every one of the large halls and coliseums of this country, and in each one I have been able to find something about the construction that would give me just grounds to find fault. With this building, however, it is different, and I can see no reason to find any fault, but to the contrary I feel that it is my duty to say that I think this building is a grand success and that the people of this city should feel proud of it as it is so far superior to all other buildings of its kind and size in so many ways.

"I waited my turn to go on the stage today with great anxiety, as it was my first attempt to sing in this hall and I did not know what the result would be. I felt that I might have to sing much louder than I usually do, but when I stepped to the stage and after I had sung the first line of my song I felt happy, for I realized that at last I had the fortune to be in a building in which my singing could be heard by thousands of persons under the same roof without my having to strain my voice to make them hear me.

"I did not strain my voice one bit today, and I could readily see after I had been singing a few minutes that everyone in the whole house heard me. I even sang my second song with less strain on my voice than I did the first, and I know by the manner in which it was appreciated that all present heard me.

"This is a wonderful building. It surpasses anything of its kind I have ever seen in this country and I can not see where it could be improved. The sounding board over the stage is the most perfect I have ever seen."

Miss Dorothy Hoyle, the violiniste with Mr. Sousa, when asked for her opinion, said that the building was "perfectly grand." She gave materially the same reasons for her conclusions as did Miss Davies.

IS DECORATED WITH FLAGS

National Colors Everywhere in Evidence Within the Hall.

American flags and palms were used extensively.

Everything Pertaining to Music.

Pleases Everybody.

Unlimited enjoyment from a Criterion Music Box. Strongly and scientifically built. Music from indestructible metal discs. Any tune desired. No delicate mechanism to get out of order. Different sizes and prices. See them in our Music Box Room. We sell them on

Easy Payments.

Carl Hoffman,

1012-1014 Walnut St.

Don't forget our Sheet Music Specials

50c Music, 14c.

ist. This number as a cornet solo. Mr. Levy's favorite piece." So closely was it identified with him that he closed his name has figured on many programs as its author, when in Godfrey, a celebrated name on the Sousa program as the composer of the "Whirlwind" polka is along the first recognition of its rightful author.

SAYS PEACH CROP IS RUINED

Fifty Acres of Trees Badly Damaged at Georgetown.

Special to the Kansas City Times.
Sedalia, Mo., Feb. 22.—John J. Lowrey, owner of fifty acres of peach trees in the vicinity of Georgetown, has examined his trees and finds that the buds of all varieties have been killed and in many cases the trees have been so badly damaged that they will require severe pruning and rebudding to encourage fruiting next year. Mr. Lowrey says all varieties of blackberries except the Snider and raspberries have been killed and that strawberries are in bad condition. Apple trees have not been injured, and Mr. Lowrey says a large crop may be expected.

KHALIFA ON THE RAMPAGE

British Officers Recalled and Sent to Omdurman.

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London, Feb. 22.—According to a special dispatch from Cairo, the disquieting news has been received there that the khalifa, at the head of greatly augmented forces, is marching on the Nile.

WAS FIRST KILLED IN WAR

Remains of George B. Meeks Removed From Key West.

Clyde, O., Feb. 22.—The remains of George Burton Meeks, the first American killed in the Spanish-American war, arrived here today, having been brought from the national cemetery at Key West, Fla., where they were buried last May. The body was placed in a receiving vault here and will be buried either on Memorial day or May 11, with appropriate ceremonies. Members of the sixth Ohio acted as pallbearers and an immense throng gathered at the depot to receive the body.

Smallpox Dying Out at Carrollton.

The smallpox at Carrollton, Mo., has been about stamped out, the city having but one case of varioloid at present, and it well quarantined. As precaution, however, against a further spread of the disease Mayor Bushy of that city was in Kansas City yesterday morning looking up a physician who would go to Carrollton and attend patients should the disease appear again.

This is an opportunity for some of Kansas City's young physicians to get some experience and at the same time be well paid for their services.

Any physician who will go in case he is needed is directed to apply to Dr. E. J. Boeber, assistant city physician, Kansas City, Mo.

American interests, and President Zelaya ought full so. It may be, however, desire the true condition of Nicaragua to become may be the reason for Should the abuse continue may go so far as to direct take temporary possession station at Greytown in order sage through.

COLD WAVE I

Not Likely the Bitter Weeks Ago Will Be

The cold wave which yesterday arrived on sch server Connor said yesterday would not indicate a er than 10 degrees above zero danger of the unusual cold ago being duplicated.

A fall from 63 above to 1 decided difference. The coly to last two or three days The readings by hours y

8 a. m.	30	2 p.
9 a. m.	34	3 p.
10 a. m.	39	4 p.
11 a. m.	40	5 p.
12 m.	42	6 p.
1 p. m.	43	7 p.

Maximum, 44; minimum,

Weather Fore

Washington, D. C., Feb Fair; colder; northwesterl Arkansas—Fair; much co wave, except in extreme tion; winds becoming nor Nebraska—Fair; contin west winds.

Iowa—Generally fair; col treme western portion winds.

Kansas—Fair; colder in portion; northerly winds.

Colorado—Fair; colder i ern portion; variable wi

THE GRIP CURE THAT

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The Max Bendix comp concert at the Auditori afternoon under the ausp naeum club. The concert o'clock.

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every one of the large halls
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be improved. The sounding
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ATED WITH FLAGS

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Hoffman,

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our Sheet Music Specials

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American interests, and it is said that President Zelaya ought fully to understand so. It may be, however, that he does not desire the true condition of affairs in eastern Nicaragua to become known and this may be the reason for the censorship. Should the abuse continue, the authorities may go so far as to direct the Detroit to take temporary possession of the cable station at Greytown in order to get a message through.

COLD WAVE IS HERE.

Not Likely the Bitter Cold of Two Weeks Ago Will Be Duplicated.

The cold wave which was predicted for yesterday arrived on schedule time. Observer Connor said yesterday the thermometer would not indicate a temperature lower than 10 degrees above zero, so there is no danger of the unusual cold of two weeks ago being duplicated.

A fall from 63 above to 10 above makes a decided difference. The cold wave is likely to last two or three days.

The readings by hours yesterday were:

8 a. m.	30	2 p. m.	40
9 a. m.	34	3 p. m.	37
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12 m.	42	6 p. m.	30
1 p. m.	43	7 p. m.	26

Maximum, 44; minimum, 26.

Weather Forecast.

Washington, D. C., Feb. 22.—Missouri—Fair; colder; northwesterly winds.

Arkansas—Fair; much colder, with a cold wave, except in extreme southeast portion; winds becoming northerly.

Nebraska—Fair; continued cold; north-west winds.

Iowa—Generally fair; colder except in extreme western portion; northwesterly winds.

Kansas—Fair; colder in extreme eastern portion; northerly winds.

Colorado—Fair; colder in extreme western portion; variable winds.

THE GRIP CURE THAT DOES CURE.

Laxative Bromo Quinine Tablets removes the cause that produces La Grippe. The genuine has L. B. Q. on each Tablet. 25c.

Was Not Used as a Pest House.

Ross Grosshart, the young man who went to Bosworth, Mo., recently to nurse a smallpox patient and fell ill of that disease himself, writes that the hotel was not used as a pest house. The proprietor's son was the person Grosshart went to nurse, and beside the son and Grosshart there were no smallpox patients confined in the hotel.

Is Struck by a Train.

James Hanley, 63 years old, was struck by a 'Frisco passenger train at First and Gilliss streets yesterday evening while walking on the track and his right leg fractured above the ankle. He also sustained some slight body bruises. He was attended by the police surgeon and sent to the city hospital. Hanley is a laborer and lives at Third and Walnut streets.

Is Robbed of His Watch.

Orvell Spurlock, who lives at 928 Harrison street, was robbed of his watch at Independence and Grand avenues about 1 o'clock this morning. He reported the fact to the police and Harry Wilford, a negro, was arrested in a saloon near Sixth and Grand avenue with the watch in his possession. He was locked up.

Max Bendix Company Coming.

The Max Bendix company will give a concert at the Auditorium next Friday afternoon under the auspices of the Atheneum club. The concert will begin at 4 o'clock.

by authorized agents only, to cure Weak Memory, Dizziness, Wakefulness, Fits, Hysteria, Quickness, Night Losses, Evil Dreams, Lack of Confidence, Nervousness, Lassitude, all Drains, Youthful Errors, or Excessive Use of Tobacco, Opium, or Liquor, which leads to Misery, Consumption, Insanity and Death. At store or by mail, \$1 a box; six for \$5; with written guarantee to cure or refund money. Beware of cheap imitations. Genuine only sold and guaranteed by Federmann & Haller.



Red Label Special Extra Strength.

For Impotency, Loss of Power, Lost Manhood, Sterility or Barrenness, \$1 a box; six for \$5, with written guarantee to cure in 30 days. At store BEFORE or by mail. AFTER



Diamond Drug Store, 904 Main street, Kansas City, Mo.

A BOTTLE OF

HALE'S Honey of

Horehound and Tar

Is a good Insurance
against all Bronchial
troubles, Colds and
Coughs.

Keep Insured by
always having a
bottle on hand.

Pike's Toothache Drops Cure
in One Minute.

NO CHANGE IN BALLOTING

United States Senator From California as Yet Unnamed.

Sacramento, Cal., Feb. 22.—The fifty-ninth ballot for United States senator, taken at noon today, showed no change in the republican vote, other than that occasioned by absentees and pairs. The complimentary vote of the democrats went to J. K. Burnett, a populist member of the assembly. Tomorrow it will go to Nathan Cole, a prominent silver republican of Los Angeles. The vote was as follows: Barnes, 11; Este, 1; Bulla, 10; Burns, 26; Grant, 26; Scott, 2; Bard, 3; White (dem.), 6; Rosenfelt (dem.), 2; Phelan (dem.), 3; Alford (dem.), 1; Burnett (pop.), 17.

INDIANS AFTER MEXICAN LANDS.

Kickapoos, in Tribal Costume, Attend President Diaz's Reception.

City of Mexico, Feb. 22.—A delegation of Kickapoo Indians from the United States are in the city. The group, in tribal costume, attended the president's reception last night. They are here to solicit from the Mexican government an allotment of lands to which the remnant of the tribe in the Indian territory desires to emigrate.

DEOT LINE —TO— CHICAGO.

ALL PROMISES FULFILLED.

Dr. Whittier, Sr.

215 W. 9th St., Kansas City, Mo.

Old established. Most successful specialist. Established '57.

NERVOUS DEBILITY,

Lost Vitality, Organic Weakness, Early Decay, Lack of Energy, Self Distrust, Weak Memory, Dyspepsia, Unfitness to Marry, Stunted Development, Lost Manhood, Milky Urine, Effects of Abuse or Excess,

CURED TO STAY CURED.

My lifelong experience, special study of each case, pure medicine, insure a real cure. Question list No. 1 free in plain envelope. Charges reasonable. Terms easy. Call. Never a promise made that can not be successfully carried out.

BLOOD AND SKIN DISEASES,

All forms. Scrofula, rheumatism, catarrh, eczema (itchy and scaly tetter) and syphilis, recent or old cases, cured for life, safely and surely, without mercury. Avoid patent medicines or inexperienced hands. Call or write for question list No. 2 on blood diseases.

URETHRITIS, GLEET, STRICTURE

Cured without instruments or pain. List No. 3 free. Get my book of advice.

FOR MEN ONLY

Free at office; by mail, 2c. Hours, 9 to 5 daily. Monday and Saturday evenings, 7 to 8 o'clock. Sunday, 10 to 12.

LADIES Relieve at Last

KEEP ME Ask druggists for Dr. Harte's French Female Pills in metal box with French Flag on top in Blue, White and Red. Insist on having the genuine. "Relief for Women" mailed FREE in plain sealed letter with testimonials and particulars. FRENCH DRUG CO., 381 & 383 Pearl St., New York.

L. J. MARKS' DIAMOND.... PARLORS....

Diamonds, Watches, Jewelry, Spectacles, Etc. 129-131 and 934 Main St., Kansas City, Mo.

THE KEELEY INSTITUTE

716 West Tenth St., Kansas City, Mo. Authorized by and under the general direction of Leslie E. Keeley, M. D., LL. D.

J. W. WAGNER, UNDERTAKER

Telephone 1607. 1409 Grand Avenue.

Napoleon, the prince of Orleans and Don Carlos are still playing in the back yard of hope deferred.

It would seem that the sympathies of the new French president were with Dreyfus and his political interests on the other side.

Perhaps the president may some day get it into his head straight that there is a difference between manifest destiny and manifest duty.

The army may keep on fighting it out for itself, but history has already arranged for the navy with Dewey and Schley as the central figures.

Pekin is to have a new Chinese university with ten faculties. It must make an American student's blood run cold to think of it—ten faculties!

The Filipinos seem to know how to load the modern rifle all right, but they do not quite catch on to the art of shooting it so as to hit something.

What a boiler-makers' paradise Paris must be with a regular King Kiki kavorting in progress thirty days each month and special tumults Sundays.

Boston wants prayers offered to have the weather so regulated that New England may escape a flood. Kind of melt the snow gradually, so to speak.

Speaker Reed thought an appropriation bill calling for \$50,000,000 with a "rider" calling for \$15,000,000 looked too rider top-heavy and knocked it off.

Theatrical managers and street car conductors are pleased to know that the peanut trust will advance the prices to where the article will be a home luxury only.

Mrs. Elizabeth Skeats, who died the other day in London, Eng., was the mother of six policemen. Skeats? Skeats? What part of Ireland are the Skeats from, anyway?

The mighty arm of the Illinois legislature is to be thrown about nude pictures that may be used for advertising purposes so that they may be concealed from public view.

Admiral Dewey has bought an island off the New England coast for a home for himself. That will come pretty nearly knocking him out of the "brolls" of politics.

British trade reports show that \$10,000,000 worth of German toys are sold in the British Isles every year. No one has found time to state the amount of paint on them.

The besetting weakness of the late Mr. Dole was to be the most popular and best liked man in France. He might have been had he been a man with a mind of his own.

The difference between Dole and his fellow-rebels and Aguinaldo and his fellow-

to assemble in that is owned by the people, and in which their interest is represented by gifts of money for the good of all who may like to avail themselves of its faultless architectural beauty and mechanical completeness. Convention hall is something for the people of Kansas City to be proud of; for the people in the territory tributary to Kansas City and for the people of the whole country to be proud of, for, after all, it stands as a monument of American thrift, energy and love of the grand and the beautiful.

ITS CLOSING DAYS.

The fifty-fifth congress has nine working days before it expires by limitation. There is a great deal of unfinished business, but the most important is the appropriation bills which have been held back to load up with riders. There is a large following, mostly democrats, that would rather see every one of them defeated than go through with riders, and there is a still larger following that will leave no stone unturned that would in any way help to slip the riders into the treasury. No former congress had as many schemes to squander the public funds, nor did any former congress show such recklessness in voting away the people's money.

The appropriations that are absolutely necessary to conduct the affairs of the government will leave a deficit for the year ending June 30 of \$160,000,000, not counting the \$20,000,000 that is due Spain for the Philippines. The speaker, the chairman of the appropriations committee, and a good many others of the leading republican side are blocking the game of the treasury raiders, but the influence of the administration is on the side of every rider, and a sharp fight may be expected every hour of every one of the remaining days. A good many of the more level-headed republicans are free to say that if the riders are not killed the appropriations by the short session will aggregate more than \$900,000,000, or about \$600,000,000 more than was appropriated for the last year of Cleveland's administration, and that the party would not dare go before the country next year with such a record. Still, those who are championing the riders have personal political if not business interests in them, and the fight for them will be vigorous.

In its partisan blindness the administration can not see that the time is not far off when it will have to give an accounting to the people. The bond issue of \$200,000,000 was nearly if not quite enough to defray the expenses of the war. The war revenue tax will have given to the treasury fully \$150,000,000 by the time the fiscal year closes, June 30, which added to the deficit of \$160,000,000 makes the cost of maintaining the government, independent of the war expenditures, \$310,000,000 more than it did during the fiscal year which ended on the June 30 following Mr. McKinley's inauguration, and he hasn't even so much as a "hole in the ground" to show for it. However, he may think his hold upon the government is so secure, and that the people are so wildly enthusiastic over his colonial schemes that he is safe in going to any lengths in money spending on account of the government. But if the riders do go through the opposition to them will be careful to ac-

and according to the press censor's report there are not enough rebels left to be worth bothering with.

Governor Lind's veto of the bill giving a bounty to beet sugar refineries goes to prove the wisdom of electing a democrat to be Minnesota's chief executive.

DONNED AMERICAN COLORS.

He Was a Good Bluffer and Passed the Italian Inspector.

Milan Letter in the Chicago Record. The train was fast and the cars of the approved Swiss kind, with a corridor the full length and a door into the next car.

A young man across the aisle from me had an American flag badge on his coat, and so I felt drawn toward him, although he did not seem to be an American. He was talking German to the man beside him. Presently he began a conversation in French with the man who sat opposite him. Then he turned to me and addressed me in English. He had the hind wheel of a bicycle on the seat beside him and was accompanied by a small fox-terrier, to which he spoke in the most affectionate Italian.

When I remarked the presence of the American flag on his coat he admitted that he had never been to America, but explained that he represented an American bicycle house and rode an American wheel in all his races, and so he felt justified in wearing the colors of the United States.

He gave me his card, which showed that his first name was Louis. One could easily believe that he was a professional racer, for he had the clear eye and the clean, "hungry" look of the well-conditioned athlete. He was exceedingly companionable, and as we approached Italy he slandered the country, saying that, although he had been born in Italy and his mother still lived there, he would rather be in any other country of Europe.

At the frontier he had an encounter with the customs officers, and came out of it victorious, probably because he knew how to deal with the Italian character. One of the inspectors saw the bicycle wheel, and acting on the theory that any essential part of a bicycle is equivalent in the sight of the law to a whole bicycle, informed Louis that he would be compelled to pay the customary tax. At this Louis was intensely amused and told the inspector to stop joking. The idea! To ask a man to pay a whole bicycle tax for one insignificant hind wheel! Certainly not!

He had come into Italy thousands of times with thousands of hind wheels, and never before had anyone dared to suggest "tax" to him.

The inspector waved his arms and insisted. Louis became angry. He raved and tore and threatened. He said he was a victim of an outrage. He would resist to the death. He called on all persons present to witness that this inspector was attempting to rob him. He would appeal to the authorities. He would demand an investigation.

The inspector listened in a dazed manner, trying to get in a word now and then. When he found that he couldn't do so he made a gesture of despair and walked away.

Louis came back to the car and said: "That's the only way to deal with those fellows. He didn't know whether he had a right to tax me or not, and so he tried it on me, to see if I would stand it. I frightened him, and he let me go in free."

Louis was eminently correct. Anyone who wishes to escape an imposition in Italy must protest with a fury exceeding the fury of the demand. The Italian will at once concede your superiority as a "bluffer" and come to fair terms.

tured her. Depu Sheriff Herman Me... at Huntsville were notified... officer has left there to come after... Newton has been here for several... but was only seen and recognized... light.

MR. VIRGIL'S BIG NUGGET.

It Weighed Ninety-Eight Pounds and Was Worth More Than \$11,000. From the Morning Oregonian.

A single chunk of gold weighing ninety-eight pounds and worth \$11,750! This was the size and value of the nugget that E. H. Virgil of East Portland found in French gulch, near Gold Hill, Columbia county, California, in 1857.

"I tell you," remarked Mr. Virgil, as his eyes lighted up with the recollection of that famous find, "that was the event of a lifetime, and caused much excitement all over the country. Up to that time it was the largest nugget that had ever been uncovered in California. It was a mere accident, and someone else might have been the lucky one."

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The Vision of Faith.

From the Arena.

Nature is what we see with the mind's eye; we see what we look for; we look for that which harmonizes with our moral character; our moral character is our religion—it is that which, in our deepest selves, we really want. It is not logic nor science, but passion and desire; it is not changed by argument or demonstration, but by example and conversion. It is life and action inspired by a social environment of beliefs and institutions. Not cold science shapes our beliefs, but warm faith. We may call it nature or reason, or we may call it God—it is, in either case, that which we, above all things, love, and which we feel must surely rule and explain this otherwise aimless world about us. This is religion.

A Business Consolidation.

From the Chicago Record.

"Where is that girl who was out lecturing on 'There Is No Death'?"

"An undertaker proposed to her and she married him."

Philippines resulted in electoral success. All candidates chosen in position candidates of vision the opposition as against 87 ministerial will, therefore, sure.

OLD CLAIM IS

Lawrence Journal for Eighty-

Special to the Kansas Lawrence, Kan., this afternoon ferreted out the old claim against Tr he was a student in

GERMANS AFT

Government Reque Samoan Cl

Berlin, Feb. 22.—A official Hamburgische German foreign office titution of Germans in the Washington gov Chief Justice Chambe

Welsh Journals From the New York

A Welsh newsboy thing, would have a out the names of t sale, because he pr how to pronounce instance, the Seren established in 1857; t Cymru of Demby, e the Builth, Llandri Advertiser o' Lland lished in 1873. This paper is published place in Radnorshire invalids. It makes it ket day, and the chief appeal is made to some extent justification of it an obstacle

In the list of Wel Y Tyst Ar Dydd of same county of Wa Mumble Chronicle, icle and the Llan Cardiff. In some tries it is customary or satirical papers rivari, Punch, Pun The Fool, Town Ta is nothing so flippant as this, the one profess lished in Wales being diff Whip and being trated journal of high-class portrait using large and eve of type." Welsh pa no more than a re tion, for the reason Welsh readers are published in English London, Liverpool a Welsh readers are interior counties are patrons of newspaper age is steady as is s of many Welsh jour

The Ob

From the Washington "Herbert is just a man," said Mabel to "There's precisely prompt reply. "I m other day, but this times a week become

to the press censor's report
not enough rebels left to be
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ind's veto of the bill giving
beet sugar refineries goes to
edom of electing a democrat
ota's chief executive.

AMERICAN COLORS.

ood Bluffer and Passed the
alian Inspector.

in the Chicago Record.

as fast and the cars of the
ss kind, with a corridor the
d a door into the next car.

an across the aisle from me
rican flag badge on his coat,
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eem to be an American. He

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e began a conversation in
he man who sat opposite him.

ed to me and addressed me in
had the hind wheel of a

seat beside him and was ac-
a small fox-terrier, to which
the most affectionate Italian.

marked the presence of the
on his coat he admitted that
r been to America, but ex-

he represented an American
and rode an American wheel
es, and so he felt justified in
olors of the United States.

his card, which showed that
was Louis. One could easily
he was a professional racer,

he clear eye and the clean,
k of the well-conditioned ath-
e exceedingly companionable,

approached Italy he slandered
saying that, although he had
Italy and his mother still

would rather be in any other
rope.

er he had an encounter with
officers, and came out of it
obably because he knew how

the Italian character. One of
saw the bicycle wheel, and
e theory that any essential

le is equivalent in the sight
a whole bicycle, informed
would be compelled to pay

tax. At this Louis was in-
ed and told the inspector to
The idea! To ask a man to

bicycle tax for one insignifi-
-nel! Certainly not!

ne into Italy thousands of
ousands of hind wheels, and
had anyone dared to suggest

or waved his arms and in-
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atened. He said he was a

outrage. He would resist to
e called on all persons pres-
that this inspector was at-

ob him. He would appeal to
a. He would demand an in-

r listened in a dazed manner,
in a word now and then.
d that he couldn't do so he

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back to the car and said:

only way to deal with those
didn't know whether he had a
e or not, and so he tried it

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e, and he let me go in free."

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ured here. Deputy Sheriff
Herman M. ... at Huntsville
were notified. ... has left there
to come after ... Newton has been
here for several ... but was only seen
and recognized ... light.

MR. VIRGIL'S BIG NUGGET.

It Weighed Ninety-Eight Pounds and
Was Worth More Than \$11,000.

From the Morning Oregonian.

A single chunk of gold weighing ninety-eight pounds and worth \$11,750! This was the size and value of the nugget that E. H. Virgil of East Portland found in French gulch, near Gold Hill, Columbia county, California, in 1857.

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A Business Consolidation.

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"Where is that girl who was out lecturing on 'There Is No Death?'"

"An undertaker proposed to her and she married him."

Philippines resulted in only a nominal ministerial success. Although the ministerial candidates chosen were four and the opposition candidates only three, yet on a division the opposition will muster 92 votes as against 87 ministerialists. The opposition will, therefore, submit a counter measure.

OLD CLAIM IS BROUGHT UP

Lawrence Journal Sues C. R. Troxel for Eighty-Eight Dollars.

Special to the Kansas City Times.

Lawrence, Kan., Feb. 22.—A constable this afternoon ferreted out C. R. Troxel, Cattle King Gillett's emissary, and served papers on him in a suit for \$88, brought by the Lawrence Journal company on an old claim against Troxel for printing when he was a student in the university.

GERMANS AFTER CHAMBERS

Government Requested to Remove the Samoan Chief Justice.

Berlin, Feb. 22.—According to the semi-official Hamburgischer Correspondence, the German foreign office, complying with a petition of Germans in Samoa, has requested the Washington government to supersede Chief Justice Chambers.

Welsh Journals by Subscription.

From the New York Sun.

A Welsh newsboy, if there be such a thing, would have an easy time in calling out the names of the papers he had on sale, because he presumably would know how to pronounce them. There are, for instance, the Seren Cymru of Carmarthen, established in 1857; the Baner ac Amserau Cymru of Demby, established in 1843, and the Builth, Llandrindod and Llanwrytyd Advertiser o' Llandrindod Wells, established in 1873. This last elaborately named paper is published at a Welsh watering place in Radnorshire, much frequented by invalids. It makes its appearance on market day, and the invalids, to whom its chief appeal is made, would be, perhaps, to some extent justified in finding a perusal of it an obstacle to convalescence.

In the list of Welsh papers also is the Y Tyst Ar Dydd of Merthyr-Tydfil. In the same county of Wales are published the Mumble Chronicle, the Popyridd Chronicle and the Llan A'r Dwysogaeth of Cardiff. In some other European countries it is customary to utilize for comic or satirical papers such names as Charivari, Punch, Punchinello, The Gossip, The Fool, Town Talk or Fun, but there is nothing so flippant in Welsh journalism as this, the one professedly comic paper published in Wales being known as the Cardiff Whip and being described as "an illustrated journal of humor and satire, a high-class portrait gallery and a journal using large and every considerable style of type." Welsh papers, as a rule, have no more than a restricted local circulation, for the reason that a majority of Welsh readers are served by newspapers published in English cities, particularly London, Liverpool and Birmingham. The Welsh readers are mostly resident in the interior counties and are not very good patrons of newspapers, but their patronage is steady as is shown by the antiquity of many Welsh journals.

The Objection.

From the Washington Star.

"Herbert is just a plain, every-day young man," said Mabel to her father.

"There's precisely the objection," was the prompt reply. "I might stand him every other day, but this thing of calling seven times a week becomes tiresome."

tion without ordering a retrial.

If this be correct it shows that the evidence before the court not only proves Dreyfus innocent, but that the crime for which he was punished never existed, as the French law allows the court of cassation to quash a sentence without retrial only when there is proof that the offense alleged was never perpetrated.

NORWEGIAN LINER ASHORE

Believed to Be the Steamer Hildur From Curacao.

Philadelphia, Pa., Feb. 22.—A dispatch received here this morning states that a steamer is ashore near the ship bottom live saving station, a few miles south of Barnegat, N. J. The crew of the station has gone to the assistance of the distressed vessel and the tug North America has started from Atlantic City to aid in floating her.

The vessel is said to be the Norwegian steamer Hildur from Curacao for New York. She lies easy. The weather is foggy.

BRIEFLY TOLD STORIES OF THE DAY'S DOINGS

He Passes Mexican Coin.

M. Mendalcorn was fined \$2 in police court yesterday for passing Mexican half dollars at the city market. He paid the fine. It was not Mendalcorn's first offense.

Miss Blunt Will Lecture.

Miss Olive Blunt, a missionary from Japan, will lecture on missions at the Swedish Baptist church, the date being Saturday evening, February 25, at 8 o'clock.

Will Serve Turkey Dinner.

From 6 to 9 o'clock this evening the ladies of the Forest Avenue Christian church will serve their regular monthly "Hot Turkey Dinner." The dinner will be given in the dining hall of the church.

Patrolman Grover Resigns.

Patrolman W. H. Grover of the Southwest boulevard precinct tendered his resignation to Chief Hayes yesterday to take effect March 1. He has been a member of the police force for ten years.

Will Give Weekly Dinners.

The ladies of the First Cumberland Presbyterian church, corner of Thirteenth and Oak streets, will serve a hot dinner today at the church. This will be made a weekly affair, dinners being served every Thursday.

Holmes Case Continued.

The case of W. H. Holmes, general manager of the Metropolitan Street Railway company, charged with failing to put up electric lights at different crossings along the lines of the road, was continued in police court yesterday until Friday.

Fire on Holly Street.

There was a lively fire at Twenty-first and Holly streets yesterday morning at 3 o'clock which did considerable damage. The fire started from an unknown cause in the house of Joseph Moran and H. L. Mitchell, 2118 Holly street. It did \$450 damage to the house.

Woman Loses Her Reason.

Rose Castel, a white woman living in the Salvation Army barracks at 211 East Fifth street, lost her mind yesterday and attempted to brain one of the women with an ax. She was subdued by the police and sent to the city hospital.

Funeral of Mrs. W. T. Reed.

The remains of Mrs. William T. Reed, who died in Phoenix, Arizona, from the effects of a complication of diseases, will arrive this morning. The funeral will be held from the late home of the deceased, 1600 Taumoe avenue, Kansas City, Kan., this afternoon at 2 o'clock. Interment will be made in Elmwood cemetery.

foreclosed, and the Indians, from their sun dance, are closing in upon them. The fact that the soldiers have several women under their protection but enhance the romantic and dramatic interest of the situation. Those who have seen this play will recall the stockade scene as one of the strongest ever written by American authors.

This play has had several very successful engagements in this city. It was one of the big successes of Charles Frohman several seasons ago, and it is only this season that it has been made available for stock company purposes. The Woodward company will be one of the first organizations to take advantage of the royalty privileges.

The play is in rehearsal this week and promises to be a strong bill as presented by the Woodward company. Mr. Enos will be seen as Major Burleigh, Mr. Landon as General Kennion, Mr. Smith as Lieutenant Hawkesworth, Mr. Greene as Lieutenant Parlow, Miss Creighton as Kate Kennion, while Mr. Davis and Miss Dunn will have the comedy element. Special attention is being given to the setting of the play, the far western scenes requiring special care. This is especially true of the stockade scene.

"The Heart of Chicago" comes to the Gilliss next week. Among the scenic features are a representation of the downtown district of Chicago during the great fire, a night illumination in the court of honor at the world's fair grounds, a new railroad scene, unlike any other ever presented; the Masonic temple roof garden at night, and a complete panoramic view of the business portion of the south side at night, the streets being brilliantly lighted and the principal buildings and features accurately set forth.

Woman.

If fate across the world brought to her side That friend for whom her soul long time had cried,

She'd open her door a crack and say, and frown, "Just wait, heart's dearest, till I change my gown."

—Chicago Record.

IN THE SOCIAL WORLD.

Social events for today will be Dr. and Mrs. K. P. Jones' card party, Mrs. Morimer Sera's card party, the Pettit-Rosier wedding, Mrs. Lathrop Bullene's tea and the Warwick club musicale.

Mr. and Mrs. Homer Abernathy of Leavenworth were guests of Mr. and Mrs. M. Abernathy for the Convention hall.

Miss Partridge of Leavenworth was guest of Dr. and Mrs. J. E. Logan at Convention hall ball yesterday evening.

Miss Blanche Hayes has returned from Topeka, where she visited her cousin, Gussie Hayes.

Mr. and Mrs. Rollins Hockaday will turn today from Columbia, where they spent the past week.

Miss Mary Higdon will leave today to visit her sister, Mrs. E. P. Rankin in Louth, Kan.

The first concert of the Athenaeum series will be given tomorrow afternoon at 4 o'clock. The program will be rendered by Mr. Max Bendix and his concert company. These concerts are arousing considerable interest, and the encouraging sale of tickets indicates that they will be very popular.

Mrs. W. H. Condit is visiting her mother, Mrs. John Seaton, at Atchison.

The ladies of the Central Presbyterian church will give a turkey dinner in the church parlors this evening from 6 to 8 o'clock.

SOUSA'S MELODIES

THEY ENTERTAINED THE THOUSANDS OF PEOPLE.

FEATURE OF THE DEDICATION

GREAT BANDMASTER RECEIVED AN OVATION.

Ran the Whole Gamut of Popular Appreciation—Classical Aids Interlarded With Strains Dear to the Popular Heart.

All that is inspiring, beautiful and sublime in music had its apotheosis yesterday. John Philip Sousa and his famous band reigned supreme from the opening of the great concert in the afternoon until the last revel of the ball had died like a garden of wilted flowers and the wide reaches of the ballroom floor lay deserted in the semi-darkness of the early morning.

The masterly performance of Sousa's band was a veritable triumph. The whole city seemed to unbend itself to the "March King," and the very spontaneity of welcome seemed to crown him "king of the day." The heart of all Kansas City beat high and free. The expressions of welcome

FAST DYES FOR COTTON.

Brilliant and Unfading Colors Made by Diamond Dyes.

A Ten-Cent Investment Often Saves Dollars.

Professional dyers always use different dyes for cotton than for wool, as cotton is a vegetable fibre, while wool comes from an animal. In Diamond Dyes there are fast colors. These dyes give colors that even prepared especially for cotton and mixed goods. These dyes give color that even washing in strong soapsuds or exposure to the sunlight will not fade. See that you get Diamond Dyes, and take nothing else.

ing measure of the "Stars and Stripes Forever" it was thrown into ecstasy and when the great flag was unfurled from the roof and the dozens of incandescent lights, constructed in the border were lighted, the vast assemblage went wild. Then the multitude arose from the seats, and standing erect, listened to the patriotic "Star Spangled Banner," played as it has never been heard here before.

Then Sousa, the careful student of the public pulse that he is, played Wagner's overture to "Rienzi." This selection satisfied the most critical, and an encore was demanded so appealingly that the tune which is regarded as a second national air in faraway Cuba and the Philippines, "A Hot Time in the Old Town To-night," was played with a dash and a swing which is the principal characteristic of the celebrated band.

Then Mr. Herbert Clarke played a corset, written by Godfrey, a composer who blends the classical and light, airy styles with marvellous skill.

"She Was Bred in Old Kentucky."

Mr. Clarke won the hearts of all when he responded to an encore and played "She Was Bred in Old Kentucky." The next

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Mr. Sousa said that

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China. Commercial and sprung a surprise to find that while it is a comparatively small country, it is a comparatively large one in the volume of its trade. The general fact of the volume of trade carried to and from the United States, but adds new interest to the question of the American market. It affords fresh encouragement to the idea of a Pacific commerce, capable of wonderful development. The advantages of naval and commercial stations in Hawaii, Guam, and the Philippines.

Lord Beresford's policy of establishing an open trade with China under the protection and fostering of Great Britain, Germany and the United States, and to the exclusion of Russia and France—because the latter are more interested in territorial than in commercial expansion—is something new on the China question. He declares that the great danger in China is not in the partition but in the disintegration of the empire, and suggests the organization of a large native army under the instruction of British, German and American officers.

Whether these or other alliances shall be made is, of course, problematical; but that the United States is to become a conspicuous and important factor in the Chinese question of the future is scarcely to be doubted, and statesmen might as well begin to post themselves upon Chinese affairs and possibilities.

YESTERDAY'S MOMENTARY PANIC.

What might have been a very serious panic at Convention hall yesterday was quickly quelled by the thoughtfulness of Mr. Sousa in starting up a national air and thus reassuring those who otherwise would have become excited. While the new hall is well arranged as to exits, the presence of such a throng should always make everyone careful of any irregular demonstration, for it is well known that a large crowd, once aroused with fear, is controlled by neither intelligence nor reason. In this instance some thoughtless person began a call for Mr. Pryor, the trombone soloist of the Sousa band, because, being a Kansas City musician, it was desired that he should be heard in a solo number. This call was inexcusable thoughtlessness because of the danger of the musician's name being mistaken for the word "fire." But if his name had been Jones, it would still have been a foolish thing to have broken in upon the order of things by calling out, for inevitably the demand must have been unaccountable to a very large majority of those present. Anything that is calculated to confuse an audience, or to be misunderstood by a part of the audience, is, on such occasions, dangerous. The wonder is that not more accidents happen as a result of the thoughtlessness of many who present themselves at large gatherings and insist upon being heard.

WHEN BOSTON HISSED.

If the Boston Herald, in discussing the hissing episode in connection with the visit of President McKinley to that city, reflects popular sentiment at the Hub, then there is something wrong with the Boston ideal of courtesy. Not many have thought it worth while to criticize Boston for the insult put upon Secretary Alger by a few people in the crowd that watched the presidential procession—an insult apparently arranged. It was an expression of dislike that might be given by low characters in any city.

When the esteemed Herald says that Boston has no apologies to make, and that "the hisses for Alger and the insult for the president came from the crowds, and we suppose that there is no objection that both the hisses and the insult were expressed by the popular sentiment with respect to those at whom they were directed," then the Herald tacitly approves the demonstration made against Secretary Alger, and becomes a volunteer for it.

Strange construction of the rules that permits the cheering of the president and the hissing of the president's secretary. Certainly the approval shown the chief executive suggested a feeling of delicacy

member the fleet arrived in front of Manila and General Draper landed with a small army. He commenced at once to bombard the city, when the garrison sallied forth in three columns and a pitched battle followed, in which the Spanish and native soldiers were fairly cut to pieces. At once the city was surrendered by the archbishop, who was commanding in the absence of the governor general. And then came the incident which reads like a black page in medieval history.

On marching into the city General Draper placed guards at the doors of all the nunneries and convents, and then for three hours gave the city over to pillage. While it is recounted by Professor Worcester that many of the British soldiers refrained from excesses, nevertheless some of them joined with the Sepoys, who were fighting under the British standard, and during the three hours through which the license lasted brutality was unrestrained. The houses were looted, women outraged, men killed right and left upon the streets, and the only thing lacking to complete the horror was the element of fire. General Draper had issued orders against this and the city was therefore saved from burning. On the following day these outrages were repeated, but in the middle of the riot the archbishop got an audience with the commanding general and protested so vigorously that the license was revoked, the troops called off and a semblance of order once more prevailed.

The surrender of the city carried with it the surrender of the whole archipelago, but the victors were not permitted unmolested to enjoy the fruits of their victory. On the day before the surrender one of the justices of the supreme court, Simon de Anda by name, escaped from the beleaguered city and set up a government in one of the nearby provinces, calling himself the governor general. He was declared by the British council at Manila to be a "seditious person" and a reward was offered for his head. But Anda preserved his head, raised an army and greatly vexed the British garrison within the city walls. A conspiracy was discovered by Anda among the Chinese surrounding his seat of government. He was to be assassinated with all his Spanish followers. He gave orders for the execution of every Chinaman found in the region and a frightful slaughter followed, many thousand innocent men meaning to suffer.

Meanwhile the war in Europe had ceased and the surrender of Manila by the British back to Spain had been provided for in the treaty. A communication to this effect was sent to the archbishop for "the commander-in-chief of the Spanish forces," but Anda, asserting that he should have been addressed as captain general, refused to receive the message and continued to exploit the war until he died nearly a year later. The difficulty was finally settled by the arrival of a new governor general direct from Spain, one Don Francisco de la Torre, who established amiable relations with the British garrison and took over the command of the city when the British were ready to sail away.

It is only in a general way that our occupation of Manila resembles the British occupation of 18 years ago. In both instances we find a rebellion against the surrender of the islands by Spain to a foreign foe. The official representatives of the Spanish crown gave England, at least for the time being, title to the whole archipelago, just as the official representatives of Spain gave us the same at Paris. Anda was a Spaniard, but he organized a rebellion among the natives just as Aguinaldo has done, and fought against the delivery of possession provided for in the terms of capitulation. The English general was not required to reduce this rebellion as we must do with Aguinaldo's, because the kings made different arrangements, but if the treaty of 1762 had not provided for the reversal of the islands to Spain the new day for the Philippines might then have dawned instead of delaying for more than a century.

In the story told by Professor Worcester there is more than a recital of things which recent events have made of peculiar interest to us. Between the character of the British occupation in 1762 and the character of the American occupation in 1898 one may read the whole history of advancing civilization.

EDITORIAL NOTES.

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An American Soldier.

From the New York Press.

In a letter which an army officer sends to his father from the frozen deserts of Alaska there is a simple narrative of heroism which must make the American heart glow for our army as warmly as any tale of battle. Lieutenant Castner many months ago was sent on exploration duty in the Klondike territory. He was supposed to have perished under recent conditions, but reports reported that he had emerged from his wanderings in the land of snow and ice. His modest recital of his experiences, intended only for his father, shows the marvelous capacity of the American soldier for enduring hardship and suffering when duty urges and pluck responds. Here are extracts from his letter published in the Evening Sun:

"After I wrote to you on August 20, I started out with two men and two mules to reach Circle City, plunging into an unknown country. Our equipment was made out to suit the information we had of the route. We reached the frozen army ports, all of which proved erroneous. I advanced into a wilderness of snow-capped mountains. Then, when I had eaten the last particle of provisions, I found instead of a pass only the snow-capped mountains. I turned back, with no food. We had lived on half rations for weeks and did not have strength enough to go into the wilderness. "Our shoes gave out and our clothing was torn into shreds. Our feet were covered with sores. We constructed a raft so as to save our feet and attempted to find a mule which we had killed the day before because we could no longer use him. The raft plunged into a timber jam and we lost our guns, blankets and everything, and were compelled to swim for the shore. We were then about ten miles from the mule. We walked this distance in our stocking feet over rocks, through bushes and all. We found that the ravens and wolves had been but little of the mule and we could not eat what was left. For six days I lived on berries, but managed to cover 100 miles, sleeping in snow, with no blankets and no shoes. My men nearly died. On September 28 we reached the Tanana at the mouth of the Volkmar, and fortunately met some Indians, who fed us until we could reach some white men, about 200 miles away. "From the white men we made our way to Weare. I am not yet able to walk more than a mile a day on account of the condition of my feet. Otherwise I am in good health. As soon as I can I shall make my way up the Yukon to Rampart City, where I intend to stay six months and

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have a manifest bearing on the question, which will sooner or later be taken up by congress and is as advantageous with this consolidation, and it would primary reductions and im-

The prejudice against the reasonable pooling contracts from the time spoken of by the commission, when the excessive competition and subsequent cutting were not as widely they are to-day.

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Two Advocates of Suicide.

From the New York Press.

It is, perhaps, too early for a fair count, but as a propagandist of suicide Magistrate Wentworth gives no evidence of even approaching Colonel Ingersoll. It may be remembered that a few years ago, upon this "popular" atheist's declaration that self-destruction was no offense, under the Sunday night lecture code, a number of mortals took advantage of the blanket abolition. The stationery of the regular suicide hotels began to blossom with the lesser testimonials of those who had resolved to test the one's claims to efficiency as a guide into the hereafter. Nothing of the sort has so far been noted in response to the magistrate's dictum as to the legality and morality of this method of departure from earth.

Colonel Ingersoll once said that he had lost the governorship of Illinois through the entertainment of views of the sort indicated. So Colonel Ingersoll, having paid the price of political preferment for the privilege of unorthodox speech, at least had the right to the expression of his views. But Magistrate Wentworth has no such extenuation to urge. If he had announced, upon the tender of his appointment by Mayor Strong, that he would not enforce the law against attempts at suicide, he would have been immediately withdrawn. Moreover, with the ideas of human accountability which he holds the magistrate should not, as lawyer or judge, have sworn to support a constitution of which the preamble contains an ascription of gratitude "to Almighty God."

In ways other than of suicide Ingersoll seems to offer a better example for imitation than Wentworth.

Railway Consolidation Beneficial.

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BEYOND.

There's a fancy some lean to and others hate—
That, when this life is ended begins
New work for the soul in another state.
Where it strives and gets weary, loses and wins;
Where the strong and the weak, this world's com-
eries,
Repeat in large what they practiced in small,
Through life after life in unmitigated war;
Only the scale's to be changed, that's all.

Yet I hardly know. When a soul has seen
By the means of Evil that God is best,
And, through earth and its noise, what is heaven's
serene—
When our faith in the same has stood the test—
Why, the child grown man, you burn the rod,
The uses of labor are surely done;
There remaineth a rest for the people of God;
And I have had troubles enough, for one.
—Robert Browning.

MY BANDIT BAND.

When, in the dusk of evening, I come to where I see
Three little faces at the window looking down at me,
And hear the shout of "Papa," and the sound of
camping feet,
And find myself a prisoner ere I can reach my
robbers' nest,
The robbers seize my parcel and search my pockets
through,
And bear me to their castle spite of all that I can do.
There the queen of this bandit gently chides their
boisterous glee.

And asks how many kisses it will take to ransom me.
Oh, is there any pleasure in all the busy day
That's quite as sweet as listening, then, to what the
children say?

Helen thinks a hundred kisses are enough to ransom me,
If I'll change them all for pennies bright as soon as
I am free;
While Henry claims that "Papa is more valuable
than that!"
And so the rascal confutes my overcoat and hat;
But tender-hearted Josephine makes terms for my
release;
"Well let you go, dear papa, for just one kiss
apiece."

When I've paid my ransom price, this valiant robber
band
Escorts me to the table with a guard on either hand.
There for a blessed hour I fling my cares away,
And grow younger as I listen to what the children
say.
—Selected.

YOUR GIFTS.

If you have the gift of seeing, ever look for beauty;
Noting faults in all your friends is plainly not your
duty.

If you have the gift of hearing, list to what is sweet;
Shut your ears to everything that is not good and
sweet.

If you have the gift of talking, use but pleasant
words;
Let your speech be glad and cheery as the songs of
birds.

—Emma C. Dowd, in the Youth's Companion.

OF CURRENT INTEREST.

There used to be a time when Senator
Bruce, of Ohio, was the only
senator conspicuous for the scarlet flower
which always appeared in the lapel of his
coat. Very few people know, however,
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fifteen hour continuous prayer meeting, the

CHINA. Commercial and sprang a surprise to and that while a is comparant of the for-quantities carried to traders. He the volume of China, but said the general fact of trade cul- and the United States, but adds new tion from the American encouragement to maintain that our Asiatic commerce is capable of won-derful development, and the advantages of naval com-mercial stations in Hawaii, Guam, and the Philip-pines.

Lord Beresford's policy of establishing on trade with China under the protection and fostering of Great Britain, Germany and the United States, and to the exclu-sion of Russia and France—because the latter are more interested in territorial than in commercial expansion—is some-thing new on the Cln's question. He de-clares that the great danger in China is not in the partition but in the disintegration of the empire, and suggests the organiza-tion of a large native army under the in-spection of British, German and American officers.

Whether these or other alliances shall be made is, of course, problematical; but that the United States is to become a conspicu-ous and important factor in the Chinese question of the future is scarcely to be doubted, and statesmen might as well begin to post themselves upon Chinese affairs and possibilities.

YESTERDAY'S MOMENTARY PANIC.

What might have been a very serious panic at Convention hall yesterday was quickly quelled by the thoughtfulness of Mr. Sousa in starting up a national air and thus reassuring those who otherwise would have become excited. While the new hall is well arranged as to exits, the pres-ence of such a throng should always make everyone careful of any irregular demon-stration, for it is well known that a large crowd, once aroused with fear, is con-trolled by neither intelligence nor reason. In this instance some thoughtless person began a call for Mr. Pryor, the trombone soloist of the Sousa band, and, thinking Kansas City musician, it was desired that he should be heard in a solo number. This call was inexcusable thoughtlessness be-cause of the danger of the musician's name being mistaken for the word "fire." But if his name had been Jones, it would still have been a foolish thing to have broken in upon the order of things by calling out, for inevitably the demand must have been unaccountable to a very large majority of those present. Anything that is calculated to confuse an audience, or to be misunder-stood by a part of the audience, is, on such occasions, dangerous. The wonder is that not more accidents happen as a result of the thoughtlessness of many who present themselves at large gatherings and insist upon being heard.

WHEN BOSTON HISSED.

If the Boston Herald, in discussing the hissing episode in connection with the visit of President McKinley to that city, reflects popular sentiment at the Hub, then there is something wrong with the Boston ideal of courtesy. Not many have thought it worth while to criticize Boston for the insult put upon Secretary Alger by a few people in the crowd that watched the presidential procession—an insult apparently prearranged. It was an expression of dis-like that might be given by low characters in any city. But when the esteemed Herald says that Boston has no apologies to make, and that "the hisses for Alger and the cheers for the president came from the same crowds, and we suppose that there is a question that both the hisses and the cheers expressed the popular sentiment with respect to those at whom they were directed," then the Herald tacitly ap-proves the demonstration made against the secretary of war, and becomes a vol-un-tary sponsor for it. It is a strange construction of the rules of courtesy that permits the cheering of a president and the hissing of the pres-ident's secretary. Certainly the ap-proval shown the chief executive by the people suggests a feeling of delicacy and a public disapproval of one of his cabinet members in the president's train. Even if Secretary Alger had been on a visit to Boston unaccompanied by other officials and in response to an in-vitation, the courtesy due his office would have made impossible such a demon-stration as that witnessed on the presi-dent's visit. Secretary Alger is not a man who means the greatest secret of the United States has had, but it does not seem public hissing to emphasize this fact. Mr. Alger had imposed a flagrant insult upon the city of Boston, as Gov. Carter, of Illinois, did upon the city of Chicago, when there would have been justifi-cation for such a demonstration, as there was on the streets of Chicago on the occasion of the unveiling of the Logan statue. The Herald, and whatever else it may be, should represent the "better

timber the net arrived in front of Manila and General Draper landed with a small army. He commenced at once to bombard the city, when the garrison sallied forth in three columns and a pitched battle fol-lowed, in which the Spanish and native soldiers were fairly cut to pieces. At once the city was surrendered by the arch-bishop, who was commanding in the ab-sence of the governor general. And then came the incident which reads like a black page in medieval history.

On marching into the city General Draper placed guards at the doors of all the nun-neries and convents, and then for three hours gave the city over to pillage. While it is recounted by Professor Worcester that many of the British soldiers refrained from excesses, nevertheless some of them joined with the Sepoys, who were fighting under the British standard, and during the three hours through which the license lasted brutality was unrestrained. The houses were looted, women outraged, men killed right and left upon the streets, and the only thing lacking to complete the horror was the element of fire. General Draper had issued orders against this and the city was therefore saved from burning. On the following day these outrages were repeat-ed, but in the middle of the riot the arch-bishop got an audience with the command-ing general and protested so vigorously that the license was revoked, the troops called off and a semblance of order once more prevailed.

The surrender of the city carried with it the surrender of the whole archipelago, but the victors were not permitted unmolested to enjoy the fruits of their victory. On the day before the surrender one of the justices of the supreme court, Simon de Anda by name, escaped from the beleag-uered city and set up a government in one of the nearby provinces, calling him-self the governor general. He was de-clared by the British council at Manila to be a "scoundrel person" and a reward was offered for his head. But Anda preserved his head, raised an army and greatly vexed the British garrison within the city walls. A conspiracy was discovered by Anda among the Chinese surrounding his seat of government. He was to be assassinated with all his Spanish followers. He gave orders for the execution of every Chinaman found in the region and a frightful slaugh-ter followed, many thousand innocent men having to suffer.

Meanwhile the war in Europe had ceased and the surrender of Manila by the British back to Spain had been provided for in the treaty. A communication to this effect was sent to the archbishop for "the com-mander-in-chief of the Spanish forces," but Anda, asserting that he should have been addressed as captain general, refused to receive the message and continued to exploit the war until he died nearly a year later. The difficulty was finally set-tled by the arrival of a new governor gen-eral direct from Spain, one Don Francisco de la Torre, who established amiable re-lations with the British garrison and took over the command of the city when the British were ready to sail away.

It is only in a general way that our oc-cupation of Manila resembles the British occupation of 189 years ago. In both in-stances we find a rebellion against the surrender of the islands by Spain to a foreign foe. The official representatives of the Spanish crown gave England, at least for the time being, title to the whole archipelago, just as the official representatives of Spain gave us the same at Paris. Anda was a Spaniard, but he organized a re-bellion among the natives just as Agui-naldo has done, and fought against the deliv-ery of possession provided for in the terms of capitulation. The English general was not required to reduce this rebellion as we must do with Aguinaldo's, be-cause the kings made different arrangements, but if the treaty of 1762 had not provided for the reversal of the islands to Spain the new day for the Philippines might then have dawned instead of delaying for more than a century.

In the story told by Professor Worcester there is more than a recital of things which recent events have made of peculiar interest to us. Between the character of the British occupation in 1762 and the char-acter of the American occupation in 1898 one may read the whole history of advanc-ing civilization.

EDITORIAL NOTES.

Senator Hoar is a little slow with his res-olution to make Aguinaldo's birthday a national holiday.

The Ohio plumbers held a state conven-tion while the mercury was at its lowest. A delightful time was had.

If we understand Insurance Commissioner McNall, of Kansas, he admits the truth of the allegation and defies the allegor.

It is asserted that Mr. Dewey hasn't said a funny thing since he was elected United States senator. That is a funny thing.

It seems the war department will not be able to evade the damaging charge that fresh beef will spoil when exposed to a tropical sun.

The Parisian demand that President Lou-bet be utilized as a cuspidor seems to have subsided. Perhaps there is a city ordinance against spitting.

Aguinaldo declares the Filipinos will per-

sonify people yesterday "tried on" the new Convention hall, and they can as-sure all orders and political organizations who desire to hold big conventions in a live city that it works to a charm.

The task of the Democratic campaigner next year is not an enviable one. He must show that calamity predictions were a failure because of the war, and that the war was a failure because of the beef.

Mr. Bryan and other anti-expansionists who have been assailing in bitterest terms the administration's purpose to colonize the Philippines without their consent must feel a little cheap to see from the presi-dent's Boston speech that the adminis-tration has no such purpose.

KANSAS TOPICS.

Everyone has heard of the wonderful South Carolina decoction, 10 cents' worth of which will make a man drunk as a lord the night before, which condition he can continue indefinitely by simply shaking his head the morning after, but a Kansas boy at Manila has discovered something new in this line about which he discourses as follows: "The natives make a kind of drink which they use and a fellow can get enough for 10 cents to make him howling drunk; but the worst part of the game is that every time he takes a drink of water for a week after he is drunk all over again."

Somebody has been working on the cred-ibility of the members of the Twentieth Kansas regiment. Half a dozen of the boys write home that it is understood in Ma-nila that the war department has decided to take the best regiment in the Philip-pines army to the Paris exposition where it will drill before the multitudes. And every one of these writers writes as though it were a foregone conclusion that the Twentieth will be the lucky regiment.

In the mail the other day Miss McCurdy, of Lawrence, received from the late Lieut-enant Alford a box of handkerchiefs made and embroidered by the natives of Ma-nila. In each handkerchief was a Mauser rifle bullet mounted as a pin, and these grim ornaments are suggestive almost cruelly of the manner in which the brave lieutenant lost his life.

The Register says that the Iowa man who cannot dream of wealth derived from zinc lands which he owns in Arkansas is not considered of good standing in the com-munity.

The Atchison Globe says that Rev. Smothers opened a revival meeting the other night and had a convert "the very first crack out of the box." Rhetorically speaking, this is the worst instance of clothing religion in the livery of the devil we remember ever to have seen.

Captain W. H. Bishop, commander of the Salina company at Manila, writes to his folks that he was greatly surprised to dis-cover that the native mothers of Manila do not discharge toward their children all of those duties which seemed to have been included in the grand scheme of na-ture. After which somewhat grandiloquent and puzzling statement the good captain throws some light on his own meaning by remarking that Manila babes are always reared on cocoanut milk.

And then the captain tells us that every-thing in Manila goes by contraries, any-way. "The men do the washing and cook-ing and the women carry the heavy bur-dens. Everybody smokes and nobody chews. In meeting all women turn to the left. The women think that civilian men are very good and that all soldier men are very bad."

An odd sight was presented in Burlington for a few days after the recent cold snap. A cylinder of ice formed on the inside of the huge standpipe. When the warm weather came this cylinder became loosened and, floating in the water, protruded its twenty feet above the top of the pipe.

It is reported by a Central Kansas paper that the solitary Kansan who contributed \$1 to Coin Harvey's slush fund was J. G. Johnson, the Bryan committeeman for the state. We do not copy this report as true. Every man is entitled to the presumption of innocence until he is proven guilty. Be-sides, Kansas should first dispose of the McNall scandal before taking up this shocking affair.

In the country southwest from Hutchin-son, in Reno county, there long has lived a loafer, by the name of J. S. Schultz, who toils not, neither does he spin. Two years ago his wife left him because he failed to provide, and since then he has been living around among his farmer neighbors. He would camp at one house until the farmer tired of his company, and then a team would be hitched up and he would be con-veyed a distance nicely calculated to ex-ceed the distance he would be inclined to walk back, where he would be dumped out and left to make his way to the nearest farm house. At last the farmers met and decided to take legal steps to rid them-selves of the nuisance. They caused Schultz' arrest on the charge that he is an able-bodied man who refuses to work for his own living. In court they testified to the facts as here stated, but the only pun-ishment to be meted out under the law is fine and imprisonment, which is no punish-ment at all to a professional loafer. At times one gets information calculated to

is as advantageous within consolidation, and it would voluntary reductions and im-provements. The prejudice against the reasonable pooling contracts from the time spoken of by the committee, when the excessive competition and subter-fuge cutting were not as widely they are to-day.

Massachusetts railways show an im-provement over 1897. The amount of divi-dends declared was greater by \$75,404 and a deficit of \$55,000 was changed into a surplus of \$224,364. The improvement, how-ever, was wholly in the freight depart-ment. There has been a steady and per-sistent decline in passenger business.

England's Historic Beef Scandal.

In clearing up the "beef scandal" the court of inquiry might receive val-uable suggestions by looking up the history of preserved meats and especially the fa-mous "Goldner scandal" in the British navy in 1846. In 1839 Mr. Fastier sold to a Hungarian birth, by the name of Goldner, an im-proved process by which a complete vacu-um could be produced in the canisters and the preservation of their contents thus assured. Mr. Goldner at once saw the great utility of the process, set up a manufactory in Galatz, on the Danube, where he could procure large supplies of the finest cattle from the vast plains of the principalities of Moldavia and Wallachia, and began the beef industry on an enormous scale. In the course of his business he supplied the British navy 2,500,000 pounds of meat, 95 per cent of which proved to be good, but the remaining 5 per cent brought him trouble and ruin in his financial ruin. It is now recognized that the clamor of the time against the fraudulent victualing of the navy by a "Hungarian Jew" was wholly unjust, and it is at least a peculiar coincidence that the refutation of the charges against the pres-erved meats issued to the British navy was brought out by a report called for by a Mr. Miles. From this report it was as-ertained that "out of 2,741,983 pounds in-duced since the introduction of these vacu-um packed meats, 2,583,999 pounds, or 95 per cent, proved good and palatable to the sailors." Eigh-teen of the canisters were condemned as containing so-called "offal," and the re-mainder of the rejected cans were con-demned on account of the meat being putrid. This putrescence, however, was satisfactorily accounted for from the rough handling of the packages, knocked about carelessly from place to place, and per-mitting moist sea air to enter, with the consequence of immediate putrefaction. A weak point was discovered in the meat envelope, which was subsequently reme-died, not, however, until Mr. Goldner had been ruined by the hue and cry raised against him.

The immense advantage the preservation of meats is to humanity in general by way of reducing the cost of supplies, and to the navy and army in particular as furnishing on the whole the most convenient and avail-able method of supply, is sufficient answer to wholesale charges such as ruined Gold-ner in England and brought a scandal upon the commissary department of the United States army in the recent war. Of the regular packers' supplies of canned or refrig-erated beef it will probably be found that the parts spoiled can be accounted for by careless handling, sea air, tropical heat, etc. Of course if any acids were used that fact ought to be demonstrated, and the parties responsible for their use held amen-able, whether contractors or army officials. As to the general industry of preserving meats, that has been proven to be of too great utility to be seriously damaged by even the most rigid investigation.

An American Soldier.

In a letter which an army officer sends to his wife from the frozen border of Alaska there is a simple narrative of hero-ism which must make the American heart glow for our army as warmly as any tale of battle. Lieutenant Castner many months ago was sent on exploration duty in the Alaskan territory. He was supposed to have perished when recently, when dis-patches reported that he had emerged from his wanderings in the land of snow and ice. His modest recital of his experiences, intended only for his father, shows the marvelous capacity of the American soldier for enduring hardship and suffering when duty urges and pluck responds. Here are extracts from his letter published in the Evening Sun:

"After I wrote to you on August 30, I started out with two men and two mules to reach Circle City, plunging into an un-known country. Our equipment was made out to suit the information we had of the country, secured from maps and army re-ports, all of which proved erroneous. I advanced into a wilderness of snow-capped mountains. Then, when I had eaten the last particle of provisions, I found instead of a pass only the snow-capped mountains. I turned back, with no food. We had lived on half rations for weeks and did not have strength enough to go into the wilderness. "Our shoes gave out and our clothing was torn into shreds. Our feet were covered with sores. We constructed a raft so as to save our feet and attempted to find a mile which we had killed the day before be-cause we could no longer use him. The raft plunged into a timber jam and we lost our guns, blankets and everything, and were then about ten miles from the mule trail. I walked this distance in our stocking feet over rocks, through bushes and all. We found that the ravens and wolves had left but little of the mule and we could not eat what was left. For six days I lived on berries, but managed to cover 100 miles, sleeping in snow, with no blankets and no shoes. My men nearly died. On September 28 we reached the Tanana at the mouth of the Volkmar, and fortunately met some white men, about 300 miles away. "From the white men we made our way to Weare. I am not yet able to walk more than a mile a day on account of the con-dition of my feet. Otherwise I am in good health. As soon as I can I shall make my way up the Yukon to Rampart city, where a lieutenant and sixty men are quar-tered. We will go on snowshoes over the ice. It will be next August before I shall be able to reach the States."

It is a pleasure to know that, though un-ware of his promotion while undergoing his hazardous experiences, Castner was ad-vanced from a second to a first lieutenancy.

Glass for Pavements.

An interesting report is made by Mr. Covert, United States consul at Lyons, France, in which he gives to the govern-ment an account of the experiments that have been made in that city with glass blocks in the paving of street. The blocks are what is known as ceramic stone, which is a kind of glass. The experiments began in October, 1898, when one of the principal streets of the city was paved with these blocks, and a trial of three months of hard and constant usage demonstrates the entire utility of the enterprise. The advantages of the new pavement are that the blocks have a great-

tum, as laid in some Chicago streets, is not a pronounced success, and brick is costly. If ceramic stone is a better and not more costly paving material than stone, it is worthy the attention of municipal author-ities in this country.

Cannot Be Justified.

From the St. Louis Republic (Dem.). Democratic members of the lower branch of the state legislature will be guilty of a serious error of short sighted policy, as well as a surrender of Democratic prin-ciple, if they force the passage of the St. Louis police bill.

It is now believed to be their contem-plated line of action, following the passage of the bill. Thoughtful friends of the party and all advocates of true Demo-cracy will sincerely regret such a course. As certain as this bill is enacted into law, and more particularly that in St. Louis, will suffer grievously.

There is no argument of expediency or of temporary party advantage which can justify a surrender of party principle. The doctrine of local self-government is one of the cardinal tenets of Democratic faith. This doctrine is clearly ignored and re-pudiated in the provisions of the St. Louis police bill. What valid reason can a con-sistent Democrat give for voting for a bill still more completely taking from St. Louis the control of its own police? The Republic is insistent in its opposi-tion to this measure because it earnestly supports Democratic doctrine and must openly condemn a surrender of Democratic principle by Democrats. The plain and simple issue in this case is that of local self-government. It is difficult to elude a Democratic legislature in Missouri stands ready to reverse the teachings of Democracy on such an issue.

Unwarranted Reflection.

From the New York Press. Pictures in the Boston papers of scenes at the afternoon reception given for Pres-ident McKinley show the participants in evening dress. If Boston men persist in wearing evening coats before 6 o'clock p. m. nobody has any right to object, since Chicago set the fashion of wearing these garments at breakfast; but as patriots we must protest against the libel of making so good a dresser as Mr. McKinley appear to have committed such a solecism.

Will Not Be Forgotten.

From the St. Louis Globe-Democrat. The army of superfluous clerks surround-ing the legislature is an object lesson in Democratic economy in Missouri. It is in this form that members of the legislature get their slice of patronage. The specta-cle of hundreds of clerks with nothing to do but draw pay from the state is not a pleas-ant one for taxpayers.

Has Won His Editorial Spars.

From the Chicago Record. Now that an ex-reporter of the Record, Colonel George B. Harvey, has become the proprietor of the North American Review, will speedily add new honors to its long established reputation for literary excel-lence. For Colonel Harvey was a thip-top reporter.

From Our Friend, the Enemy.

From the Richmond Times (Dem.). We commend President McKinley for his patriotic speech in Boston. From whatever standpoint viewed, both as to patriotic sentiment and elegance of diction, it was an address of which even the president of the United States might feel proud. It was timely and reassuring.

Little Left but His Hatchet.

From the Chicago Tribune. It develops that the Filipino document which Hoar went into raptures about was written by an American lawyer, and one more tawdry vestment is stripped from the spurious George Washington of the Philippines.

But They've All Been "Half Shot."

From the Chicago Post. A member of the Spanish cortes complains that "five months have elapsed and not a single general has been shot." The reason doubtless was that they did not get on the firing line.

Cooney, De Armond Et'Al Discovered. From the Boston Herald. Last year's peanut crop was the largest on record. Last year was prolific also in the production of peanut sentences.

Wrong Impression.

From the Chicago Tribune. "In several of your legislatures," remark-ed the foreigner, "I learn there are what you call deadlocks. That is, if I am cor-rectly informed, they are trying to elect United States senators and cannot decide upon any particular man. In the mean-time, I presume, the public business suf-fers at Washington because of this de-lay."

"Not at all," replied the native. "Then why do you consider these dead-locks so calamitous?"

A Shrewd 'Un.

From Tit-Bits. "Bob—How do you stand with your em-ployer so well, Tom? You never laugh at his jokes."

"Tom—No; but I dine at the same res-taurant, and pretending not to see him, I retail all his stories, saying loudly: 'I can't do it as well as he can, but here's a rat-ting good yarn Mr. D. told us this morn-ing.' I've been promoted three times this year."

An Observant Kid.

From Tit-Bits. Little John (after casting his penny into the fund for the Bamalal Islanders)—"I wish I was a heathen!" Sabbath school teacher—"Oh, Johnnie! Why do you wish such an awful thing as that?"

"Little John—"The heathen don't never have to give nothin'; they are always get-ting somethin'."

Appealing to Self-Interest.

From the Chicago Tribune. "Bings, how many of these fraternal in-surance societies do you belong to?" "All of them, I think."

"Then you ought to join the church."

"What for?"

"Because it promises the only insurance you'll ever realize anything on yourself."

In the Club Window.

From Puck. Jones—"Dear me! You say you often lay down the law to your wife. How do you get about it?"

Bones—"Why, all you need is firmness. I usually go into my study, lock the door and do it over the transom; all you need is firmness—in the door!"

One Man's Wisdom.

From the Chicago Times-Herald. She (a fair divorcee)—"Do you believe in second marriages, Mr. Singleton?"

He (a fair divorcee)—"Well—that depends. By the way, how much alimony did you receive?"

Three little faces at the window looking down at me, And hear the about of "Papa," and the sound of scampering feet. And find myself a prisoner ere I can beat retreat; The robbers seize my parcel and search my pockets through. And bear me to their castle spite of all that I can do, There the queen of this bandit gently chides their boisterous glee. And asks how many kisses it will take to ransom me. Oh, is there any pleasure in all this busy day? That's quite as sweet as listening, then, to what the children say?

Helen thinks a hundred kisses are enough to ransom me. If I'll change them all for pennies bright as soon as I am free; While Henry claims that "Papa is more valuable than that."

And so the rascal confutes my overcast and hat; But tender-hearted Josephine makes terms for my release; "We'll let you go, dear papa, for just one kiss apiece."

When I've paid my ransom gayly, this valiant robber band Escorts me to the table with a guard on either hand. There for a blessed hour I fling my cares away, And grow younger as I listen to what the children say.

—Selected.

YOUR GIFTS.

If you have the gift of seeing, ever look for beauty; Noting faults in all your friends is plainly not your duty. If you have the gift of hearing, list to what is meet; Shut your ears to everything that is not good and sweet. If you have the gift of talking, use but pleasant words; Let your speech be glad and cheery as the songs of birds. —Emma C. Dowd, in the Youth's Companion.

OF CURRENT INTEREST.

There used to be a time when Senator Brice, of Ohio, now dead, was the only senator conspicuous for the scarlet flower which always appeared in the lapel of his coat. Very few people know, however, says the Post, that it was the daily duty of a leading florist in Washington to leave a red carnation at the senator's home, every morning at 7:30 o'clock. Mr. Brice paid well for his fresh flower delivered daily. Nowadays it is Senator Perkins, of California, who wears the red carnation. He is not as persistent and certain in displaying it as the late Senator Brice, but it appears frequently in his buttonhole to be noticeable. It is always of the reddest possible hue, and is worn in jaunty fashion. General Grosvenor also affects the carnation fad, while Representative Loudenslager also delights in it.

An open break has taken place between the Berlin city authorities and the kaiser. The latter persists in withholding his assent to the city council's choice for first burger-meister, the known reason being that he was a promise made to the voters shall be taken on the question of erecting a monu-ment to the men who fell in the revolu-tion of 1848. The city council, on the em-pereur's birthday, refused to order a new election. It moreover declared that the government's veto of the election of Herr Sinner, the Social Democrat, as school commissioner, was illegal, and declined to elect another candidate. When Sinner was elected, a year ago, the Prussian govern-ment sent a circular to all the municipal-ities directing them to remove all Social Democrats from their school commissions and to elect none in future.

"In respect of leaving papers unguarded on stands for citizens to help themselves, the proprietor trusting to innate honesty for his pay, New York is unchanged," says a Gotham writer. "It is done half a dozen times a week. In a long residence here I can recall only one case of theft under these circumstances. And the little fellows who trot around all day selling from under the arm—why, I'd trust them with my for-tune. You may give them a dime or a dollar, and if they have not the change in pocket off they go on a run to find it, in-variably turning up. The solitary case of a missing boy with a purchaser's dollar occurred a few years ago. The man waited nearly an hour for the boy's return, then sorrowfully went home, his belief in gam-blers crushed. On the following day, however, he learned that the urchin had been run over by a coal wagon."

Motor vehicles are responsible for new words in the vocabularies of most modern languages. To describe the man who is addicted to the new habit, the French say "chauffeur" or "motocyclist." In London he is called "autoist," "autocarist" or "motocyclist." The Americans say "au-tomobilist," and the Italians "carbonaro." The Germans amplify by saying "motor-fahrer" or "automobilfahrer." It is now New York's turn to add a suitable name to the list.

Professor Dicey, the well known essayist, historian and lawyer, is to succeed Sir John Lubbock as principal of the Work-ing-men's college, Greenwich, in London. This institution was founded about half a century ago by Frederick Denison Maurice, Tom Hughes and Charles Kings-ley, its purpose being to unite the students, who are for the most part workingmen, and the teachers, by associating them in the common work of teaching and learning.

Princeton has settled upon the question for the fifth annual debate with Harvard. The debate this year will be held at Princeton on April 6. Princeton had the honor of opening the debate, but Harvard was the choice of side. The Princeton question is: "Resolved, That a formal alliance between the United States and Great Britain for the protection and advancement of their interests is advisable."

A course of instruction in American lit-erature, said to be the first ever given regu-larly, has been established at Harvard. Professor Wendell will conduct the new course. Dr. Charlton T. Lewis has begun on a series of fifteen lectures at the uni-versity on "The Principles of Life Insur-ance."

London Methodists have been holding a fifteen hour continuous prayer meeting, the speakers being limited to two-minute prayers. The Rev. Hugh Price Hughes warned those present that if any one in-spired them to pray for a longer period it would be the devil.

Years ago, when Mayor William W. Pearce, of Waukegan, Ill., was president of the Waukegan Bachelors' Club, he of-fered a \$50 gold medal to the first mem-ber of the club to become the father of twins. And the medal was awarded to him last week.

The Dartmouth college catalogue for the current year contains the names of 577 students in regular course in the college proper—157 freshmen, 151 sophomores, 123 juniors and 107 seniors. And it is noteworthy that Massachusetts leads in furnishing 23 students.

There is a "ready-made" tailor in Shan-field who has this advertisement outside his shop: "Wear our 21s suits, and you will have a fit."

