

and altogether it was a most notable event. In the meantime the wind on the outside of all this gawdy had begun to come down in earnest, and the spring had turned again into the stern realities of winter. The contrast between the warm, delicately scented ball room and the furious tempest on the outside only served to make the dance the more enjoyable. And they danced and danced, and danced, and they danced some more, until it seemed that they could not possibly stop.

That great man, Sousa, stood there through it all and when someone requested an encore he promptly complied. There is no more popular man in the country with a great number of Kansas Cityans to-day than John Philip Sousa. But there came a time when he said, "I have danced and danced to this feverish night. All things must have an end. The musicians tire out, the dancers become tired, the light even began to flicker and here in a very ominous way, and at last, the good old 'Home, Sweet Home' waltz, the memorable event broke up.

THESE OCCUPIED BOXES.

Massed the Bewildering Spectacle and Heard the Music From Special Points of Vantage.

Boxes were nearly all filled at night, following were the occupants:

No. 2—J. M. Harlow, W. W. Wood, John C. Douglass, Leavenworth, Miss Green.

No. 3—Mr. and Mrs. G. W. Lovejoy

No. 4—Mr. F. A. Faxon, Mrs. F. A. Faxon.

No. 5—Mr. and Mrs. Harlow W. Wood, and Mrs. Madison St. Clair.

No. 6—Mrs. George Fuller, Mrs. J. J. Jones, C. C. English, Danville, Ill.; J.

No. 7—Mr. and Mrs. T. J. Temple, Mrs. E. B. St. Clair.

No. 8—Mr. and Mrs. C. C. Dumbek, Mrs. S. T. Fulton.

No. 9—Mr. and Mrs. E. J. Roe, Mrs. Harry Graham.

No. 10—Mr. and Mrs. E. D. Fisher, Mrs. J. M. Harlow.

No. 11—Mr. and Mrs. W. W. Wood, John C. Douglass, Leavenworth, Miss Green.

No. 12—Mr. and Mrs. H. F. Goss, McCutcheon, Miss McCutcheon.

No. 13—Mr. and Mrs. C. F. Holmes, Mrs. C. F. Holmes.

No. 14—Mr. and Mrs. P. D. Rides, Mrs. C. Lester, Mr. and Mrs. E. M. Jones.

No. 15—Mrs. J. B. Doggett, Chicago; C. Bryant, Mr. and Mrs. Fred S.

No. 16—Mr. and Mrs. L. C. Cunningham, Mrs. L. C. Cunningham.

No. 17—Miss Drake, Miss Frank, Mrs. J. D. Atkins, Humansville.

No. 18—Mr. and Mrs. E. R. Mar, Don Trent, Miss T. C. Sherwood.

No. 19—Mr. and Mrs. George T. B. M. and Mrs. W. H. Miller.

No. 20—Mr. and Mrs. C. A. Ritter, Mr. and Mrs. Alex Holland, who had their golden wedding day before yesterday.

No. 21—Mr. and Mrs. E. M. Clendenen, Dr. and Mrs. E. M. Clendenen.

No. 22—Mr. and Mrs. C. W. Bangs, Mr. and Mrs. Rush C. Lake.

No. 23—Mr. and Mrs. A. H. Moffet, Mr. and Mrs. A. H. Moffet.

No. 24—Mr. and Mrs. H. W. Evans, Miss Katherine Ross, Mr. Walton H. Holmes.

No. 25—Mr. and Mrs. W. R. Hogsett, Mr. and Mrs. Walter J. Bales.

No. 26—Mr. and Mrs. J. W. Merchant, Mr. and Mrs. J. W. Merchant.

No. 27—Mr. and Mrs. George J. Baer, Miss Baer, Mrs. George C. W. Evans.

No. 28—Mr. and Mrs. G. W. Evans, Mr. and Mrs. G. W. Evans.

No. 29—Mr. and Mrs. Gus O. L. Sauer, Mrs. Louise, then, Mrs. Adolph Meyer.

No. 30—Miss Emma Kelly, Topeka; Mr. and Mrs. Frank Kline, Mr. and Mrs. W. G. Kelly.

No. 31—Miss Lillie Snider, Miss Elsie Gilliam, Mr. and Mrs. J. A. Snyder.

No. 32—Mr. and Mrs. J. A. Snyder.

IN GORGEOUS GOWNS.

Some of the Costumes Worn by the Ladies on the Floor of the Ball Room Last Night.

There were many handsome dresses worn by the ladies in attendance at the dance, and some of them noted on the floor are as follows:

Miss John M. Arthur, black bead de sole, pink tulle silk trimmings; pearls and diamonds.

Miss Anna Angell, Leavenworth; pale blue and black striped satin; decollete; pearls.

Miss Louise Andrews, Flemingsburg, Ky.; wore a dainty, pale blue silk gown; many ruffles; demure; decollete bodice; pearls.

Mrs. J. A. Anderson, black net over black tulle, low bodice, edged bands of coral velvet, coral sash, pearl beads; violets.

Mrs. Frank Brumback, green corded silk with black fur garniture.

Mrs. Robert Bishop, black lace over black tulle, emerald and violet trimmings, diamond ornaments and violet trimmings, diamond ornaments.

Mrs. Fannie Burdick, black satin and blue silk.

Mrs. Robert Barre, mink gown of black silk and fancy red satin waist.

Miss Martha Brent, dainty gown of pale blue tulle, black passementerie; shoulder ruffles of chiffon; decollete bodice.

Miss Frances Barker, white white swiss gown; decollete bodice; pearl trimmings.

Miss Lina Barker, white tulle gown with rosebuds and trimmed with quillings of blue satin ribbon and lace.

Mrs. Lathbury, blue and white gown of white organdie, trimmed with puffs and lace.

Mrs. Albert W. Beet, black satin with front of jeweled net.

Mrs. W. A. Bunker, mode bodice bodice trimmed with passementerie and duchesse lace.

Miss Sadie Barrager, pale blue silk bodice, coral silk yoke, stock and girle.

Mrs. J. D. B. Barker, white, black, and blue, elaborately shirred sleeves and bodice, skirt with panel front, entire dress handsomely trimmed with silver passementerie.

Miss Eva H. Brown, gown of deep green velvet, broad collar, revers and vest of white satin trimmed with passementerie.

Mrs. M. M. Barber, splendid gown of jetted net over black satin, corsage of jet tulle, black, white, and red roses.

Miss Jennie Barker, white tulle gown of de sole over pink tulle, ruffles of chiffon, bodice of lace applique with ruffles.

Miss Edwige Barker, gown of de sole over pink tulle, ruffles of chiffon, bodice of lace applique with ruffles.

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ruffled shirt, ruffled bodice, long sleeves, orange sash.

Mrs. W. E. Comstock, black silk with black jet passementerie; red carnations.

Miss Leona Cover, pink and white silk, mechin lace and pink roses.

Miss Lucy Christie, white organdie over white tulle; violets, shower bouquet of pink roses.

Miss Mary Christie, white silk mull with white satin ribbon, long shirred sleeves; violets.

Miss Frances Craig, satin striped white silk, mull with white satin ribbon, long shirred sleeves; violets.

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AS HE SEES HIM.

JOHN PHILIP SOUSA AND HIS CHARACTERISTIC POSES.

The Man Before the Band, Showing the Side of Him Best Known—How He Directs His Fifty Men—His Striking Attitudes.

There are two John Philip Sousas—the Mr. Sousa as he is pictured in his posters and the Mr. Sousa as his audiences see him; the Mr. Sousa, whose pictures show a countenance half covered by a curly growth of beard and a pair of gold rimmed eye



glasses; the Mr. Sousa with a pair of broad shoulders, a back of subtle expression, a bald spot near the crown of his head, and, curious to relate, a strip of white much of the form of the Greek delta, where the knees come together and the legs spread apart as they descend.

The former Mr. Sousa writes two steps and marches and his pictures are familiar to everybody's features. The latter Mr. Sousa is seen only by the band which reads them and plays accordingly; the latter Mr. Sousa conducts a band and is known to all who have ever attended one of his concerts, and they do say the latter view of Mr. Sousa is more expressive than the former one.

One looks at the programme and reads, "The Stars and Stripes Forever, words and music by John Philip Sousa," and then sits in his opera chair and waits. Before him sit fifty men in uniform, silent and erect as soldiers, each resting a musical instrument in a position of readiness. Around him is the rustle of programmes and the soft murmur of an expectant audience. Then suddenly there comes from the wings a figure in tightly fitting fatigue uniform. It walks rapidly with tiny steps and turns—behold! The whiskers disappear in a bow and the gold rimmed spectacles glitter a moment in the light. Presto! The pictured Mr. Sousa is gone and there, on the low pedestal stands the real Mr. Sousa, in all his trimness of outline. A sudden lifting of brass in the band, the real Mr. Sousa leans a little on his right foot, raises a baton in his right hand and uplifts the extended forefinger of his left. In the hush no word is spoken save the command, "Ready!" which is defined in the attitude and is as intelligible to the spectators as any Anglo-Saxon could be. Then the hand and the baton lift with a jerk and descend in a blare that puts the audience at once at its ease and the band to work.



A DEUX-TIMES.

Let martial note in triumph float.—
The first few measures come easily to the regular motion of the arms. The poise of the head tells audience and band alike. "We are entering upon a grand thing. Let us move with due diligence." The movement sets feet to shifting and fingers to tapping, everyone is much enthralled but Sousa, who fairly started moves his arms with less vigor and seemingly is conscious only that the strains of the most popular march ever written are pouring into his ears.

PIANISSIMO.

Its folds protect no tyrant crew.—

There is a significance in the words which come into the consciousness of the director in their proper place in the music and his hand grasps the baton a little more tightly and his head leans forward a trifle so that the bald spot is visible only in the balcony.

Hurrah for the flag of the free!

"Not too loud back there with your big horns!" says Sousa. "This is a cheer that must be whispered the first time."

His left hand stretches warningly in the direction of those men in the back row; his right foot is on tiptoe; his baton is at his side. "Pianissimo" is glaring from the bald spot. "Pianissimo" comes from the wisp of mustache that peeps unconsciously into view. "Pianissimo" is shouted from the whole nose until it can be heard far above the roar of the horns and the sighing of the reeds.

MOLTO EXPRESSIVO.

Let despots remember the day—
The arms come together before his face and the feet drop back to the floor.

"It's hard to keep quiet, I know," say the finger and the baton in unison. "Only a moment more, then you may blow for all you are worth. Expressivo now!"

The head is still bent forward slightly to emphasize the warning of the whole figure, and in the audience the strain is becoming tense. Then the hands drop to the side. At the back of the stage the big horns are puffing like muffled bells. Sousa steps back to avoid the sound. The horns are growing turbulent and are signifying an uncontrollable desire to bellow. Slowly the arms are raised by the increasing volume of sound.

CRESCENDO!

Sousa strains to hold it back, but jerk by jerk he is overpowered until at last there echoes in the rafters a sound that shakes the cornices almost loose and rings in the ears for hours. At the moment two arms are lifted on high and descend in a sweep that is as voluminous as the sound. The tension is over, the bells are loose, and the echoes shout.

Hurrah for the flag of the free!

Now it is easy sailing. The force of that first sweep keeps the arms in motion and from head to side they rise and fall, urged on by a martial swing that thrills the soul. On, on, it sounds to the pendulum of the arms until their force spent, the hands slowly grasp the baton and rest languidly



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and there, on the low pedestal stands

the real Mr. Sousa, in all his trimness of

outline. A sudden lifting of brass in the

band, the real Mr. Sousa leans a little on

his right foot, raises a baton in his right

hand and uplifts the extended forefinger

of his left. In the hush no word is spoken

save the command, "Ready!" which is de-

fined in the attitude and is as intelligi-

ble to the spectators as any Anglo-Saxon

could be. Then the hand and the baton lift

with a jerk and descend in a blare that

puts the audience at once at its ease and

the band to work.

Let martial note in triumph float,—

The first few measures come easily to

the regular mo-

tion of the arms.

The poise of

the head tells

audience and band

alike, "We are en-

tering upon a

grand thing. Let

us move with due

diligence." The

movement sets feet

to shifting and fin-

gers to tapping, ev-

eryone is much en-

thralled but Sousa,

who, fairly started,

moves his arms

with less vigor and

seemingly is con-

scious only that

the strains of the

most popular

march ever written

are pouring into

his ears.

A DEUX-TEMPS.

Its folds protect no tyrant crew.—

There is a significance in the words

which come into the consciousness of the

director in their proper place in the music

and his hand grasps the baton a little more

tightly and his head leans forward a trifle

so that the bald spot is visible only in the

balcony.

Hurrah for the flag of the free!—

"Not too loud back there with your big

horns!" says Sou-

sa, "This is a cheer

that must be whis-

pered the first

time."

His left hand

stretches warningly

in the direction of

those men in the

back row; his right

foot is on tiptoe;

his baton is at his

side. "Pianissimo!"

is glaring from the

bald spot. "Pian-

issimo" comes

from the wisp of

mustache that

peeps unconscio-

usly into view. "Pi-

anissimo" is shout-

ed from the whole

band until it can be

heard far above the

roar of the horns

and the sighing of

the reeds.

Let despots remember the day—

The arms come together before his face

and the foot drops back to the floor.

"It's hard to keep quiet, I know," say the

finger and the baton in unison. "Only a

moment more, then you may blow for all

you are worth. Expressimo now!"

The head is still bent forward slightly to

emphasize the

warning of the

whole figure, and

in the audience the

strain is becoming

tense. Then the

hands drop to the

side. At the back

of the stage the big

horns are puffing

like muffled bulls.

Sousa steps back to

avoid the sound.

The horns are

growing turbulent

and are signifying

an uncontrollable

desire to bellow.

Slowly the arms

are raised by the

increasing volume

of sound.

Crescendo!

Sousa strains to

hold it back, but

by jerk by jerk he is overpowered until at last

there echoes in the rafters a sound that

shakes the cornices almost loose and rings

in the ears for hours. At the moment two

arms are lifted on high and descend in a

sweep that is as voluminous as the sound.

The tension is over, the bulls are loose, and

the echoes shout

Hurrah for the flag of the free!

Now it is easy sailing. The force of that

first sweep keeps the arms in motion and

from head to side

they rise and fall,

urged on by a mar-

tial swing that

thrills the soul.

On, on, it sounds to

the pendulum of

the arms until,

their force spent,

the hands slowly

grasp the baton

and rest languidly

idle. The music

goes on without an

apparent director.

But notice the

poise of the head,

watchful it seems,

saying to the hand,

"Be careful. I am

hearing every

sound. Look at

my eyes. They will

direct you." Then

a sudden stillness;

and while the thunder of applause chases

the last echoes of brass, lo! the real Mr.

Sousa is gone, and there, bowing with his

knees together and hands grasping the

baton, is the pictured Mr. Sousa, accepting

the homage as his right and due. Before the

audience realizes it, it has been hoodwinked

and both Mr. Sousas have disappeared.



CRESCENDO!

TEMPO DI MARCIA.

and while the thunder of applause chases

the last echoes of brass, lo! the real Mr.

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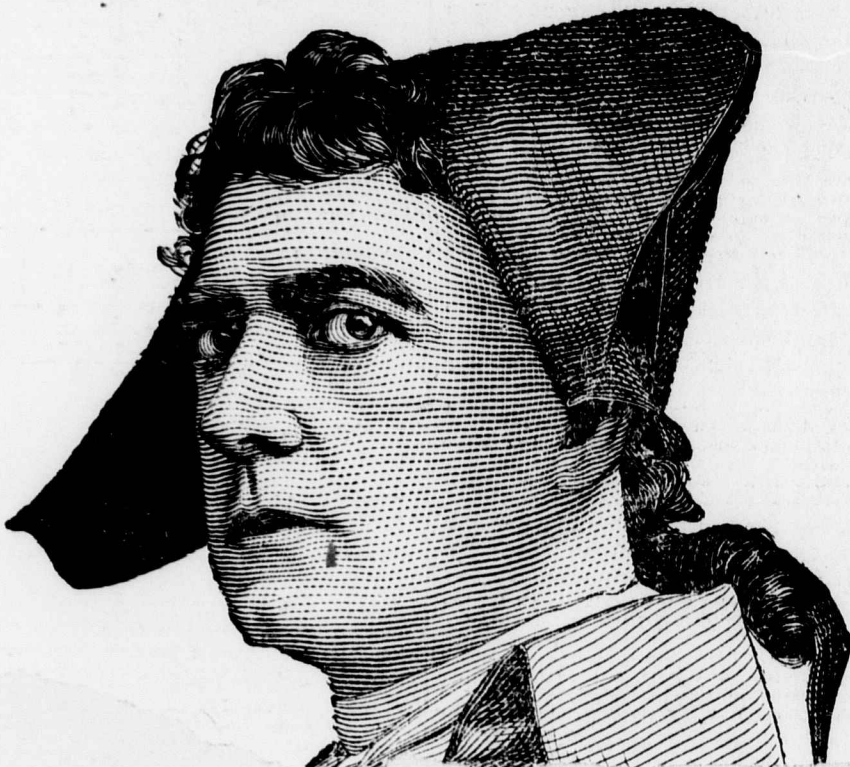
baton, is the pictured Mr. Sousa, accepting

the homage as his right and due. Before the

Massachusetts, now they operate in the state and 4,500 miles all And how has this consolidation the public interest? During named there has been volu tion of the average passer 2.53 to 1.75 cents per mile age freight rate from 2.51 ton per mile; and this, accompanied by a mark the quality of the ser companies. The c formerly the idea sets that competi the only preventi tortionate charge states that this abandoned. With consolidation is ficial instead of public.

These facts ha the pooling que later have to be settled. Pooling certain limits as also lead to vol proved service. legalization of is a survival the the Massachu evils of exty took place near ranean rayst night about realized as consternation on The May of the accident propagating many incan- lights for the central part of the including those in the Convention hall. ment was only momentary at the are lights still ht, and

Nerves Destroyed By Catarrh. Nerves Restored By Pe-ru-na.



M. QUINN

549 and 551 Main Street.

TO-DAY WE SELL

200 bags best standard Fine Granu Sugar, 21 lbs
1 ton Armour's No. 1 Hams, per lb.
1 ton Dold's choice Breakfast Bacon pound
20-lb pail Dold's Snow White Lard.....
2 cars Harvest Queen Flour: this the best your money can buy; only cwt.....
1 car Pride of Denver, per cwt.....
1 car Baker's Patent, per cwt.....
100 boxes Water Queen Soap, 12 bars.....
50 cases Cove Oysters, per can.....
50 cases E. J. Peas, a can.....
100 cases best Sugar Corn, a can.....
100 cases best 3-lb Tomatoes, a can.....
75 cases Ivy Salmon, a can.....
25 ounces K. C. Baking Powder.....
1-lb pkg Baking Soda.....
Cranberries, per quart.....
Best Messina Lemons, a dozen.....
Sweet Oranges, a dozen.....
12 lbs Navy Beans.....
Standard Catsup, per bottle.....
Package Coffee, per package.....
5-lb can Dwinell & Wright's Coffee.....
6 lbs California Prunes.....
6 lbs California Peaches.....
10 pkgs Diamond Dust.....
Fresh Baked Crackers, per lb.....
Fresh Baked Ginger Snaps, per lb.....
Wab Block Coal, per ton.....

-town orders filled from this days.

ORT RTHUR OUTE.

Trains Daily
JOPLIN

Mr. Frank Porawski, Miss Myrna Perrin,
Mr. L. W. Palmer, Miss Corinne Palmer,
Mr. B. I. Pierce, Miss Clarke Palmer,
Mr. Fred Papendick, Miss Pollock,
Mr. C. H. Peeples, Pawhuska, Ok.,
Mr. A. W. Peet, Miss Patton,
Mr. M. R. Platt, jr., Miss Patton,
Mr. G. F. Putnam, Kentucky,
Mr. John H. Powell, Mrs. R. H. Frigg,
Mr. R. H. Price, Mrs. J. H. Powell,
Mr. W. Powell, Miss Partridge,
Mr. T. Pochler, Leavenworth.

R
Mr. C. R. Rockwell, Mr. T. H. Reynolds,
Mr. Albert T. Reid, Mrs. W. C. Roe,
Mr. E. B. Ryan, Mrs. Charles Russell,
Mr. R. D. Ranson, Mrs. R. H. Roys,
Mr. W. C. Root, Mrs. G. W. Richards,
Mr. M. Requa, Mrs. W. Reynolds,
Mr. G. W. Rockwell, Mrs. F. Robertson,
Mr. G. P. Richards, Miss La Reese,



MANAGER LOOMAS, WHOSE WORK WAS A BIG FACTOR IN YESTERDAY'S SUCCESS.

Mr. W. G. Richardson, Miss Dora Rogers,
Mr. A. Rosewater, Miss A. Rosewater,
Mr. J. Russell, Omaha,
Mr. W. B. Richards, Miss Mildred Rose,
Mr. W. H. Russell, Miss Katharine Ross,
Mr. Ed R. Rhiner, Mrs. A. Rosewater,
Mr. G. B. Richards, Omaha,
Mr. I. H. Rich, Miss Mollie Rodgers,
Mr. G. H. Robinson, Mrs. C. R. Russell,
Mr. C. R. Russell, Mrs. R. H. Roys,
Mr. Henry Rankin,

S
Mr. M. E. Serat, Mrs. Ralph Stout,
Mr. B. M. Sooy, Mrs. E. F. Stine,
Mr. H. B. Steck, Mrs. A. F. Seested,
Mr. H. D. Seavey, Mrs. Fred Smith,
Dr. Jerome Stuart, Mrs. E. F. Swinney,
Mr. P. H. Sternberg, Mrs. W. F. Stine,
Mr. E. C. Sooy, Mrs. G. T. Stockham,
Mr. J. J. Swafford, Mrs. J. A. Staley,
Mr. F. Simpson, Mrs. M. E. Simpson,
Mr. H. C. Stevens, Mrs. A. Sauer,
Mr. A. F. Seested, Miss Floyd Smith,
Mr. Ralph Stout, Miss Mary Slavens,
Mr. A. J. Snider, Miss E. Seested,
Mr. E. B. Stokely, Miss Lillie H. Snider,
Mr. J. C. Stanton, Miss Meldon Smith,
Mr. P. W. Smith, Miss Floy Smith,
Mr. H. M. Scarritt, Miss Kate Sleeper,
Mr. E. A. Sherrill, Miss Mae Smith,
Mr. S. Stophlet, Miss Marie Stuart,
Mr. J. H. Snedeker, Miss Maude Stokely,
Mr. F. W. Schley, Miss Eula B. Stokely,
Mr. Seth S. Serat, Miss Myrtle Scott,
Mr. E. F. Swinney, Mrs. Harry Seavey,
Mr. A. H. Stocking, Mrs. J. S. Smith,
Mr. J. W. Swain, Denver,
Mr. E. S. Stephens, Miss W. Sexton,
Mr. H. C. Shields, Miss A. Sawyer,
Mr. W. F. Stine, Mrs. Frank Siegel,
Mr. E. L. Swazey, Mrs. P. H. Slattery,
Dr. Stanley, Mrs. S. Strophlet,
Mr. W. B. Shivers, Mrs. E. C. Sooy,
Mr. O. F. Settle, Miss Bessie Sooy,
Mr. H. M. Spaulding, Mrs. H. J. S. Seeley,
Mr. J. F. Spaulding, Mrs. Stokely,
Mr. C. J. Schmelzer, Miss Ella M. Squires,
Mr. W. E. Sullivan, Mrs. F. P. Smith,
Mr. J. H. Smith, Miss Emma Smart,
Mr. D. V. Shemaker, Miss L. Swearingen,
Mr. Walter L. Smith, San Antonio,
Mr. P. H. Slattery, Miss J. Snider,
Mr. S. H. Snow, Mrs. M. E. Serat,
Mr. H. J. S. Seeley, Mrs. J. H. Snedeker,



F. E. HILL, THE ARCHITECT WHO DESIGNED AND BUILT CONVENTION HALL.

Mr. F. P. Smith, Mrs. Frank Simpson,
Mr. Lathrop Smith, Mrs. W. B. Shivers,
Mr. W. H. Sawtell, Miss Mary E. Simpson,
Mr. J. A. Staley, son,
Mr. Clifford Snow, Miss Meldon Smith,
Mr. W. N. Sparrow,

T
Mr. John Taylor, Mr. J. J. Talbott,
Mr. Norton Thayer, Mr. W. P. Trickett,
Mr. John S. Tough, Mrs. Norton Thayer,
Mr. E. W. Taylor, Mrs. D. S. Twitchell,
Mr. W. Thompson, Mrs. John Taylor,
Dr. D. S. Twitchell, Mrs. D. B. Thomson,
Mr. J. H. Thompson, Miss Thayer,
Mr. D. P. Thomson, Miss Taylor,
Mr. Thomas B. Tomb, Miss C. Topping,
Mr. G. F. Thompson, Miss Lavinia Tough,
Mr. W. W. Trimmer, Mrs. W. P. Trickett,
Mr. John Taylor, Miss Kate Thorn,
Mr. C. G. Trumbull, Olathe, Kas.,
Mr. M. P. Thompson, Mrs. G. F. Thomas-son,
Mr. Henry Teagle, son,

U
Mr. E. H. Ulrich, Miss Leah Ury,
Mr. C. A. Urban, St. Louis,
Mr. Ed Ulrich, Mrs. Ed Ulrich,
Manhattan, Kas., Manhattan, Kas.,

V
Mr. W. P. Voorhees, Miss A. Van Brunt,
Mr. Frank Vickers, Miss H. Van Brunt,
Mr. Osborn, Van Mrs. S. H. Velie,
Brunt, Mrs. Frank Vickers,
Mr. J. Van Brunt, Mrs. W. P. Voorhees,

W
Mr. C. Wofford, Mr. H. C. Ward,
Mr. W. G. Warren, Mr. Chandler Watson,
Mr. A. J. Welles, Mr. F. E. Whiteley,
Mr. J. M. Washburn, Mrs. F. Wilcox,
Mr. H. C. Webb, Mrs. A. J. Wells,
Mr. W. W. Webb, Mrs. R. R. Whitman,
Mr. Wm. Whitfield, Mrs. M. V. Watson,
Mr. P. Comstock, Mrs. Hugh Ward,
Mr. H. G. Waggoner, Miss Maud Welch,
Mr. J. C. Whittier, Miss Mary Winn,

Mr. S. Welsh, Mrs. William Wil-
Mr. L. Wells, hamson,
Mr. Frank Winn,

Y
Mr. C. C. Youmans, Mr. Dent Yates,
Mr. F. S. Young, Mrs. Dent Yates,

Z
Mr. Joseph Zahner,

IN THE BOXES.

Some of Those Who Made the Arena Balcony a Scene of Beauty.

Among those noticed in the arena balcony boxes were:
Armour box—Mr. and Mrs. K. B. Armour, Dr. and Mrs. J. D. Griffith, Mr. and Mrs. H. L. Har-
mon, Mr. and Mrs. J. J. Cairnes, Mr. and Mrs. F. A. Hornbeck, Mr. and Mrs. E. H. Chapman,
Mr. and Mrs. F. A. Duggett, Mr. and Mrs. F. N. Sewall, Mr. and Mrs. J. G. Groves, Mr. and Mrs. S. H. Velle, jr., Mr. and Mrs. Edward George,
Mr. and Mrs. J. G. Peppard, Mr. and Mrs. Ford E. Harvey, Mr. and Mrs. J. F. Huckel, Mr. and Mrs. W. M. Abernathy, Mr. and Mrs. W. H. Chapman, Mr. and Mrs. W. A. Nettleton, Dr. and Mrs. St. Clair Streett, Mr. and Mrs. F. F. Brumbaugh, Mr. and Mrs. J. G. Forrest, Mr. and Mrs. R. M. Goodlett, Dr. and Mrs. J. E. Logan, Mr. and Mrs. J. F. Downing,
No. 1—Mr. and Mrs. K. Wagner, Miss Van Venter, Master Wagner,
No. 2—Mr. Robert Brackett, Miss Mary Lake-
man, Miss Harrison, Hannibal, Mo.; J. J. Ander-
son,
No. 3—Mr. and Mrs. G. W. Lovejoy and two sons,
No. 4—Mr. and Mrs. F. A. Faxon and Miss Faxon,
No. 5—Mr. and Mrs. H. W. Baker, Mr. and Mrs. Madison W. St. Clair,
No. 6—Mr. and Mrs. G. W. Fuller, Mrs. J. C. English, Danville, Ill.; Mr. and Mrs. J. J. Green,
No. 7—Mr. and Mrs. T. J. Templer, Mr. and Mrs. J. E. Seibert,
No. 8—Mr. and Mrs. E. J. Roe, Miss Louise McGrew, Mr. Harvey Graham,
No. 9—Mr. and Mrs. E. D. Fisher,
No. 10—Mr. and Mrs. R. W. Wood, Mrs. John C. Douglas of Leavenworth, Mr. R. B. Greene,
No. 12—Mr. H. Goss, Mr. and Mrs. H. S. Mc-
Cutcheon, F. A. Goss,
No. 14—Mr. and Mrs. P. D. Ridenour,
No. 15—Mr. and Mrs. F. S. Duggett, Mrs. Grant,
No. 16—Mr. and Mrs. M. V. Watson, Mrs. Cun-
ningham, Mr. C. S. Cunningham,
No. 17—Mr. and Mrs. F. C. Dunbeck, Mr. and Mrs. S. T. Fulton,
No. 18—Mr. and Mrs. E. R. Martin, Miss Trull,
Miss Choate, and Mrs. E. M. Clendening, Logan
Clendening, Dr. and Mrs. E. G. Blair,
No. 22—Mr. and Mrs. Rush C. Lake, Mr. and



THE BIG PRIVATE BOX AT THE SOUTH END.

Mrs. C. W. Bangs,
No. 23—Mr. and Mrs. William Barton, Mr. and Mrs. George Barton,
No. 24—Mr. and Mrs. A. H. Moffet, Mr. and Mrs. D. H. Rawson,
No. 26—Mr. and Mrs. W. R. Hogsett, Mr. and Mrs. W. J. Bales,
No. 27—Mr. and Mrs. J. W. Merchant, Mr. and Mrs. F. B. Kingsley,
No. 28—Mr. and Mrs. George J. Baer and daughter, Mrs. George Cole,
No. 29—Governor and Mrs. W. E. Stanley of Kansas and Secretary and Mrs. Henry Allen,
No. 30—Mrs. Louise Ihm, Mrs. A. Meyer, Dr. and Mrs. Ritter, Mr. and Mrs. Holland.

The Omaha city officers, guests of the common council and officers of Kansas City, were:
W. W. Bingham, president of the council; C. O. Lobeck, D. T. Mount, Frank J. Burkley, Louis Burmeister, C. B. Stult and M. D. Carr, councilmen; I. G. Andreen, an ex-councilman; H. J. Penfold, president of the board of educa-
tion; Fred J. Sackett, tax commissioner; L. K. Spalding, city physician; Stockton Heth, treas-
urer of the water works; John N. Westberg, comptroller; George W. Holbrook, deputy city clerk; John Butler, building inspector, and G. M. Back, a deputy; John Tedell, fire chief; Andrew Rosewater, city engineer; Joe Polcar of the Omaha Bee; O. A. Boehme, superintendent of the admissions at the exposition; Emmet Stult.

The Meyer party was composed of:
Mr. A. R. Meyer, Miss Jessie Lathrop,
Mrs. Schaeffer, Mr. Pierre Porter,
Miss Leidigh, Dr. Albert Schaeffer,
Miss Floyd Smith, Mr. Robert Schaeffer,
Miss Sidney Holmes, Mr. Ralph Beardsley,
Miss Ruth Meyer, Mr. W. A. Smith,
Miss Josephine Beards-
ley, Mr. Webster Withers,
Miss Prudence Withers, Mr. Lathrop Smith,
Mr. Harry Beardsley.

Notes.

If every woman could hear what every other woman said about her costume! But then—
So profuse a display of flowers was, per-
haps, never seen at any ball in Kansas City. One florist in town sold 300 Ameri-
can Beauty roses at fifty cents a bud.



GOING HOME AFTER THE

5 o'clock yesterday afternoon on
get roses or violets for love or
The happiest man there was
ber of the board of directors and
cer of the hall committee and
holder in the big building.
"It's like the grand balls
have," said a grayhaired man,
on a goldheaded cane and w
dancers with

scene. "To say nothing of 'Kings and
Queens of the Range,'" put in Secretary
Clendening, who had quietly joined the lit-
tle group.

The man who danced, or tried to dance
the two-step, for the first time found out
that there were several other persons be-
sides himself on the floor, and several
other persons learned of his presence—in a
sudden and rather unexpected manner.

"Some persons persist in saying that the
American people wear their patriotism on
their sleeves," said one handsome matron.
"but I don't think so, do you?" That was
just after the band finished playing "The
Star Spangled Banner."

Some of the dancers amused themselves



AT THE THIRTEENTH STREET ENTRANCES

during the intermissions by guessing the
number of lights in the hall. One young
woman guessed there were 200 incandescent
lights in the sounding board, and when she
was told that the correct number was
ninety-seven, she changed the topic of con-
versation.

The central flag in the group that dec-
orated the front of the stage was the of-
ficial flag of the Kansas City chapter, Sons
of the Revolution.

The manager of Sousa's band says it
was the most perfectly carried out of any
similar event he ever attended. And he's
been in a good many, too.

When the throngs cheered "The Stars and
Stripes Forever," one young American in
the colonnade balcony shouted back to a
companion: "Say, this is just like as if
Dewey had come home." But—it wasn't.

For probably the first time in the history
of society in Kansas City the "Hyde park-
ers" and "Linwoods," the "East siders"
and the "Bluff crowd," sent their fairest
and best offerings to grace the ball. There
has always been a certain rivalry between
the social coteries in Kansas City, but last
night everyone was congenial, and it was
in dancing a case of "ladies change and
everybody waltz."

When Sousa played "A Georgia Camp
Meeting" it was hard to keep from cake
walking. One small boy did do one along
the edge of the arena floor.

The crowds in the arena balcony boxes
will never forget their view of it. Those
boxes were ideal to see or hear from, and
the scene was fairylike.

"It's like a picture from a book," said
one man. "I never expected to see it in
real life."

After the ball the floor was carpeted with
rose leaves, violets and carnations, mingled
with torn souvenirs and bits of lace.

"Will you waltz a block or two with me?"
was the usual form of inquiry.

"What do you say to a hot bird and a cold
bottle; a duck say, and white seal, at the
club while the floor is preparing for the
dancers?" asked one young South Sider of
a little woman in a fetching magenta
gown. "Wait," said the ingenious one,
"wait 'till they get the canvas back." And
he did.

"Cawn't you dawnee?" asked the "rah
rah boy." "No, but I can dance," an-
swered the young woman as she handed
him her programme with everything taken
up to the thirty-first extra.

"I never enjoyed a dance more than that
last night," said the man past thirty.
"I did not dance, but sat in the balcony.
And such a human play was it all! When-
ever I go to a great dedication ball again
I shall sit in the gallery."

Credit is due to the ushers for their effi-
cient services in handling so successfully
the enormous crowds, both afternoon and
evening. There were about 100 ushers and
fifty guards.

S. B. Armour, president of the Armour
Packing company, attended the night
concert and ball. Before ordering his carriage
Mr. Armour said to one of the Convent
hall directors:

"I want to congratulate you on a
magnificent building and also upon the
fact that you have expended the money
trusted to you in such a judicious man-
ner."

The Armour Packing company con-
tributed \$5,000 to the Convention hall fund.
Mr. K. B. Armour gave "Armour Ro-
thorubred Hereford heifer, to the
convention hall gift concert collection and
\$1,000 for the animal after the drawing



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Mr. W. B. Richards, Miss Mildred Rose,
Mr. W. H. Russell, Miss Katharine Ross,
Mr. Ed R. Rhiner, Miss A. Rosewater,
Mr. G. B. Richards, Miss A. Rosewater,
Mr. I. H. Rich, Miss Mollie Rodgers,
Mr. G. H. Robinson, Miss C. R. Russell,
Mr. C. R. Russell, Miss R. H. Roys,
Mr. Henry Rankin,

S

Mr. M. E. Serat, Mrs. Ralph Stout,
Mr. B. M. Sooy, Mrs. E. F. Stine,
Mr. H. B. Steck, Mrs. A. F. Seested,
Mr. H. D. Seavey, Mrs. Fred Smith,
Dr. Jerome Stuart, Mrs. E. F. Swinney,
Mr. P. H. Sternberg, Mrs. W. F. Stine,
Mr. E. C. Sooy, Mrs. G. T. Stockham,
Mr. J. J. Swafford, Mrs. J. A. Staley,
Mr. F. Simpson, Mrs. M. E. Simpson,
Mr. H. C. Stevens, Miss A. Sauer,
Mr. A. F. Seested, Miss Floyd Smith,
Mr. Ralph Stout, Miss Mary Slaven,
Mr. A. J. Snider, Miss E. Seested,
Mr. S. B. Stokely, Miss Lillie H. Snider,
Mr. J. C. Stanton, Miss Meldon Smith,
Mr. P. W. Smith, Miss Floy Smith,
Mr. H. M. Scarritt, Miss Kate Sleeper,
Mr. E. A. Sherrill, Miss Mae Smith,
Mr. S. Strophlet, Miss Marie Stuart,
Mr. J. H. Snedeker, Miss Maude Stokely,
Mr. F. W. Schley, Miss Eula B. Stokely,
Mr. Seth S. Serat, Miss Myrtle Scott,
Mr. E. F. Swinney, Miss Harry Seavey,
Mr. A. H. Stocking, Mrs. J. S. Smith,
Mr. W. Swain, Denver,
Mr. E. S. Stephens, Miss W. Sexton,
Mr. H. C. Shields, Miss A. Sawyer,
Mr. W. F. Stine, Mrs. Frank Siegel,
Mr. E. L. Swazey, Mrs. P. H. Slattery,
Dr. Stanley, Mrs. S. Strophlet,
Mr. W. B. Shivers, Mrs. E. C. Sooy,
Mr. O. F. Settle, Miss Bessie Sooy,
Mr. H. M. Spaulding, Mrs. H. J. S. Seeley,
Mr. J. F. Spaulding, Mrs. Stokely,
Mr. C. J. Schmelzer, Miss Ella M. Squires,
Mr. W. E. Sullivan, Mrs. F. P. Smith,
Mr. J. H. Smith, Miss Emma Smart,
Mr. D. V. Shoemaker, Miss L. Searingen,
Mr. Walter L. Smith, San Antonio,
Mr. P. H. Slattery, Miss J. Snider,
Mr. S. H. Snow, Mrs. M. E. Serat,
Mr. H. J. S. Seeley, Mrs. J. H. Snedeker,



F. E. HILL, THE ARCHITECT WHO DESIGNED AND BUILT CONVENTION HALL.

Mr. F. P. Smith, Mrs. Frank Simpson,
Mr. Lathrop Smith, Mrs. W. B. Shivers,
Mr. W. H. Sawtell, Miss Mary E. Simpson,
Mr. J. A. Staley,
Mr. Clifford Snow, Miss Meldon Smith,
Mr. W. N. Sparrow,

T

Mr. John Taylor, Mr. J. J. Talbott,
Mr. Norton Thayer, Mr. W. P. Trickett,
Mr. John S. Tough, Mrs. Norton Thayer,
Mr. E. W. Taylor, Mrs. D. S. Twitchell,
Mr. W. Thompson, Mrs. John Taylor,
Mr. D. S. Twitchell, Mrs. D. B. Thomson,
Dr. J. H. Thompson, Miss Thayer,
Mr. D. P. Thompson, Miss Taylor,
Mr. Thomas B. Tomb, Miss C. Topping,
Mr. G. F. Thompson, Miss Lavinia Tough,
Mr. W. W. Trimmer, Mrs. W. P. Trickett,
Mr. John Taylor, Miss Kate Thorn,
Mr. C. G. Trumbull, Olathe, Kas.,
Mr. M. P. Thompson, Mrs. G. F. Thomas-son,
Mr. Henry Teagle,

U

Mr. E. H. Ulrich, Miss Leah Ury,
Mr. C. A. Urban, St. Louis,
Mr. Ed Ulrich, Mrs. Ed Ulrich,
Manhattan, Kas., Manhattan, Kas.,

V

Mr. W. P. Voorhees, Miss A. Van Brunt,
Mr. Frank Vickers, Miss H. Van Brunt,
Mr. Osborn Van Brunt, Mrs. S. H. Velle,
Brunt, Mrs. Frank Vickers,
Mr. J. Van Brunt, Mrs. W. P. Voorhees,

W

Mr. C. Wofford, Mr. H. C. Ward,
Mr. W. G. Warren, Mr. Chandler Watson,
Mr. A. J. Welles, Mr. F. E. Whiteley,
Mr. J. M. Washburn, Mrs. F. Wilcox,
Mr. H. C. Webb, Mrs. A. J. Wells,
Mr. W. W. Webb, Mrs. R. R. Whitman,
Mr. Wm. Whitfield, Mrs. M. V. Watson,
Mr. P. Comstock, Mrs. Hugh Ward,
Mr. H. G. Waggener, Miss Maud Welch,
Mr. J. C. Whittier, Miss Mary Winn,



TOSSING SOUVENIRS INTO THE BALCONY.

Mr. H. G. Wilson, Miss Grace Waters,
Dr. C. F. Wainwright, Miss Weber,
Mr. F. B. Wilcox, Miss Grace Waters,
Mr. W. S. Webb, Miss Washburn,
Mr. E. Welborn, Miss L. Washburn,
Mr. Carter Wilder, Miss Edna White,
Mr. W. Withers, Jr., Mrs. H. G. Wilson,
Mr. F. E. Wear, Miss Willis,
Mr. W. Williamson, Lexington, Ky.,
Mr. M. V. Watson, Miss Pearl Walter,
Mr. Fred Williams, Miss Hettie Welch,
Mr. E. R. Weeks, Miss Mary Winn,
Mr. A. R. Williams, Miss Anna Willis of
Mr. R. R. Whitman, Kentucky,
Mr. Frank Wian, Mrs. C. F. Wainwright,

Mr. R. M. Goodlett, Dr. and Mrs. J. E. Logan,
Mr. and Mrs. J. E. Downing,
No. 1—Mr. and Mrs. K. Wagner, Miss Van
Venter, Master Wagner.
No. 2—Mr. Robert Brocket, Miss Mary Lake-
man, Miss Harrison, Hannibal, Mo.; J. J. Ander-
son.
No. 3—Mr. and Mrs. G. W. Lovejoy and two
sons.
No. 4—Mr. and Mrs. F. A. Faxon and Miss
Faxon.
No. 5—Mr. and Mrs. H. W. Baker, Mr. and
Mrs. Madison, W. St. Clair.
No. 6—Mr. and Mrs. G. W. Fuller, Mrs. J. C.
English, Danville, Ill.; Mr. and Mrs. J. J. Green.
No. 7—Mr. and Mrs. T. J. Templer, Mr. and
Mrs. J. E. Seibert.
No. 8—Mr. and Mrs. E. J. Roe, Miss Louise
McGrew, Mr. Harvey Graham.
No. 9—Mr. and Mrs. E. D. Fisher.
No. 10—Mr. and Mrs. R. W. Wood, Mrs. John
C. Douglas of Leavenworth, Mr. R. B. Greene.
No. 11—Mr. H. Goss, Mr. and Mrs. H. S. Mc-
Cutcheon, F. A. Goss.
No. 12—Mr. and Mrs. P. D. Ridenour.
No. 13—Mr. and Mrs. F. S. Doggett, Mrs. Grant.
No. 14—Mr. and Mrs. M. V. Watson, Mrs. Cun-
ningham, Mr. C. S. Cunningham.
No. 15—Mr. and Mrs. F. C. Dunbeck, Mr. and
Mrs. S. T. Fulton.
No. 16—Mr. and Mrs. E. R. Martin, Miss Truit,
Miss Choate.
No. 17—Mr. and Mrs. E. M. Clendenen, Logan
Clendenen, Dr. and Mrs. E. G. Blair.
No. 18—Mr. and Mrs. Rush C. Lake, Mr. and



THE BIG PRIVATE BOX AT THE SOUTH END.

Mrs. C. W. Bangs.
No. 19—Mr. and Mrs. William Barton, Mr. and
Mrs. George Barton.
No. 20—Mr. and Mrs. A. H. Moffet, Mr. and
Mrs. E. H. Lawson.
No. 21—Mr. and Mrs. W. R. Hogsett, Mr. and
Mrs. W. J. Bales.
No. 22—Mr. and Mrs. J. W. Merchant, Mr. and
Mrs. F. B. Kingsley.
No. 23—Mr. and Mrs. George J. Baer and
daughter, Mrs. George Cole.
No. 24—Governor and Mrs. W. E. Stanley of
Kansas and Secretary and Mrs. Henry Allen.
No. 25—Mrs. Louise Ihm, Mrs. A. Meyer, Dr.
and Mrs. Ritter, Mr. and Mrs. Holland.
The Omaha city officers, guests of the
common council and officers of Kansas
City, were:

W. W. Bingham, president of the council; C.
O. Lobeck, D. T. Mount, Frank J. Burkley,
Louis Burmeister, C. B. Stuhl and M. D. Carr,
councilmen; L. G. Andreen, an ex-councilman;
H. J. Penfold, president of the board of educa-
tion; Fred J. Sackett, tax commissioner; L. K.
Spaulding, city physician; Stockton Heth, treas-
urer of the water works; John N. Westberg,
comptroller; George W. Holbrook, deputy city
clerk; John Butler, building inspector, and G. M.
Back, a deputy; John Redell, fire chief; Andrew
Rosewater, city engineer; Joe Polak, of the
Omaha Bee; O. A. Boehme, superintendent of
admissions at the exposition; Emmet Stuhl.

The Meyer party was composed of:
Mr. A. R. Meyer, Miss Jessie Lathrop,
Mrs. Schaeffer, Mr. Pierre Porter,
Miss Leidigh, Dr. Albert Schaeffer,
Miss Floyd Smith, Mr. Robert Schaeffer,
Miss Sidney Holmes, Mr. Ralph Beardsley,
Miss Ruth Meyer, Mr. W. A. Smith,
Miss Josephine Beards-ley, Mr. Webster Withers,
Miss Prudence Withers, Mr. Harry Beardsley.

Notes.

If every woman could hear what every
other woman said about her costume! But
then—

So profuse a display of flowers was, per-
haps, never seen at any ball in Kansas
City. One florist in town sold 300 Ameri-
can Beauty roses at fifty cents a bud.



GOING HOME AFTER THE

5 o'clock yesterday afternoon one
get roses or violets for love or

The happiest man there was e-
ber of the board of directors and e-
cer of the hall committee and e-
holder in the big building.

"It's like the grand balls
have," said a gray-haired man,
on a goldheaded cane and w-
dancers until nearly midnight.

"And on Wednesday, the 22d
o'clock in the evening, there s-
graceful motion the goodliest
and women ever gathered toge-
city, they say, and sure, it was
sight. And on Thursday, the 23-
ing the day after, there was
ment upon the event and all
agreed that its like would b-
equal." (With apologies to C-

It was not "how many time
danced?" but "how many mile

"It's twice as grand as Mad-
garden," said an enthusiastic
has danced in nearly every co-
world, "and I thought that wa-
est there was."

At no inaugural or dedication
country has there been less o-
the care of wraps, hats and
night there was absolutely n-
No article was lost and there
ations delays in checking.

Lightning transformation a-
have borrowed some excel-
from the corps of efficient me-
formed the canvas concert na-
a polished floor for dancing.

One carriage company, wh-
bulk of the dancing party o-
the very good expedient dur-
at leaving of having its cu-
their carriage number by the
phone number of their carri-
Thus they were not forced to
particular carriage in the lo-

Some fair dancer lost her
was a golden one. How many
changed places—but that was t-

Punch and lemonade were se-
ing by negro attendants.

"Just to think, I was stand-
form in the middle of that
months ago shouting "one pa-
mused Walter Halliwell as he



AT THE THIRTEENTH STREET ENTRA

during the intermissions by guess-
the number of lights in the hall. One y-
woman guessed there were 200 incand-
cent lights in the sounding board, and whe-
she was told that the correct number
was ninety-seven, she changed the topic of
conversation.

The central flag in the group that
decorated the front of the stage was th-
official flag of the Kansas City chapter,
of the Revolution.

The manager of Sousa's band sa-
s it was the most perfectly carried out of
any similar event he ever attended. And
he's been in a good many, too.

When the throngs cheered "The Star-
and Stripes Forever," one young Ameri-
in the colonnade balcony shouted back
to a companion: "Say, this is just like
as if Dewey had come home." But it wasn't.

For probably the first time in the hi-
story of society in Kansas City the "Hyde
ark-ers" and "Linwoods," the "East si-
ers" and the "Bluff crowd" sent their f-
rest and best offerings to grace the ball. There
has always been a certain rivalry bet-
ween the social coteries in Kansas City, but
last night everyone was congenial, and it
was in dancing a case of "ladies change
and everybody waltz."

When Sousa played "A Georgia Camp
Meeting" it was hard to keep from
walking. One small boy did one
the edge of the arena floor.

The crowds in the arena balcony
boxes will never forget their view of it. Those
boxes were ideal to see or hear from,
and the scene was fairylike.

"It's like a picture from a book,"
said one man, "I never expected to see
it in real life."

After the ball the floor was carpeted
with rose leaves, violets and carnations, m-
ingled with torn souvenirs and bits of lace.

"Will you waltz a block or two with
me?" was the usual form of inquiry.

"What do you say to a hot bird and a
cold bottle; a duck say, and white seal, a-
the club while the floor is preparing for
the dancers?" asked one young South Sid-
er of a little woman in a fetching ma-
enta gown. "Walt," said the ingenious
one, "wait 'till they get the canvas back."
And he did.

"Cawn't you dawnee?" asked the
"rah boy." "No, but I can dance," an-
swered the young woman as she ha-
aded him her programme with everything t-
aken up to the thirty-first extra.

"I never enjoyed a dance more than
that last night," said the man past th-
irty. "I did not dance, but sat in the bal-
cony. And such a human play was it all! W-
hen-
ever I go to a great dedication ball a-
gain I shall sit in the gallery."

Credit is due to the ushers for their
efficient services in handling so success-
fully the enormous crowds, both afternoon
and evening. There were about 100 ushers
and fifty guards.

S. B. Armour, president of the Ar-
mour Packing company, attended the night
concert and ball. Before ordering his car-
riage Mr. Armour said to one of the Con-
vention hall directors:
"I want to congratulate you on
magnificent building and also upon the
that you have expended the money
trusted to you in such a judicious
ner."

The Armour Packing company con-
tributed \$5,000 to the Convention hall fund.
Mr. K. B. Armour gave "Armour R-
thoroughbred Hereford heifer, to the
vention hall gift concert collection and
\$1,000 for the animal after the drawing

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

Mr. Frank Porawski, Miss Myrle Perrin,
Mr. L. W. Palmer, Miss Corinne Palmer,
Mr. B. I. Pierce, Miss Clarke Palmer,
Mr. Fred Papandick, Miss Pollock,
Mr. C. H. Peeples, Pawhuska, Ok.,
Mr. A. W. Peet, Miss Patton,
Mr. M. R. Platt, Jr., Miss Peck,
Mr. G. F. Putnam, Mrs. H. H. Prigg,
Mr. John H. Powell, Mrs. J. H. Powell,
Mr. W. Powell, Miss Partridge,
Mr. T. Poehler, Leavenworth.

Mr. C. R. Rockwell, Mr. T. H. Reynolds
Mr. Albert T. Reid, Mrs. W. C. Rogers
Mr. E. B. Ryan, Mrs. Charles Russell,
Mr. R. D. Ranson, Mrs. R. H. Richards,
Mr. W. C. Root, Mrs. G. W. Rule,
Mr. M. Requa, Mrs. W. Reynolds,
Mr. G. W. Rockwell, Miss F. Robertson,
Mr. G. E. Richards, Miss La Reese.



MANAGER LOOMAS, WHOSE WORK WAS A BIG FACTOR IN YESTERDAY'S SUCCESS.

Mr. W. G. Richardson, Miss Dora Rogers,
Mr. A. Rosewater, Miss A. Rosewater,
Mr. J. B. Russell, Omaha,
Mr. W. B. Richards, Miss Mildred Rose,
Mr. W. H. Russell, Miss Katharine Ross,
Mr. Ed. R. Rhiner, Mrs. A. Rosewater,
Mr. G. B. Richards, Omaha,
Mr. I. H. Rich, Miss Mollie Rodgers,
Mr. G. H. Robinson, Mrs. C. R. Russell,
Mr. C. R. Russell, Mrs. R. H. Roys,
Mr. Henry Rankin,

Mr. M. E. Serat, Mrs. Ralph Stout,
Mr. B. M. Sooy, Mrs. E. F. Stine,
Mr. H. B. Steck, Mrs. A. F. Seested,
Mr. H. D. Seavey, Mrs. Fred Smith,
Dr. Jerome Stuart, Mrs. E. F. Swinney,
Mr. P. H. Sternberg, Mrs. W. F. Stine,
Mr. E. C. Sooy, Mrs. G. T. Stockham,
Mr. J. J. Swofford, Mrs. J. A. Staley,
Mr. F. Simpson, Mrs. M. E. Simpson,
Mr. H. C. Stevens, Miss A. Sauer,
Mr. A. F. Seested, Miss Floyd Smith,
Mr. Ralph Stout, Miss Mary Slavens,
Mr. A. J. Snider, Miss E. Seested,
Mr. S. B. Stokely, Miss Lillie H. Snider,
Mr. J. C. Stanton, Miss Meldon Smith,
Mr. P. W. Smith, Miss Floy Smith,
Mr. H. M. Scarritt, Miss Kate Sleeper,
Mr. E. A. Sherrill, Miss Mae Smith,
Mr. S. Stophlet, Miss Marie Stuart,
Mr. J. H. Snedeker, Miss Maude Stokely,
Mr. F. W. Schley, Miss Eula B. Stokely,
Mr. Seth S. Serat, Miss Myrtle Scott,
Mr. E. F. Swinney, Mrs. Harry Seavey,
Mr. A. H. Stocking, Mrs. J. S. Smith,
Mr. J. W. Swain, Denver,
Mr. E. S. Stephens, Miss W. Sexton,
Mr. H. C. Shields, Miss A. Sawyer,
Mr. W. F. Stine, Mrs. Frank Siegel,
Mr. E. L. Swazey, Mrs. P. H. Slattery,
Dr. Stanley, Mrs. S. Strophlet,
Mr. W. B. Shivers, Mrs. E. C. Sooy,
Mr. O. F. Settle, Miss Bessie Sooy,
Mr. H. M. Spaulding, Mrs. H. J. S. Seeley,
Mr. J. F. Spaulding, Mrs. Stokeley,
Mr. C. J. Schmelzer, Miss Ella M. Squires,
Mr. W. E. Sullivan, Mrs. F. P. Smith,
Mr. J. H. Smith, Miss Emma Smart,
Mr. D. V. Shoemaker, Miss L. Swearingen,
Mr. Walter L. Smith, San Antonio,
Mr. P. H. Slattery, Miss J. Snider,
Mr. S. H. Snow, Mrs. M. E. Serat,
Mr. H. J. S. Seeley, Mrs. J. H. Snedeker.



F. E. HILL, THE ARCHITECT WHO DESIGNED AND BUILT CONVENTION HALL.

Mr. F. P. Smith, Mrs. Frank Simpson,
Mr. Lathrop Smith, Mrs. W. B. Shivers,
Mr. W. H. Sawtell, Miss Mary E. Simpson,
Mr. J. A. Staley, son,
Mr. Clifford Snow, Miss Meldon Smith,
Mr. W. N. Sparrow.

Mr. John Taylor, Mr. J. J. Talbott,
Mr. Norton Thayer, Mr. W. P. Trickett,
Mr. John S. Tough, Mrs. Norton Thayer,
Mr. E. W. Taylor, Mrs. D. S. Twitchell,
Mr. W. Thompson, Mrs. John Taylor,
Mr. D. S. Twitchell, Mrs. D. B. Thomson,
Dr. J. H. Thompson, Miss Thayer,
Mr. D. P. Thomson, Miss Taylor,
Mr. Thomas B. Tomb, Miss C. Topping,
Mr. G. F. Thompson, Miss Lavinia Tough,
Mr. W. W. Trimmer, Mrs. W. P. Trickett,
Mr. John Taylor, Miss Kate Thorn,
Mr. C. G. Trumbull, Olathe, Kas.,
Mr. M. P. Thompson, Mrs. G. F. Thomas-son,
Mr. Henry Teagle, son,

Mr. E. H. Ulrich, Miss Leah Ury,
Mr. C. A. Urban, St. Louis,
Mr. Ed Ulrich, Mrs. Ed Ulrich,
Manhattan, Kas., Manhattan, Kas.,

Mr. W. P. Voorhees, Miss A. Van Brunt,
Mr. Frank Vickers, Miss H. Van Brunt,
Mr. Osborn, VanMrs. S. H. Velle,
Brunt, Mrs. Frank Vickers,
Mr. J. Van Brunt, Mrs. W. P. Voorhees,

Mr. C. Wofford, Mr. H. C. Ward,
Mr. W. G. Warren, Mr. Chandler Watson
Mr. A. J. Welles, Mr. F. E. Whiteley,
Mr. J. M. Washburn, Mrs. F. Wilcox,
Mr. H. C. Weber, Mrs. A. J. Wells,
Mr. W. W. Webb, Mrs. R. R. Whitman,
Mr. Wm. Whitfield, Mrs. M. V. Watson,
Mr. P. Comstock, Mrs. Hugh Ward,
Mr. H. G. Waggener, Miss Maud Welch,
Mr. J. C. Whittier, Miss Mary Winn,

Mr. A. Welsh, Mrs. William Wil-
Mr. L. Wells, liamson,
Mr. Frank Winn.

Y
C. C. Youmans, Mr. Dent Yates,
F. S. Young, Mrs. Dent Yates,

Z
Mr. Joseph Zahner,

IN THE BOXES.

Some of Those Who Made the Arena Balcony a Scene of Beauty.

Among those noticed in the arena balcony boxes were:
Armour box—Mr. and Mrs. K. B. Armour, Dr. and Mrs. J. D. Griffith, Mr. and Mrs. H. L. Hammon, Mr. and Mrs. J. J. Cairnes, Mr. and Mrs. F. A. Hornbeck, Mr. and Mrs. E. H. Chapman, Mr. and Mrs. F. A. Doggett, Mr. and Mrs. F. N. Sewall, Mr. and Mrs. J. G. Groves, Mr. and Mrs. S. H. Velle, Mr. and Mrs. George Edward George, Mr. and Mrs. J. G. Peppard, Mr. and Mrs. Ford, Mr. and Mrs. W. M. Abernathy, Mr. and Mrs. F. H. Chapman, Mr. and Mrs. W. A. Nettleton, Dr. and Mrs. St. Clair Streett, Mr. and Mrs. F. E. Brumback, Mr. and Mrs. J. G. Forrest, Mr. and Mrs. R. M. Goodlett, Dr. and Mrs. J. E. Logan, Mr. and Mrs. J. P. Downing.
No. 1—Mr. and Mrs. K. Wagner, Miss Van Venter, Master Wagner.
No. 2—Mr. Robert Brackett, Miss Mary Lake-man, Miss Harrison, Hannibal, Mo.; J. J. Anderson.
No. 3—Mr. and Mrs. G. W. Lovejoy and two sons.
No. 4—Mr. and Mrs. F. A. Faxon and Miss Faxon.
No. 5—Mr. and Mrs. H. W. Baker, Mr. and Mrs. Madison W. St. Clair.
No. 6—Mr. and Mrs. G. W. Fuller, Mrs. J. C. English, Danville, Ill.; Mr. and Mrs. J. J. Green.
No. 7—Mr. and Mrs. T. J. Templer, Mr. and Mrs. J. E. Seibert.
No. 8—Mr. and Mrs. E. J. Roe, Miss Louise McGrew, Mr. Harvey Graham.
No. 10—Mr. and Mrs. E. W. Fisher.
No. 11—Mr. and Mrs. E. W. Wood, Mrs. John C. Douglas of Leavenworth, Mr. E. B. Greene.
No. 12—Mr. H. Goss, Mr. and Mrs. H. S. McCutcheon, F. A. Goss.
No. 14—Mr. and Mrs. P. D. Ridenour.
No. 15—Mr. and Mrs. F. S. Doggett, Mrs. Grant.
No. 16—Mr. and Mrs. M. V. Watson, Mrs. Cunningham, Mr. C. S. Cunningham.
No. 16—Mr. and Mrs. F. C. Dunbeck, Mr. and Mrs. S. T. Fulton.
No. 18—Mr. and Mrs. E. R. Martin, Miss Truit, Miss Choate.
No. 21—Mr. and Mrs. E. M. Clendenning, Logan Clendenning, Dr. and Mrs. E. G. Blair.
No. 22—Mr. and Mrs. Rush C. Lake, Mr. and



THE BIG PRIVATE BOX AT THE SOUTH END.

Mrs. C. W. Bangs.
No. 23—Mr. and Mrs. William Barton, Mr. and Mrs. George Barton.
No. 24—Mr. and Mrs. A. H. Moffet, Mr. and Mrs. D. H. Rawson.
No. 26—Mr. and Mrs. W. R. Hogsett, Mr. and Mrs. W. J. Bales.
No. 27—Mr. and Mrs. J. W. Merchant, Mr. and Mrs. E. B. Kingsley.
No. 28—Mr. and Mrs. George J. Baer and daughter, Mrs. George Cole.
No. 29—Governor and Mrs. W. E. Stanley of Kansas and Secretary and Mrs. Henry Allen.
No. 30—Mrs. Louise Ihm, Mrs. A. Meyer, Dr. and Mrs. Ritter, Mr. and Mrs. Holland.
The Omaha city officers, guests of the common council and officers of Kansas City, were:
W. W. Bingham, president of the council; C. O. Lobeck, D. T. Mount, Frank J. Burkley, Louis Burmeister, C. B. Stunt and M. D. Carr, councilmen; I. G. Andreen, an ex-councilman; H. J. Penfold, president of the board of education; Fred J. Sackett, tax commissioner; L. K. Spaulding, city physician; Stockton Heth, treasurer of the water works; John N. Westberg, comptroller; George W. Holbrook, deputy city clerk; John Butler, building inspector, and G. M. Back, a deputy; John Redell, fire chief; Andrew Rosewater, city engineer; Joe Polcar of the Omaha Bee; O. A. Boehme, superintendent of the admissions at the exposition; Emmet Stunt.
The Meyer party was composed of:
Mr. A. R. Meyer, Miss Jessie Lathrop,
Mrs. Schaeffer, Mr. Pierre Porter,
Miss Leidligh, Dr. Albert Schaeffer,
Miss Floyd Smith, Mr. Robert Schaeffer,
Miss Sidney Holmes, Mr. Ralph Beardsley,
Miss Ruth Meyer, Mr. W. A. Smith,
Miss Josephine Beards- Mr. Webster Withers,
ley, Mr. Lathrop Smith,
Miss Prudence Withers, Mr. Harry Beardsley.

Notes.

If every woman could hear what every other woman said about her costume! But then—
So profuse a display of flowers was, perhaps, never seen at any ball in Kansas City. One florist in town sold 300 American Beauty roses at fifty cents a bud.



GOING HOME AFTER THE BALL.

5 o'clock yesterday afternoon one could not get roses or violets for love or money.
The happiest man there was every member of the board of directors and every officer of the hall committee and every stockholder in the big building.
"It's like the grand balls we used to have," said a grayhaired man, who leaned on a goldheaded cane and watched

scene. "To say nothing of 'Kings and Queens of the Range,' put in Secretary Clendenning, who had quietly joined the little group.

The man who danced, or tried to dance the two-step, for the first time found out that there were several other persons besides himself on the floor, and several other persons learned of his presence—in a sudden and rather unexpected manner.

"Some persons persist in saying that the American people wear their patriotism on their sleeves," said one handsome matron, "but I don't think so, do you?" That was just after the band finished playing "The Star Spangled Banner."

Some of the dancers amused themselves



AT THE THIRTEENTH STREET ENTRANCES

during the intermissions by guessing the number of lights in the hall. One young woman guessed there were 200 incandescent lights in the sounding board, and when she was told that the correct number was ninety-seven, she changed the topic of conversation.

The central flag in the group that decorated the front of the stage was the official flag of the Kansas City chapter, Sons of the Revolution.

The manager of Sousa's band says it was the most perfectly carried out of any similar event he ever attended. And he's been in a good many, too.

When the throngs cheered "The Stars and Stripes Forever," one young American in the colonnade balcony shouted back to a companion: "Say, this is just like as if Dewey had come home." But—it wasn't.

For probably the first time in the history of society in Kansas City the "Hyde parkers" and "Linwoods," the "East siders" and the "Bluff crowd" sent their fairest and best offerings to grace the ball. There has always been a certain rivalry between the social coteries in Kansas City, but last night everyone was congenial, and it was in dancing a case of "ladies change and everybody waltz."

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"It's like a picture from a book," said one man. "I never expected to see it in real life."

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"What do you say to a hot bird and a cold bottle; a duck say, and white seal, at the club while the floor is preparing for the dancers?" asked one young South Sider of a little woman in a fetching magenta gown. "Wait," said the ingenious one, "wait 'till they get the canvas back." And he did.

"Caw'n't you dawnce?" asked the "rah rah boy." "No, but I can dance," answered the young woman as she handed him her programme with everything taken up to the thirty-first extra.

"I never enjoyed a dance more than that last night," said the man past thirty. "I did not dance, but sat in the balcony. And such a human play was it all! Whenever I go to a great dedication ball again I shall sit in the gallery."

Credit is due to the ushers for their efficient services in handling so successfully the enormous crowds, both afternoon and evening. There were about 100 ushers and fifty guards.

S. B. Armour, president of the Armour Packing company, attended the night of concert and ball. Before ordering his carriage Mr. Armour said to one of the Convention hall directors:

"I want to congratulate you on a magnificent building and also upon the fact that you have expended the money entrusted to you in such a judicious manner."

The Armour Packing company contributed \$5,000 to the Convention hall fund. Mr. K. B. Armour gave "Armour Ro thoroughbred Hereford heifer, to the Convention hall gift concert collection and \$1,000 for the animal after the drawing



MANAGER LOOMAS, WHOSE WORK WAS A BIG FACTOR IN YESTERDAY'S SUCCESS.

Mr. W. G. Richardson, Miss Dora Rogers,
Mr. A. Rosewater, Miss A. Rosewater,
Mr. J. R. Russell, Omaha,
Mr. W. B. Richards, Miss Mildred Rose,
Mr. W. H. Russell, Miss Katharine Ross,
Mr. Ed R. Rhiner, Mrs. A. Rosewater,
Mr. G. B. Richards, Omaha,
Mr. J. H. Rich, Miss Mollie Rodgers,
Mr. G. H. Robinson, Mrs. C. R. Russell,
Mr. C. R. Russell,
Mr. Henry Rankin,

Mr. M. E. Serat, Mrs. Ralph Stout,
Mr. B. M. Sooy, Mrs. E. F. Stine,
Mr. H. B. Stock, Mrs. A. F. Seested,
Mr. H. D. Seavey, Mrs. E. F. Swinney,
Dr. Jerome Stuart, Mrs. W. F. Stine,
Mr. P. A. Sternberg, Mrs. G. T. Stockham,
Mr. E. C. Sooy, Mrs. J. A. Staley,
Mr. J. C. Swofford, Mrs. M. E. Simpson,
Mr. F. Simpson, Miss A. Sauer,
Mr. H. C. Stevens, Miss Floyd Smith,
Mr. A. F. Seested, Miss Mary Slavens,
Mr. Ralph Stout, Miss E. Seested,
Mr. A. J. Snider, Miss Lillie H. Snider,
Mr. S. B. Stokely, Miss Meldon Smith,
Mr. C. Stanton, Miss Floy Smith,
Mr. P. W. Smith, Miss Kate Sleeper,
Mr. H. M. Scarritt, Miss Mae Smith,
Mr. E. A. Sherrill, Miss Marie Stuart,
Mr. S. Stophlet, Miss Maude Stokely,
Mr. J. H. Snedeker, Miss Eula B. Stokely,
Mr. F. W. Schley, Miss Myrtle Scott,
Mr. Seth S. Serat, Mrs. Harry Seavey,
Mr. E. F. Swinney, Mrs. J. S. Smith,
Mr. A. H. Stocking, Mrs. J. S. Smith,
Mr. J. W. Swain, Denver,
Mr. E. S. Stephens, Miss W. Sexton,
Mr. H. C. Shields, Miss A. Sawyer,
Mr. W. F. Stine, Mrs. Frank Siegel,
Mr. E. L. Swazey, Mrs. P. H. Slattery,
Dr. Stanley, Mrs. S. Strophlet,
Mr. W. B. Shivers, Mrs. E. C. Sooy,
Mr. O. F. Settle, Miss Bessie Sooy,
Mr. H. M. Spaulding, Mrs. H. J. S. Seeley,
Mr. J. F. Spaulding, Mrs. Stokely,
Mr. C. J. Schmelzer, Miss Ella M. Squires,
Mr. W. E. Sullivan, Mrs. P. D. Smith,
Mr. J. H. Smith, Miss Emma Smart,
Mr. D. V. Shoemaker, Miss L. Sweetingen,
Mr. Walter L. Smith, San Antonio,
Mr. P. H. Slattery, Miss J. Snider,
Mr. S. H. Snow, Mrs. M. E. Serat,
Mr. H. J. S. Seeley, Mrs. J. H. Snedeker,



F. E. HILL, THE ARCHITECT WHO DESIGNED AND BUILT CONVENTION HALL.

Mr. F. P. Smith, Mrs. Frank Simpson,
Mr. Lathrop Smith, Mrs. W. B. Shivers,
Mr. W. H. Sawell, Miss Mary E. Simpson,
Mr. J. A. Staley,
Mr. Clifford Snow, Miss Meldon Smith,
Mr. W. N. Sparrow,

Mr. John Taylor, Mr. J. J. Talbott,
Mr. Norton Thayer, Mr. W. P. Trickett,
Mr. John S. Tough, Mrs. Norton Thayer,
Mr. E. W. Taylor, Mrs. D. S. Twitchell,
Mr. W. Thompson, Mrs. John Taylor,
Mr. D. S. Twitchell, Mrs. D. B. Thomson,
Dr. J. H. Thompson, Miss Thayer,
Mr. D. P. Thompson, Miss Thayer,
Mr. Thomas B. Tomb, Miss C. Topping,
Mr. G. F. Thompson, Miss Lavinia Tough,
Mr. W. W. Trimmer, Mrs. W. P. Trickett,
Mr. John Taylor, Miss Kate Thorn,
Mr. C. G. Trumbull, Olathe, Kas.,
Mr. M. P. Thompson, Mrs. G. F. Thomas-son,
Mr. Henry Teagle,

Mr. E. H. Ulrich, Miss Leah Ury,
Mr. C. A. Urban, St. Louis,
Mr. Ed Ulrich, Mrs. Ed Ulrich,
Manhattan, Kas., Manhattan, Kas.,

Mr. W. P. Voorhees, Miss A. Van Brunt,
Mr. Frank Vickers, Miss H. Van Brunt,
Mr. Osborn VanMrs. S. H. Velle,
Brunt, Mrs. Frank Vickers,
Mr. J. Van Brunt, Mrs. W. P. Voorhees,

Mr. C. Wofford, Mr. H. C. Ward,
Mr. W. G. Warren, Mr. Chandler Watson,
Mr. A. J. Welles, Mr. F. E. Whiteley,
Mr. J. M. Washburn, Mrs. F. Wilcox,
Mr. H. C. Weber, Mrs. A. J. Wells,
Mr. W. W. Webb, Mrs. R. B. Whitman,
Mr. Wm. Whitefield, Mrs. M. V. Watson,
Mr. P. Comstock, Mrs. Hugh Ward,
Mr. H. G. Wargener, Miss Maud Welch,
Mr. J. C. Whittier, Miss Mary Winn,



TOSSING SOUVENIRS INTO THE BALCONY.

Mr. H. G. Wilson, Miss Grace Waters,
Dr. C. F. Wainwright, Miss Weber,
Mr. F. B. Wilcox, Miss Grace Waters,
Mr. W. S. Webb, Miss Washburn,
Mr. C. E. Welborn, Miss L. Washburn,
Mr. Carter Wilder, Miss Edna White,
Mr. W. Withers, Jr., Mrs. H. G. Wilson,
Mr. F. E. Wear, Miss Willis,
Mr. W. Williamson, Lexington, Ky.,
Mr. M. V. Watson, Miss Pearl Walter,
Mr. Fred Williams, Miss Hettie Welch,
Mr. E. R. Weeks, Miss Mary Winn,
Mr. A. R. Williams, Miss Anna Willis of
Mr. R. R. Whitman, Kentucky,
Mr. Frank Winn, Mrs. C. F. Wainwright

Mr. and Mrs. J. E. Downing,
No. 1—Mr. and Mrs. K. Wagner, Miss Van
Venter, Master Wagner, Miss Van
No. 2—Mr. Robert Brackett, Miss Mary Lake-
man, Miss Harrison, Hannibal, Mo.; J. J. Ander-
son.
No. 3—Mr. and Mrs. G. W. Lovejoy and two
sons.
No. 4—Mr. and Mrs. F. A. Faxon and Miss
Faxon.
No. 5—Mr. and Mrs. H. W. Baker, Mr. and
Mrs. Madison W. St. Clair.
No. 6—Mr. and Mrs. G. W. Fuller, Mrs. J. C.
English, Danville, Ill.; Mr. and Mrs. J. J. Green.
No. 7—Mr. and Mrs. T. J. Templer, Mr. and
Mrs. J. E. Seibert.
No. 8—Mr. and Mrs. E. J. Roe, Miss Louise
McGrew, Mr. Harvey Graham.
No. 9—Mr. and Mrs. E. D. Fisher.
No. 10—Mr. and Mrs. E. W. Wood, Mrs. John
C. Douglas of Leavenworth, Mr. E. B. Greene.
No. 12—Mr. H. Goss, Mr. and Mrs. H. S. Mc-
Cutcheon, F. A. Goss.
No. 14—Mr. and Mrs. P. D. Ridenour.
No. 15—Mr. and Mrs. F. S. Doggett, Mrs. Grant.
No. 16—Mr. and Mrs. M. V. Watson, Mrs. Cun-
ningham, Mr. C. S. Cunningham.
No. 18—Mr. and Mrs. F. C. Dunbeck, Mr. and
Mrs. S. T. Fulton.
No. 19—Mr. and Mrs. E. R. Martin, Miss Trull,
Miss Choate.
No. 21—Mr. and Mrs. E. M. Clendenen, Logan
Clendenen, Dr. and Mrs. E. G. Blair.
No. 22—Mr. and Mrs. Rush C. Lake, Mr. and



THE BIG PRIVATE BOX AT THE SOUTH END.

Mrs. C. W. Bangs.
No. 23—Mr. and Mrs. William Barton, Mr. and
Mrs. George Barton.
No. 24—Mr. and Mrs. A. H. Moffet, Mr. and
Mrs. B. H. Rawson.
No. 26—Mr. and Mrs. W. R. Hogsett, Mr. and
Mrs. W. J. Bales.
No. 27—Mr. and Mrs. J. W. Merchant, Mr. and
Mrs. E. B. Kingsley.
No. 28—Mr. and Mrs. George J. Baer and
daughter, Mrs. George Cole.
No. 29—Governor and Mrs. W. E. Stanley of
Kansas and Secretary and Mrs. Henry Allen.
No. 30—Mrs. Louise Ihm, Mrs. A. Meyer, Dr.
and Mrs. Ritter, Mr. and Mrs. Holland.

The Omaha city officers, guests of the
common council and officers of Kansas
City, were:

W. W. Bingham, president of the council; C.
O. Lohbeck, D. T. Mount, Frank J. Barkley,
Louis Burmeister, C. E. Stubb and M. D. Carr,
councilmen; I. G. Andreen, an ex-councilman;
H. J. Penfold, president of the board of educa-
tion; Fred J. Sackett, tax commissioner; L. K.
Spaulding, city physician; Stockton Beth, treas-
urer of the water works; John N. Westberg,
comptroller; George W. Holbrook, deputy city
clerk; John Butler, building inspector, and G. M.
Back, a deputy; John Redell, fire chief; Andrew
Rosewater, city engineer; Joe Polcar of the
Omaha Bee; O. A. Boehme, superintendent of
admissions at the exposition; Emmet Stubb.

The Meyer party was composed of:
Mr. A. R. Meyer, Miss Jessie Lathrop,
Mrs. Schautler, Mr. Pierre Porter,
Miss Leidigh, Dr. Albert Schautler,
Miss Floyd Smith, Mr. Robert Schautler,
Miss Sidney Holmes, Mr. Ralph Beardsley,
Miss Ruth Meyer, Mr. W. A. Smith,
Miss Josephine Beards- Mr. Webster Withers,
ley, Mr. Lathrop Smith,
Miss Prudence Withers, Mr. Harry Beardsley.

Notes.

If every woman could hear what every
other woman said about her costume! But
then—

So profuse a display of flowers was, per-
haps, never seen at any ball in Kansas
City. One florist in town sold 300 Ameri-
can Beauty roses at fifty cents a bud. At



GOING HOME AFTER THE BALL.

5 o'clock yesterday afternoon one could not
get roses or violets for love or money.

The happiest man there was every mem-
ber of the board of directors and every offi-
cer of the hall committee and every stock-
holder in the big building.

"It's like the grand balls we used to
have," said a gray-haired man, who leaned
on a gold-headed cane and watched the
dancers until nearly midnight.

"And on Wednesday, the 22d, at 10:30
o'clock in the evening, there swayed into
graceful motion the goodliest set of men
and women ever gathered together in the
city, they say, and sure, it was a splendid
sight. And on Thursday, the 23d, that be-
ing the day after, there was much com-
ment upon the event and all the people
agreed that its like would be hard to
equal." (With apologies to Cyrano.)

It was not "how many times have you
danced?" but "how many miles?"

"It's twice as grand as Madison Square
garden," said an enthusiastic woman, who
has danced in nearly every capital in the
world, "and I thought that was the grand-
est there was."

At no inaugural or dedication ball in the
country has there been less complaint of
the care of wraps, hats and coats. Last
night there was absolutely no complaint.
No article was lost and there were no vexa-
tious delays in checking.

Lightning transformation artists might
have borrowed some excellent pointers
from the corps of efficient men who trans-
formed the canvas concert hall floor into a
polished floor for dancing.

One carriage company, which has the
bulk of the dancing party calls, adopted
the very good expedient during the rush
at leaving of having its customers call
their carriage number by the general tel-
ephone number of their carriage company.
Thus they were not forced to wait for one
particular carriage in the long line.

Some fair dancer lost her heart, but it
was a golden one. How many other hearts
changed places—but that was to be expected.

Punch and lemonade were served all even-
ing by negro attendants.

"Just to think, I was standing on a plat-
form in the middle of that floor not two
months ago shouting one package starch,"
mused Walter Halliwell as he gazed on the



AT THE THIRTEENTH STREET ENTRANCES
during the intermissions by guessing the
number of lights in the hall. One young
woman guessed there were 200 incandescent
lights in the sounding board, and when she
was told that the correct number was
ninety-seven, she changed the topic of con-
versation.

The central flag in the group that dec-
orated the front of the stage was the of-
ficial flag of the Kansas City chapter, Sons
of the Revolution.

The manager of Sousa's band says it
was the most perfectly carried out of any
similar event he ever attended. And he's
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When the throngs cheered "The Stars and
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The Canned Roast Good When Cooked, According to Colonel Weston—General Eagan, Detained in New York, Did Not Testify.

Washington, Feb. 23.—The court of inquiry will adjourn to Chicago about the middle of next week to look over the packing industry in that city and examine such witnesses as may be conveniently reached at that point. From Chicago the court will proceed to Omaha. Whether their duties will carry the members elsewhere before returning to Washington will depend on future developments.

Charles P. Eagan, ex-commissary general, was expected to be the first witness to-day before the beef inquiry court, but a telegram was read announcing his detention in New York. He will arrive here to-day. Captain Alexander R. Piper of the assistance department of volunteers was called. He was assigned as commissary of the Second brigade, First army corps, embarking with General Brooke's expedition for Porto Rico. He said that in Porto Rico beef on the hoof, native cattle, in connection with the canned corned and roast beef was issued. Native beef was issued, he thought, five days out of ten until August 11, after which, under instructions of Colonel Sharpe, corps commissary, he drew refrigerated beef from the Massachusetts.

SHAFER'S CHIEF COMMISSARY. General J. F. Weston, who was General Shaffer's head of the commissary in the Santiago campaign and succeeded General Eagan as commissary general of the army, testified before the court of inquiry to-day that the whole subject of fresh beef was considered thoroughly in Washington prior to the army's going to Cuba and the conclusion reached that canned roast beef was the best thing obtainable. He was then and is still of the opinion that next to refrigerated beef, and beef on the hoof, canned roast beef is the best meat supply. Conditions in the Santiago campaign made refrigerated beef and live cattle impossibilities. Under Cuba's trying heat canned beef became unpalatable in appearance, but remained very palatable in taste.

The complaints he attributed to the fact that the men were run down by the time they reached Santiago and were kept up only by the excitement. When the campaign ended the excitement relaxed and they went to pieces.

CHEMICAL BEEF TASTED "ALL RIGHT." Lieutenant Cole, Sixth cavalry, remembered more about the "experimental" beef on General Sumner's transport than Captain Beckham, who testified yesterday. Cole said the beef was from "some firm of meat packers," and was sent expressly for experimental use by the soldiers, with the knowledge that it was chemically prepared. The beef lasted only three days, after which it decayed and it was thrown overboard. Some of it was cooked before it was spoiled. The men who tested it said, "It is all right." The beef that spoiled became very offensive and exuded dark, coagulated blood.

Lieutenant Cole said he ate some of the canned roast beef aboard the transport before it had been subjected to the tropic heat. It was then fairly good.

Lieutenant Colonel H. H. Humphreys, Twenty-second infantry, said the refrigerated beef was at first satisfactory, but it spoiled in large quantities and the men finally ceased to care for it. The canned roast beef was then used in a stew, but the men would not eat it. Humphreys admitted to eat the meat from the can, but it gaged him.

General Kent said the canned roast beef was tasteless and apparently had all nutriment extracted. He doubted the practicability of a live cattle supply at Santiago.

BOUGHT MANY OF THE SUPPLIES.

Colonel Charles M. Woodruff, assistant commissary general and United States army purchasing agent and depot commissary at Governor's Island, N. Y., testified that he bought a total of \$2,250,000 worth of supplies in the first six months of the war. He bought between 800,000 and 900,000 pounds of canned roast beef, at a cost ranging from 11 1/2 cents to 14 cents per pound, according to the size of the cans. Principal dealers would bid monthly on it, and when he received orders to ship canned beef he would sample the beef in the market, accept and order it at his discretion. All contracts contained clauses providing contractors should replace any beef that proved unfit for use.

Harry C. Cornish: The first question asked him was "Do you think you can show any motive for the killing of Mrs. Adams?" "Yes," replied Cornish, and he then went on to tell the story of the events which led up to the quarrel with Molineux. The statement was interspersed with derogatory remarks regarding Molineux. Much was based upon things Cornish had heard other people say.

"I was, and am, most anxious to find out who sent the poison," Cornish said. "I believe the police will admit that I helped them considerably." "At first," continued Cornish, "I could not think I had any enemy who had it in for me enough to want to kill me. I had squabbles with every man in the business. The handwriting was shown to me but not before us a letter from Molineux compared it with the clipping from a newspaper anyone would have sworn that the same man wrote both. After that it came over me like a flood or by intuition, and I said: 'That's the man who sent the stuff to Barnett.'"

"About January 1 fifty men in the club were saying the same thing. His name was connected with the case on all sides. I could not think of any one on earth who had shown the same animosity to me. When I began to make inquiries about him I heard many statements. Strange stories were told of his library works on great crimes and other works that no layman should read. Then there was talk of his collection of pictures. These things were only hearsay, but they influenced my mind. Then his own course of procedure when he was first talked about; he hired a lawyer or it was a handwriting expert. He has a bad mind."

"Mr. Osborne," said Cornish, addressing the assistant district attorney, "there is no doubt that you have got to look into the Knickerbocker club for the poisoner. That person must have known that Harpster worked for F. K. Stearns & Co. of Detroit and he must have known that I know it also. There are, as I said before, but one or two persons who knew this. One was myself and the other was Molineux. Harpster, if I am properly informed, never told anybody else about it and it was not known until this case came up."

Mr. Osborne then began a cross examination. He wanted to know why Cornish had immediately concluded upon Mrs. Adams' death that this case was similar to Barnett's, when he did not even suspect that poison had been sent to Barnett. Cornish was perplexed. He could not explain it.

Mr. Osborne continued questioning and Cornish grew confused. He said he could not tell exactly when he got the bromo seltzer bottle. "It was a matter of detail and not important." He could not tell whether it arrived upon the Friday afternoon, Saturday morning or Saturday afternoon mail.

AND STILL NO COMMISSIONERS.

Stephens Fails to Make Nominations—Kansas City Republicans Favor Gregory.

Jefferson City, Feb. 23.—Although Governor Stephens told Senator Lyons yesterday afternoon he might get ready for his fight over the confirmation of R. L. Gregory, police commissioner, to-day, no police appointments were sent to the senate before that body adjourned until to-morrow. This means no appointments to-day, and nobody knows when the names will come in. Both sides expected them to-day. Fred Fleming, James Pendergast, Ed Becker and their satellites were everywhere about the senate chamber. Joe Shannon whispered to Senator Young and conferred with Senator Lyons, but soon learned that there was not much prospect of immediate appointment of the two commissioners.

Lyons has canvassed and traded to beat Gregory, but hardly expects to succeed. He will have considerable support in his fight, probably four or five Democratic members and possibly a majority of the Republicans, although the city hall Republicans of Kansas City have recommended the confirmation of Gregory as a measure to keep the Kansas City Democrats fighting. How far this influence will go toward securing Republican votes for Gregory, nobody knows definitely.

There is considerable outside talk about money being raised in Kansas City to secure Gregory's confirmation. A story that somebody got \$3,500 for influence or something else is floating around, but it is without foundation.

The James Defense to Rest on the 11th—Why Jesse Went to Leeds Frequently—Lowe's Confession the Back of the Prosecution.

The long looked for trial of Jesse James, Jr., for the Leeds train robbery began in earnest in the criminal court at 10 o'clock this morning.

Special Judge Shackelford refused, when the case was called at 9 o'clock to-day, to permit any further delays. Mr. Walsh, the leading attorney for the defense, had pleaded that he was also engaged in the Smith-Lowry case on trial in the circuit court, and that it would be impossible for him to work in both cases at the same time. Prosecutor Reed insisted on an immediate trial. The jury was ready, he said, and had already been locked up one day, idle. Judge Shackelford agreed with Mr. Reed and gave Mr. Walsh one hour in which to arrange his affairs in the circuit court. Mr. Walsh was gone only half an hour, and returned ready for the trial.

The only work accomplished before noon was the delivery to the jury of the opening statements of facts expected to be proven in the case by Mr. Reed, for the state, and Mr. Walsh for the defense. Judge Shackelford put no limit of time on either of them. Mr. Reed talked for an hour and ten minutes. Mr. Walsh took thirty-five minutes. Court adjourned at 11:30 for its nooning. Nothing was brought out in the statements that has not already been told in the newspaper.

Mr. Reed included a statement that on the evening of the robbery Jesse James told Lowe, the confessor, that the horse and buggy were hidden in a certain clump of trees near the James home, at Thirty-fourth and Tracy; that Lowe went there and found them; that a few minutes later Jesse came and after asking if "anybody had showed up yet," went away and did not return several minutes; that he came and went several times, "showing himself in frequent places in the vicinity for the purpose of manufacturing an alibi."

WALSH'S OBJECTION. Mr. Walsh jumped to his feet and asked the court to rule that statement out as improper. The court sustained Mr. Walsh.

Mr. Reed has had draughted for use in the trial a large blue print map of the location of the James home and the scene of the robbery, with surroundings and the roads and points between. This he exhibited to the jury.

Mr. Walsh, in his address, went over the story of the Jesse James alibi almost exactly as it has been printed many times, including the statement that he would prove that at the time of the robbery James was on his own porch with his grandmother. In his own porch with his grandmother, his mother and his best friend, the exact position. He said he would prove that by neighbors who saw them there at the time. Jesse's many visits to Leeds about that time, Mr. Walsh said, were to help his sister Mary get the school there, and that he would prove it by the members of the school. Mr. Walsh says he expects to thoroughly impeach Lowe and disprove every point of his confession as it touches Jesse James's connection with the robbery. He reviewed Jesse James's exemplary career in Kansas City and his care of his mother and sister. Mr. Reed made many objections during Mr. Walsh's address. There are many things from Reed to Walsh and Walsh to Reed, but Judge Shackelford promptly sits on every one of them and keeps them well down to the case.

"Confine yourselves to this case, gentlemen," he says, rapping his desk. He doesn't intend to have this trial last any longer than it must.

Frank James was not present in the courtroom this morning to sit beside his nephew as he was during the selection of the jury.

LOWE ON THE STAND.

William W. Lowe, the self-confessed train robber, was the second witness called in the Jesse James trial this afternoon. There was a movement of excitement when he entered. Few in the court room had ever seen him before. Since he was arrested for the Missouri Pacific robbery and made a sensational confession, he has been closely guarded by the police. Lowe wore a black suit, a white collar and was clean looking. He is short and stocky, with a red face, sandy mustache and blue eyes.

"How long have you lived in Jackson county?" was asked him.

"Since 1882."

"What was your business?"

"Railroad business."

"Do you know S. M. Shocum, engineer of the Missouri Pacific train that was robbed, and did you use to work with him?"

"I used to work with him. I know him well."

"DO YOU KNOW JESSE JAMES?"

"Do you know Jesse James?"

"Yes, sir."

"When did you first meet him?"

"Last May in Keegan's court when Jack Kennedy was having a hearing. I was a witness for Kennedy and he was a witness for Kennedy, too. Jesse and I were sitting in Kimrell's law office and we introduced ourselves to one another. He spoke to me about train hold ups. I told him that was no place to talk about such business. He invited me then to come over to the court house. I went over several times."

"Did Jack Kennedy tell you anything about Jesse?"

This question was objected to by Mr. Walsh. Prosecutor Reed said he intended to show a conspiracy between Kennedy, Lowe and Jesse, and that they planned this robbery together. The judge allowed Lowe to tell what conversation he had with Kennedy about Jesse. Lowe said he talked with Kennedy when Kennedy was in jail about train robbery, and Kennedy said Jesse was all right. Kennedy said to Lowe: "I wouldn't go into this robbery with you if I got out on bond."

THEIR FIRST PLANS.

"Did you talk with Jesse James about robbing a train?"

"Yes, sir. We first intended to do this on September 1. About August 31 I was over to the court house to see Jesse at his cigar stand. I had laid off from my work on purpose to do this job. But when I went to the court house to see Jesse his uncle, Frank James, was there. Jesse introduced me to him and told me to go away and come back after a while. I came back and Jesse told me he would not go into a robbery when his uncle Frank was here, and he would be here several days and so we'd have to postpone it. Then I went back to work."

"What train had you planned to rob?"

"We first intended to rob the Union Pacific at Muncie, but Jess said it was too early. Jesse said we better stay in Jackson county. We had several talks about it and Jesse spoke of holding up a train at Leeds."

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"Yes, sir. I went to Fourteenth and Penn Sunday, August 21. I found Andy sitting out in front of a coal office. We talked about the Leeds robbery and planned for me and Jess to go out and see the place in Leeds."

"Did you and Jesse go?"

"Yes, sir. Sunday, August 28, we did go out. I was to meet Jess at Thirty-third and Troost."

"Did you meet him?"

"Yes; I met him there."

"Where does Jesse James live?"

"Near Thirty-first and Tracy."

Lowe told that he and Jesse walked east on Thirty-fifth street and out the rock road to Leeds, where they went into a store. Jesse knew the man that kept it. They got a drink of water and talked with the storekeeper. Lowe talked with him about a shotgun he had there. They then went to the railroad track where the robbery was done later and examined it closely. Lowe told in detail about the fences and fields they crossed and described the place and the talk that he and Jesse had about holding up a train there. A freight train bound for Kansas City came along and they boarded it. The brakeman went to put them off, but Lowe told him he was a railroad man and had a right to ride. The brakeman told him to go back and see the conductor. Lowe went to the caboose and explained. The conductor said they might ride, but must not stay out on top of the cars. Jesse was on top of a car then. Lowe called him in.

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Swamp-Root has been tested in so many ways in hospital work, in private practice, among the helpless too poor to purchase relief, and has proved so successful in every case that a social arrangement has been made by which all readers of The Star, who have not already tried it, may have a sample bottle sent absolutely free by mail. Also a book telling more about Swamp-Root and containing some of the thousands upon thousands of testimonial letters received from men and women who owe their good health, in fact their very lives, to the wonderful curative properties of Swamp-Root. Be sure and mention The Kansas City Daily Star when sending your address to Dr. Kilmer & Co., Binghamton, N. Y.

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So far as attendance is concerned the James trial is breaking all previous records. Heretofore it was thought an audience was large if it filled the court room, but in the present case the room is not only packed out but the broad marble stairway leading up into the street, the throng extending out into the street. So densely are the people packed in that it is an absolute impossibility for any one to get nearer the court room door than the lower stairway. Even those who are fortunate enough to get inside are unable to get out except in rare instances, where the tired spectator is willing to risk the loss of clothing.

HIS WIFE'S DOCTOR A WITNESS.

Evidence in the Trial of J. J. Kunkel for Murder Taken To-Day.

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Mr. Brownell, prosecutor, made a statement of the case to the jury, but all reference to the sickness and death of Birdie Commingore, Mrs. Kunkel's daughter, was declared by the court. Thirty-two witnesses were called and sworn for the state and Dr. F. D. Morse was called as the first witness. He attended Mrs. Kunkel during her last illness. He was summoned August 29, 1898, and from that time to her death, on September 27, was in attendance upon her.

Dr. Morse detailed the sickness of Mrs. Kunkel and said that toward the last of her illness he thought that her continued vomiting was the result of something taken, that the puffiness under her eyes was due to arsenic taken, and that the breaking out on her chest might have resulted from fever or some other cause. Finally Dr. Morse said the cause for Mrs. Kunkel's death was gastritis. At this point the cross-examination was taken up and the examining of Dr. Morse as to the cause of gastritis was rigid. The witness admitted that medicines taken to produce the effect that Mrs. Kunkel wanted might cause gastritis. The questioning then covered the sickness of Mrs. Kunkel from first to last.

KIPLING IS BETTER TO-DAY.

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"Mr. Kipling passed a comfortable night. On the third day symptoms are better as compared with the preceding days.—E. G. Janeway, M. D."

Mrs. Kipling said that her husband was apparently well until Monday night, when he went out to dinner and came home complaining of cold and fever. It was not until Tuesday night that this was discovered to be inflammation of a lung. There was a report last night that his illness was pneumonia. This was not confirmed by the doctors.

Mr. Kipling came to New York about three weeks ago from England. He was accompanied by his wife and three children. He had no fixed plans, although he contemplated a visit to Brattleboro, Vt., and it was said he would visit Mexico later.

NO CHANGE IN THE DEADLOCKS.

Thompson Gains 3 in Nebraska—Quay Still 12 Votes Behind In Other States.

Lincoln, Neb., Feb. 23.—The feature of the senatorial ballot to-day was the gain of three for Thompson, who now has 13. Hayward's vote shows no change, the votes coming from the minor candidates, eliminating Vandusen, Cornish and Foss.

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St. Louis, Feb. 23.—The Wabash road has awarded to the Baldwin, the Richmond and the Rhode Island works, a contract for forty new locomotives. Thirty of these will be used in the freight service, four for switching and six for fast passenger service. The passenger engines will have 81-inch driving wheels. The extension of the Wabash to Buffalo has called for increased rolling stock.

A New Postmaster for Liberty, Mo.

Washington, Feb. 23.—The President nominated these postmasters to-day: Missouri—Andrew Robinson, Liberty. Kansas—Thomas E. Thompson, Howard. Iowa—S. B. Gilmore, Holstein.

CHICAGO

ST. PAUL AND MINNEAPOLIS



Chicago, Milwaukee & St. Paul Ry.

DIRECT LINE

Closing

As announced in tomorrow (Friday) to at 415 and 417 D concentrating all Main street.

This sale will our recent sale of of beautiful pieces building at 415 and sold within a few not a piece to be will pay ONLY the this CLOSING OF attend we advise n prices are lower t stores, for all who t own risk.

Our opinion is vantage in buying

Our Bargain

Is at 1221 and 1222 plying large numb Rugs, Mattings, tains, Draperies, et

Robt Furniture

Furniture S Carpet Stor

TOM

NEXT TIM

POSEY-BROBECK

Back of

We make great fact position h endeavor little moners will t satisfaction

J. W. J

See our list of 15c Sheet M

SPRING '99.

EXTRA QUALITY.

DUNLAP & CO

OPENING DAY Saturday

February 25.

Dunlap & Co

CLARK & CO.

HATTERS, 906 MAIN

The Public's Confide

Is what every druggist must before he can succeed. People drugs where they know they always depend on getting the quality. The years we have in business in Kansas City a that we deal only in fresh drug known quality. Let us fill prescriptions.

Love's Drug Store

Next Commerce Bldg. Walnut &

...the first question asked was "think you can show any killing of Mrs. Adams?" Cornish, and he then vent story of the events which barrel with Molineux. The interspersed with derogatory Molineux. Much was as Cornish had heard other m, most anxious to find out "Cornish said. "I be- ended to kill me. I believe admit that I helped them continued Cornish. "I could any enemy who had it in to want to kill me. I had every man in the business, was shown to me but not but if we could have had letter from Molineux, "Friend Cornish," and com- the clipping from a news- would have sworn that the both. After that it came for by intuition, and the man who sent the stuff

ary 1 fifty men in the club same thing. His name was the case on all sides. I of any one on earth who came animosity to me. When ke inquiries about him. I statements. Strange stories his library works on great her works that no layman Then there was talk of his lectures. These things were out they influenced my mind. course of procedure when asked about; he hired a law- writing expert. He has a

strictly said Cornish, addressing have got to look into the club for the poisoner. That ave known that Harper K. Stearns & Co. of Detroit ave known that I know it e, as I said before, but one who knew this. One was was Molineux. Harp- properly informed, never told out it and it was not known came up."

then began a cross examina- to know why Cornish ly concluded upon Mrs. that this case was similar then he did not even suspect been sent to Barnett. Cor- exed. He could not explain

continued questioning and confused. He said he could when he got the promo "It was a matter of detail." He could not tell whether the Friday afternoon, ing on Saturday afternoon

NO COMMISSIONERS.

to Make Nominations—Kan- publicans Favor Gregory.

y, Feb. 23.—Although Gov- told Senator Lyons yester- he might get ready for his confirmation of R. L. Greg- missioner, to-day, no police vere sent to the senate be- adjourned until to-morrow. appointments to-day, and when the names will come expected them to-day. Fred es Pendergast, Ed Becker lites were everywhere about mber. Joe Shannon whis- r Young and conferred with but soon learned that there prospect of immediate ap- ne two commissioners. nassed and traded to beat ardly expects to succeed. He derable support in his fight, or five Democratic members majority of the Republicans. y hall Republicans of Kan- recommended the confirma- as a measure to keep the democrats fighting. How far ill go toward securing Re- for Gregory, nobody knows

lderable outside talk about sed in Kansas City to se confirmation. A story that \$500 for influence or some- ating around, but it is with

The James Defense to Rest on the Alibi—Why Jesse Went to Leeds Frequently—Lowe's Confession the Basis of the Prosecution.

The long looked for trial of Jesse James, jr., for the Leeds train robbery began in earnest in the criminal court at 10 o'clock this morning.

Special Judge Shackelford refused, when the case was called at 9 o'clock to-day, to permit any further delays. Mr. Walsh, the leading attorney for the defense, had pleaded that he was also engaged in the Smith-Lowry case on trial in the circuit court, and that it would be impossible for him to work in both cases at the same time. Prosecutor Reed insisted on an immediate trial. The jury was ready, he said, and had already been locked up one day, idle. Judge Shackelford agreed with Mr. Reed and gave Mr. Walsh one hour in which to arrange his affairs in the circuit court. Mr. Walsh was gone only half an hour, and returned ready for the trial.

The only work accomplished before noon was the delivery to the jury of the opening statements of facts expected to be proven in the case by Mr. Reed, for the state, and Mr. Walsh for the defense. Judge Shackelford put no limit of time on either of them. Mr. Reed talked for an hour and ten minutes. Mr. Walsh took thirty-five minutes. Court adjourned at 11:30 for its nooning. Nothing was brought out in the statements that has not already been told in the news-papers.

Mr. Reed included a statement that on the evening of the robbery Jesse James told Lowe, the confessor, that the horse and buggy were hidden in a certain clump of trees near the James home, at thirty-fourth and Tracy; that Lowe went there and found them; that a few minutes later Jesse came and after asking if "anybody had showed up yet," went away and was gone several minutes; that he came and went several times, "showing himself in frequent places in the vicinity for the purpose of manufacturing an alibi."

WALSH'S OBJECTION.

Mr. Walsh jumped to his feet and asked the court to rule that statement out as improper. The court sustained Mr. Walsh. Mr. Reed has had draughted for use in the trial a large blue print map of the location of the James home and the scene of the robbery with surroundings and the roads and points between. This he exhibited to the jury.

Mr. Walsh, in his address, went over the story of the Jesse James alibi almost exactly as it has been printed many times, including the statement that he would prove that at the time of the robbery James was on his own porch with his grandmother, his mother and his sister and heard the explosion. He said he would prove that by neighbors who saw them there at the time. Jesse's many visits to Leeds about that time, Mr. Walsh said, were to help his sister Mary get the school there, and that he would prove it by the members of the school board. Mr. Walsh says he expects to thoroughly impeach Lowe and disprove every point of his confession as it touches Jesse James's connection with the robbery. He reviewed Jesse James's exemplary career in Kansas City and his care of his mother and sister. Mr. Reed made many objections during Mr. Walsh's address. There are many flings from Reed to Walsh and Walsh to Reed, but Judge Shackelford promptly sits on every one of them and keeps them well down to the case.

Confine yourselves to this case, gentlemen," he says, rapping his desk. He doesn't intend to have this trial last any longer than it must.

Frank James was not present in the courtroom this morning to sit beside his nephew as he was during the selection of the jury.

LOWE ON THE STAND.

William W. Lowe, the self-confessed train robber, was the second witness called in the Jesse James trial this afternoon. There was a movement of excitement when he entered. Few in the court room had ever seen him before. Since he was arrested for the Missouri Pacific robbery and made a sensational confession, he has been closely guarded by the police. Lowe wore a black suit, a white collar and was clean looking. He is short and stocky, with a red face, sandy mustache and blue eyes.

"How long have you lived in Jackson county?" was asked him.

"Since 1892."

"What was your business?"

"Railroad business."

"Do you know S. M. Slocum, engineer of the Missouri Pacific train that was robbed, and did you use to work with him?"

"I used to work with him. I know him well."

"DO YOU KNOW JESSE JAMES?"

"Do you know Jesse James?"

"Yes, sir."

"When did you first meet him?"

"Last May in Kreuger's court when Jack Kennedy was having a hearing. I was a witness for Kennedy, and he was a witness for Kennedy, too. Jesse and I were sitting in Kimrell's law office and we introduced ourselves to one another. He spoke to me about train hold ups. I told him that was no place to talk about such business. He invited me then to come over to the court house. I went over several times."

"Did Jack Kennedy tell you anything about Jesse?"

This question was objected to by Mr. Walsh. Prosecutor Reed said he intended to show a conspiracy between Kennedy, Lowe and Jesse, and that they planned the robbery together. The judge allowed Lowe to tell what conversation he had with Kennedy about Jesse. Lowe said he talked with Kennedy when Kennedy was in jail about train robbery, and Kennedy said to Lowe: "I wouldn't go into this robbery with you if I got out on bond."

THEIR FIRST PLANS.

"Did you talk with Jesse James about robbing a train?"

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"Did you talk with Andy Ryan about this robbery?"

ANDY RYAN'S PART.

"Yes, sir. I went to Fourteenth and Penn Sunday, August 21. I found Andy sitting out in front of a coal office. We talked about the Leeds robbery and planned for me and Jess to go out and see the place in Leeds."

"Did you and Jesse go?"

"Yes, sir. Sunday, August 28, we did go out. I was to meet Jess at Thirty-third and Troost."

"Did you meet him there?"

"Yes; I met him there."

"Where does Jesse James live?"

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THROUGH SHEPHERD.

They rode to Sheffield and got off and took the electric car for Kansas City. Jesse got a transfer and went home on the Troost car. Lowe transferred to a Summit street car at Ninth and Wyandotte street and went home. He got there at 1:30 o'clock and went to work that night, but was late.

"Did you and Jesse James ever go out

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CHICAGO

ST. PAUL AND MINNEAPOLIS

THE MILWAUKEE LINE

Chicago, Milwaukee & St. Paul Ry.

DIRECT LINE

For Passengers and Freight

Via OTTUMWA and CEDAR RAPIDS.

Office, 915 Main St., Kansas City

Closing Out Sale.

As announced in yesterday's papers, we begin to-morrow (Friday) to close out our stock of Furniture at 415 and 417 Delaware street, with the view of concentrating all of our business at 1221 and 1223 Main street.

This sale will be second in importance only to our recent sale of Damaged Stock. The thousands of beautiful pieces of Furniture contained in the building at 415 and 417 Delaware street must be sold within a few weeks; no reservation made; not a piece to be moved to our uptown store. It will pay ONLY those who want Furniture to attend this CLOSING OUT SALE, and to those who do attend we advise not to buy unless they believe the prices are lower than can be obtained from other stores, for all who buy will pay cash and buy at their own risk.

Our opinion is that there will be a decided advantage in buying during this sale.

Our Bargain Carpet Store


Is at 1221 and 1223 Main street, where we are supplying large numbers of people daily with Carpets, Rugs, Mattings, Linoleums and Oil Cloths, Curtains, Draperies, etc., at BARGAIN PRICES.

Robert Keith Furniture & Carpet Co.

Furniture Store, 415-417 Delaware Street.
Carpet Store, 1221-1223 Main Street.

NEXT TIME YOU BUY A CIGAR TRY A

TOM MOORE.



YOU CAN SEE THEM EVERYWHERE.

Retailed in all sizes: 3 for 25c, 10c straight, 2 for 25c.

POSEY-BROBECK MERCANTILE CO., DISTRIBUTERS.

Back of Every Promise

We make regarding our pianos is our reputation—the great factor in this big, successful piano business. Our position has been gained through years of conscientious endeavor to sell pianos of the highest quality for as little money as possible, and thousands of our customers will testify that we have done this to their entire satisfaction. Aren't you ready to investigate our claims?

J. W. Jenkins' Sons Music Co.,
921 and 923 Main Street.

See our list of 15c Sheet Music in local column. Editorial page.

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Opening Day Saturday
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Remington

Standard Typewriters
New Models.

6, 7 and 8

Absolutely Reliable, Always.

Wyckoff, Seamans & Benedict,
327 Broadway, New York.

105 West Ninth St., KANSAS CITY

The Paris Exposition

In 1900 is what nearly everybody would like to attend. Of course it will take money. If you don't have on hand the necessary funds, here's a scheme for you. Put from \$5 to \$10 each week in a savings bank, and you'll soon have enough for the trip. We pay 3 per cent on daily deposits and 4 per cent on time deposits. We gained 1,478 new depositors in 1898.

MISSOURI SAVINGS BANK,

SEVENTH AND DELAWARE.

ELOCUTION!

The Best Book Yet published on Elocution for pupils, teachers and colleges, by Sara Lord Bailey of Boston, with the leading selections of the day, including Mrs. Bailey's own readings as given by her throughout the country. Lessons given

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January 1 fifty men in the club the same thing. His name was with the case on all sides. I ink of any one on earth who same animosity about him I statements. Strange stories f his library works on great other works that no layman Then there was talk of his pictures. These things were t, but they influenced my mind. n course of procedure when talked about; he hired a law- andwriting expert. He has a

ne," said Cornish, addressing district attorney. "There is no you have got to look into the er club for the poisoner. That have known that Harpster f. K. Stearns & Co. of Detroit are, as I said before, but one who knew this. One was the other was Mollneux. Harp- properly informed, never told about it and it was not known se came up."

He then began a cross examina- wanted to know why Cornish ately concluded upon Mrs. th that this case was similar when he did not even suspect had been sent to Barnett. Cor- plexed. He could not explain

he continued questioning and confused. He said he could not say when he got the brom- e. "It was a matter of detail rt." He could not tell wheth- upon the Friday afternoon, rning or Saturday afternoon

L NO COMMISSIONERS.

to Make Nominations—Kan- republicans Favor Gregory.

ity, Feb. 23.—Although Gov- ns told Senator Lyons yester- he might get ready for his e confirmation of R. L. Greg- mmissioner, to-day, no police were sent to the senate be- y adjourned until to-morrow, no appointments to-day, and s when the names will come s expected them to-day. Fred- mes Fendergast, Ed. Ben- elites were everywhere about hamber, Joe Shannon whis- or Young and conferred with s, but soon learned that there n prospect of immediate ap- the two commissioners.

considerable outside talk about raised in Kansas City to se- a confirmation. A story that \$3,500 for influence or some- eating around, but it is with

the leading attorney for the defense, had pleaded that he was also engaged in the Smith-Lowry case on trial in the circuit court, and that it would be impossible for him to work in both cases at the same time. Prosecutor Reed insisted on an immediate trial. The jury was ready, he said, and had already been locked up one day, idle. Judge Shackelford agreed with Mr. Reed and gave Mr. Walsh one hour in which to arrange his affairs in the circuit court. Mr. Walsh was gone only half an hour, and returned ready for the trial.

The only work accomplished before noon was the delivery to the jury of the opening statements of facts expected to be proven in the case by Mr. Reed, for the state, and Mr. Walsh for the defense. Judge Shackelford put no limit of time on either of them. Mr. Reed talked for an hour and ten minutes. Mr. Walsh took thirty-five minutes. Court adjourned at 11:40 for its nooning. Nothing was brought out in the statements that has not already been told in the news- papers.

Mr. Reed included a statement that on the evening of the robbery Jesse James told Lowe, the confessor, that the horse and buggy were hidden in a certain clump of trees near the James home, at Thirty-fourth and Tracy; that Lowe went there and found them; that a few minutes later Jesse came and, after asking if "anybody had showed up yet," went away and was gone several minutes; that he came and went several times, "showing himself in frequent places in the vicinity for the purpose of manufacturing an alibi."

WALSH'S OBJECTION.

Mr. Walsh jumped to his feet and asked the court to rule that statement out as improper. The court sustained Mr. Walsh. Mr. Reed has had draughted for use in the trial a large blue print map of the location of the James home and the scene of the robbery, with surrounding roads and points between. This he exhibited to the jury.

Mr. Walsh, in his address, went over the story of the Jesse James alibi almost exactly as it has been printed many times, including the statement that he would prove that at the time of the robbery James was on his own porch with his grandmother, his mother and his sister and heard the explosion. He said he would prove that by neighbors who saw them there at the time. Jesse's many visits to Leeds about that time, Mr. Walsh said, were to help his sister Mary get the school there, and that he would prove it by the members of the school board. Mr. Walsh says he expects to thoroughly impeach Lowe and disprove every point of his confession as it touches Jesse James's connection with the robbery. He reviewed Jesse James's exemplary career in Kansas City and his care of his mother and sister.

There are many flings from Reed to Walsh and Walsh to Reed, but Judge Shackelford promptly sits on every one of them and keeps them well down to the case.

"Confine yourselves to this case, gentlemen," he says, rapping his desk. He doesn't intend to have this trial last any longer than it must.

Frank James was not present in the courtroom this morning to sit beside his nephew as he was during the selection of the jury.

LOWE ON THE STAND.

William W. Lowe, the self-confessed train robber, was the second witness called in the Jesse James trial this afternoon. There was a movement of excitement when he entered. Few in the court room had ever seen him before. Since he was arrested for the Missouri Pacific robbery and made a sensational confession, he has been closely guarded by the police. Lowe wore a black suit, a white collar and was clean looking. He is short and stocky, with a red face, sandy mustache and blue eyes.

"How long have you lived in Jackson county?" was asked him.

"Since 1882."

"What was your business?"

"Railroad business."

"Do you know S. M. Slocum, engineer of the Missouri Pacific train that was robbed, and did you use to work with him?"

"I used to work with him. I know him well."

"DO YOU KNOW JESSE JAMES?"

"Do you know Jesse James?"

"Yes, sir."

"When did you first meet him?"

"Last May in Kreuger's court when Jack Kennedy was having a hearing. I was a witness for Kennedy and he was a witness for Kennedy, too. Jesse and I were sitting in Kimrell's law office and we introduced ourselves to one another. He spoke to me about train hold ups. I told him that we had no place to talk about such business. He invited me then to come over to the court house. I went over several times."

"Did Jack Kennedy tell you anything about Jesse?"

This question was objected to by Mr. Walsh. Prosecutor Reed said he intended to show a conspiracy between Kennedy, Lowe and Jesse, and that they planned this robbery together. The judge allowed Lowe to tell what conversation he had with Kennedy about Jesse. Lowe said he talked with Kennedy when Kennedy was in jail about train robbery, and Kennedy said Jesse was all right. Kennedy said to Lowe: "I wouldn't go into this robbery with you if I got out on bond."

THEIR FIRST PLANS.

"Did you talk with Jesse James about robbing a train?"

"Yes, sir. We first intended to do this on September 1. About August 31 I was over to the court house to see Jesse at his cigar stand. He had laid off from my work on purpose to do this job. But when I went to the court house to see Jesse his uncle, Frank James, was there. Jesse introduced me to him and told me to go away and come back after a while. I came back and Jesse told me he would not go into a robbery when his uncle Frank was here and he would be here several days and so we'd have to postpone it. Then I went back to work."

"What train had you planned to rob?"

"We first intended to rob the Union Pacific at Muncie, but Jess said it was too early. Jesse said we better stay in Jackson county. We had several talks about it and Jesse spoke of holding up a train at Leeds."

"Did you talk with Andy Ryan about this robbery?"

ANDY RYAN'S PART.

"Yes, sir. I went to Fourteenth and Penn Sunday, August 21. I found Andy sitting out in front of a coal office. We talked about the Leeds robbery and planned for me and Jess to go out and see the place in Leeds."

"Did you and Jesse go?"

"Yes, sir. Sunday, August 28, we did go out. I was to meet Jess at Thirty-third and Troost."

"Did you meet him?"

"Yes; I met him there."

"Where does Jesse James live?"

"Near Thirty-first and Tracy."

Lowe told that he and Jesse walked east on Thirty-fifth street and out the rock road to Leeds, where they went into a store. Jesse knew the man that kept it. They got a drink of water and talked with the store-keeper. Lowe talked with him about a shotgun he had there. They then went to the train and examined it closely. Lowe told in detail about the fences and fields they crossed and described the place and the talk that he and Jesse had about holding up a train there. A freight train bound for Kansas City the brakeman went to put them off, but Lowe told him he was a railroad man and had a right to ride. The brakeman told him to go back and see the conductor. Lowe went to the caboose and explained. The conductor said they might ride, but must not stay out on top of the cars. Jesse was on top of a car then. Lowe called him in.

THROUGH SHEFFIELD.

They rode to Sheffield and got off and took the electric car for Kansas City. Jesse got a transfer and went home on the Troost car. Lowe transferred to a Summit street car at Ninth and Wyandotte streets and went home. He got there at 5:30 o'clock and went to work that night, but was late.

"Did you and Jesse James ever go out there at night to see the place of the robbery?"

"The night of September 20 we went out together."

"Where did you start from that night?"

WHY THEY WENT AGAIN.

"We met at Jesse James's house and started from there."

"What did you go out for?"

"To get a good location to watch the train go by that we were going to hold up."

"Did you see it go by?"

"Yes, we saw it pass and then went up

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Swamp-Root has been tested in so many ways in hospital work, in private practice, and in the business too poor to purchase relief, and has proved so successful in every case that a special arrangement has been by which all readers of The Star, who have not already tried it, may have a sample bottle sent absolutely free by mail. Also a book telling more about Swamp-Root and containing some of the thousands upon thousands of testimonial letters received from men and women who owe their good health, in fact, their very lives, to the wonderful curative properties of Swamp-Root. Be sure and mention the Kansas City Daily Star when sending your address to Dr. Kilmer & Co., Birmingham, N. Y.

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to the telegraph office and listened to two men in there talking about horses. We then came in together on the rock road. "What did you talk about on the way in?"

"We planned to hold up the train the next night. Andy Ryan and this man Evans were to be in it and two other friends of Jess. Jess said these friends could get a buggy and we could all go out together."

Lowe is still on the stand.

A GREAT CROWD THERE.

So far as attendance is concerned the James trial is breaking all previous records. Heretofore it was thought an audience was large if it filled the court room, but in the present case the room is not only packed but the broad marble stairway leading to the street is jammed, the throng extending out into the street. So densely are the people packed in that it is an absolute impossibility for any one to get nearer the court room door than the lower stairway. Ever those who are fortunate enough to get inside are unable to get out except in rare instances, where the tired spectator is willing to risk the loss of clothing.

HIS WIFE'S DOCTOR A WITNESS.

Evidence in the Trial of J. J. Kunkel for Murder Taken To-Day.

Lawrence, Kas., Feb. 23.—The trial of J. J. Kunkel, for poisoning his wife, began in earnest in the Douglas county district court this morning. Argument was submitted by Judge G. J. Barker for the defendant, against the admission of evidence tending to show any other crime than the murder of Mrs. Kunkel. He was replied to briefly and the decision of the court was reserved until such evidence should be brought.

Mr. Brownel, prosecutor, made a statement of the case to the jury, but all reference to the sickness and death of Birdie Commingore, Mrs. Kunkel's daughter, was debarred by the court. Thirty-two witnesses were called and sworn for the state and Dr. F. D. Morse was called as the first witness. He attended Mrs. Kunkel during her last illness. He was summoned August 23, 1888, and from that time to her death, on September 27, was in attendance upon her. Dr. Morse detailed the sickness of Mrs. Kunkel and said that toward the last of her illness he thought that her continued vomiting was the result of something taken, that the puffiness under her eyes was due to arsenic taken, and that the breaking out on her chest might have resulted from fever or some other cause. Finally Dr. Morse said the cause for Mrs. Kunkel's death was gastritis. At this point the cross-examination was taken up and the examining of Dr. Morse as to the cause of gastritis was rigid. The witness admitted that medicines taken to produce the effect that Mrs. Kunkel wanted might cause gastritis. The questioning then covered the sickness of Mrs. Kunkel from first to last.

KIPLING IS BETTER TO-DAY.

His Doctor Says the Author Had a Good Night—A Rumor of Pneumonia.

New York, Feb. 23.—Rudyard Kipling, who became ill Tuesday from inflammation of the right lung, is better this morning. This bulletin was issued at 9 a. m. "Mr. Kipling passed a comfortable night. On the third day symptoms are better as compared with the preceding days.—E. G. Janeway, M. D."

Mrs. Kipling said that her husband was apparently well until Monday night, when he went out to dinner and came home complaining of cold and fever. It was not until Tuesday night that this was discovered to be inflammation of a lung. There was a report last night that his illness was pneumonia. This was not confirmed by the doctors.

Mr. Kipling came to New York about three weeks ago from England. He was accompanied by his wife and three children. He had no fixed plans, although he contemplated a visit to Brattleboro, Vt., and it was said he would visit Mexico later.

NO CHANGE IN THE DEADLOCKS.

Thompson Gains 3 in Nebraska—Quay Still 12 Votes Behind In Other States.

Lincoln, Neb., Feb. 23.—The feature of the senatorial ballot to-day was the gain of three for Thompson, who now has 12. Hayward's vote shows no change, the votes coming from the minor candidates, eliminating Vandusen, Cornish and Foss.

Harrisburg, Pa., Feb. 23.—The thirty-second ballot for senator to-day resulted: Quay 96, Jenks 73, Daize 15; necessary to a choice 108.

Dover, Del., Feb. 23.—The sixty-sixth and sixty-seventh ballots for senator resulted: Addicks 18, Gray 17, Hills 11, Hawkins 3. Salt Lake, Feb. 23.—The result of one senatorial ballot to-day was: King 6, McCune 28, Nebeker 8, Rideout 1, all Democrats; Cannon 8, Sutherland, Republicans, 13.

Forty New Engines for the Wabash Road.

St. Louis, Feb. 23.—The Wabash road has awarded to the Baldwin, the Richmond and the Rhode Island works, a contract for forty new locomotives. Thirty of these will be used in the freight service, four for switching and six for fast passenger service. The passenger engines will have 8-inch driving wheels. The extension of the Wabash to Buffalo has called for increased rolling stock.

A New Postmaster for Liberty, Mo.

Washington, Feb. 23.—The President nominated these postmasters to-day: Missouri—Andrew Robinson, Liberty. Kansas—Thomas E. Thompson, Howard. Iowa—S. B. Gilmore, Holstein.

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Our opinion is that there will be a decided advantage in buying during this sale.


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A KANSAS CITY NIGHT.

The People Themselves Met Last Night in Their Grand New Convention Hall.

DANCED TO SOUSA'S MUSIC.

While the Famous Band Played, Part of Kansas City Danced and Thousands Looked on From the Balconies.

Glittering Jewels, Gorgeous Gowns and Handsome Men and Women Combined to Make a Memorable Scene.

IN EVERY WAY A SUCCESS.

The Formal Opening of the Hall an Event That Will Live Forever in the Annals of the City.

The people of this city and the great Southwest dedicated their new Convention hall yesterday. Ten thousand men and women were in the hall yesterday afternoon. Twelve thousand were there last night. These last night went early and sat for a half hour in expectancy. When Sousa's baton flash filled the hall with the first strains of "The Star Spangled Banner" these thousands gave a mighty cheer. This ended in a roar of patriotic music, there was a moment's silence as the melody and the shouts died down, and then came from the stage the sonorous swing of the Doxology. Here and there among the thousands in balcony, colonnade, gallery and arena, men and women began to sing as the band played. Others took it up and in a moment twelve thousand voices were singing:

Praise God, from whom all blessings flow,
Praise Him, all creatures here below,
And so with the greatest of patriotic songs blending into the greatest of religious anthems, the one cheered and the other sung by many thousands, the great building was dedicated.

KNOW IT IS THE METROPOLIS.

Many who had lived here and hereabouts for years and had seen Kansas City grow and expand, knew for the first time yesterday as they stood at a balcony railing and looked across and down into the broad crater of human heads and shoulders, all life and color, that Kansas City was the metropolis, the great city of a great surrounding country. It came to many as a revelation—this fact that Kansas City had built the largest, the most artistic building of its kind in this country, and that twice yesterday it was filled with more persons than Sousa and his band ever played to before, with one single exception, and that was at the opening of the World's fair in Chicago. It was an event fraught with deep meaning to this city. It meant for one thing that Kansas City was the amusement center, the convention city, the capital of the Southwest. It was a thing for the people of the country west and south of here to be proud of, that in their metropolis was the largest permanent convention hall in the country. It was a monument to the civic enterprise, to the go-ahead spirit of the people of Kansas City that they had built it.

And in all the multitude that helped to dedicate the building yesterday there were few who had not helped to pay for it. All felt a proprietary pride in it because all were part owners of it. It belongs to the multitude and it is all paid for; there is not a dollar of debt against it.

ARRIVING EARLY.

At 6:30 o'clock last night people began pouring into the hall and up the incline lanes to their particular seats reserved in the balconies and galleries. What these first who came saw was an oval shaped arena, broad and level, carpeted with white canvas, and great rows of empty chairs set in straight rows with streets and alleys between the quays. All around this arena floor were boxes. Above these the arena balcony sloped upward and above this was the gallery, and above all was the roof garden. Away in the distance, at the farther end from the main entrance, was the stage with its huge sounding board, painted a bright white that was almost dazzling in the dim and glare of rows of electric lights, and were draped everywhere.

The multitude streamed in with a steady tramp and patter of feet. At 7:30 o'clock the galleries were filled and the chairs in the main were filling up, too, with those who were to dance after the concert.

THE CONCERT BEGUN.

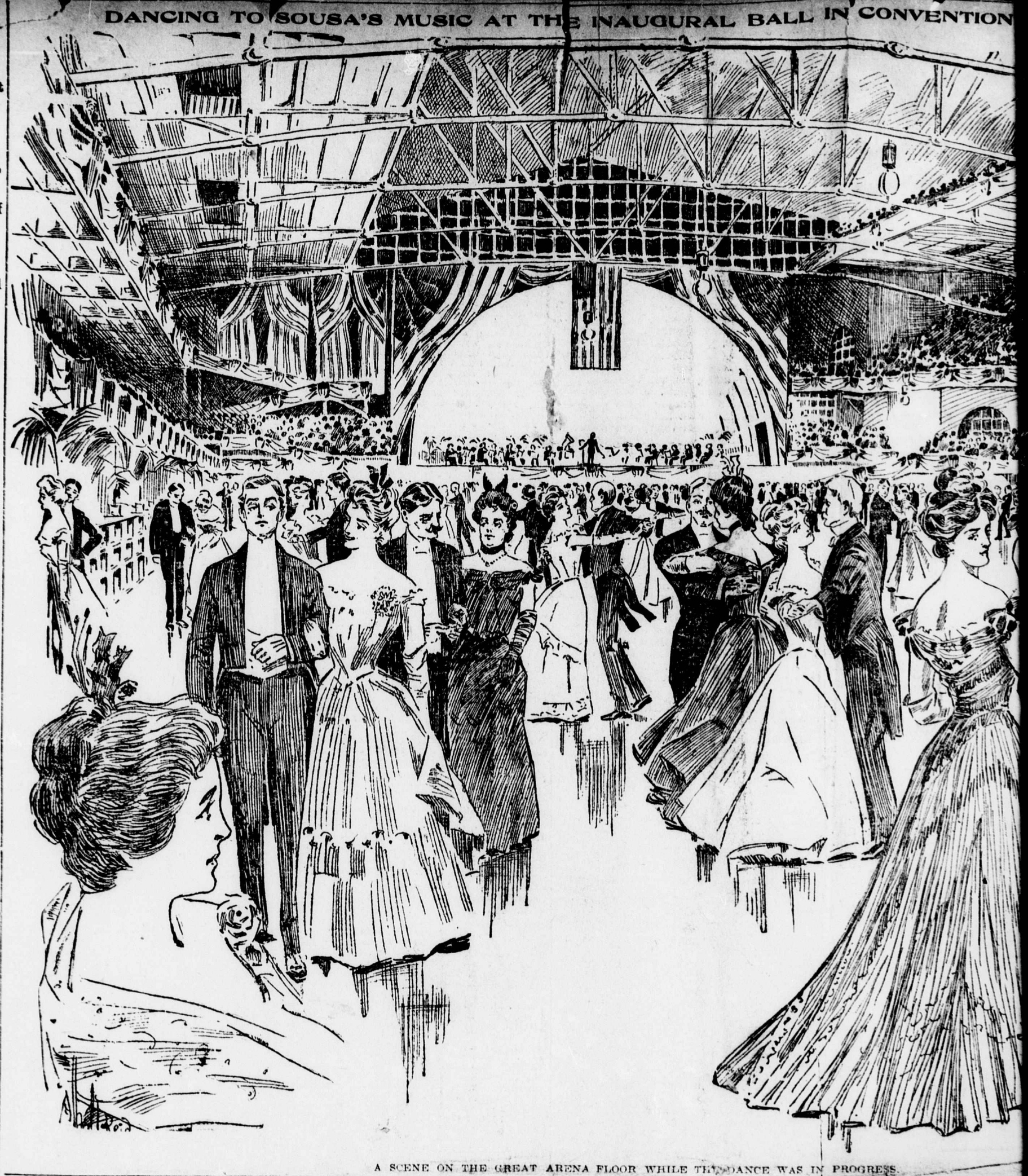
At a little after 8 o'clock when Sousa stepped quickly out upon the stage, bowed the great audience in front and then led with a swing of his baton, started the patriotic music of the "Star Spangled Banner." Everyone in the hall sat instantly and cheered. The national anthem ended in a burst of music after a silence of only a few seconds band began playing the Doxology and voices singing in the audience swelled grew louder toward the close. The music was played next. An encore was demanded for and the band played "My Country 'Tis of Thee" and played it so well another encore was demanded. Sousa stepped upon the stage, raised his white-gloved hands above his head and the tens of his own "Stars and Stripes Forever" thrilled the audience. It was an air to the hearts of many there. It was in the memories of all that this was patriotic air that inspired the American soldiers and sailors in the war with Spain.

The audience stood up. Suddenly, in the midst of the music, the electric lights died out into semi-darkness and from the top curve of the arched sounding board Sousa's head a great silken flag, the Stars and Stripes, was loosened and ped down its full length. Its edges were with red, white and blue incandescents and lights. The audience cheered and waved a sea of handkerchiefs and hurrahs again. The music died in a quick, loud burst of cymbals and brass instruments that did not drown out the cheers. That burst of patriotic feeling repays me a hundred times over for the money I invested in this hall," said a man who stood in the rear of the floor.

WHAT WAS APPLAUDED.

The music that was applauded loudest was the popular airs that were given in encores. "A Hot Time in the Old Town," "Just One Girl," "She Was Bred in Kentucky," were some of these. The "Star Spangled Banner" came in for a great applause.

At the concert ended. The moment the last notes of the last number ended was a rush upon the arena floor of a red ushers and men engaged especially to work and carefully drilled. They led the folding chairs and doubled up and laid them five in a pile and piles were seized by others and carried off the floor. The rattle of the chairs like volleys of musketry. Within five minutes there was not a chair upon the floor. Then the ushers ran for the sides of the canvas curtain and ripped it up.



A SCENE ON THE GREAT ARENA FLOOR WHILE THE DANCE WAS IN PROGRESS.

ards in the balconies and galleries above. In the throng upon this broad ball room floor, the broadest ever spread in this city, eyes brightened, smiles deepened more merrily, roses quivered with dainty nods, and jewels gleamed. While they marched and smiled, a courtly throng, from out the bower of silken flags and palms upon the stage stole the music of the grand march in soft, mellifluous, wine-rich strains. The music suddenly changed to a "two-step."

The whole scene brightened and bloomed as the strains swelled louder and more richly clear. The couples in the circling throng swung out across and around the polished floor in a merry dance. The throngs in the galleries watched the scene below that was full of life, color, beauty and motion. There had been balls and balls in Kansas City, but never before one like this. It was 10:30 o'clock when the dancing began. It was 2 o'clock when it ended and the music stopped.

TESTING THE ACOUSTICS.

When the last echo of "The Star Spangled Banner" was lost in the rafters, yesterday afternoon, and the audience had settled back in its seats, Sousa began his afternoon programme with a number that tested every feature of the acoustic properties of the giant sounding board. The overture, "Rienzi," which opened the programme, was played with all the beauties of expression Wagner could have wished, and when the audience began its applause and Sousa bowed in acknowledgement, it was apparent what the audience meant, and Sousa, who knows his audiences as well as he knows his music, responded with a "Hot Time in Old Town To-Night." The audience wanted it and Sousa gave it with a will, and those who applauded "Rienzi" cheered the "Hot Time" in a manner that told beyond any doubt what Kansas City thinks of Sousa. As is true of all Sousa's concerts, the encores were the features that drew him close to the hearers. After Mr. Herbert Clarke had played the "Whirlwind Polka" as a cornet solo, and the applause was still rippling over the hall, the first strains of "She Was Bred in Old Ken-

tucky" set the echoes to groaning with thunder.

And so, through the whole programme, both afternoon and evening, Sousa catered to the popular taste and satisfied it in his encores. Marches from "El Capitan" and the "Charlatan," "The Kansas City Star March," "A Georgia Campmeeting," ragtime and quickstep, made feet tap on the floor and hearts glow with a feeling that comes only from music.

EVEN A WOMAN HEARD.

When Miss Maude Reese Davies came out of the door in the left of the sounding board and stood a moment while Sousa conducted a few opening bars of introduction, the audiences paused in wonder, so slight a woman be heard in so gigantic a hall? How could she hope to muster voice enough to reach the ears of those in the opposite end of the building? There was a feeling of sympathy for the young woman doomed to such a task. And then a clear, sweet note left the sounding board and crept over the vast expanse. Another, clear as the first, followed, and yet another. It was settled then, Miss Davies seemed to be at no effort at all, and yet her every note was heard as plainly as if sung in a parlor. The audience asked for more. The soft tones of Miss Dorothy's violin were as plainly heard and closed, there was no doubt that the sounding board had received a crucial test and had proved itself.

THE CROWD'S ARRIVAL.

A Steady Stream, but No Confusion and No Delay of Consequence.

So admirably prearranged was handling of the throng at the admission points that at no time last evening was there a great rush or the least confusion. There was no long waiting for anyone. Not one of the thousands who went to the hall last night had the slightest trouble in gaining almost immediate admittance. No one waited more than two minutes; there was no congestion at any point. There were four entrances. One, at the northwest corner of the building, was for those who held roof garden tickets. The arena entrance was in the middle of the south front under the archways. There were two entrances for those

holding tickets to the arena balcony or colonnade balcony. One was on the west side of the building near the south end; the other was beneath the archway on the Thirteenth street side near the southeast corner of the building.

Of course there was no rush necessary to buy tickets—the tickets had been bought beforehand. At each of the two popular entrances runways had been put up so that not more than one person might go through at one time. These runways were fifteen feet long. Each entrance was numbered and each ticket told at which entrance it would admit. In addition to the printed ticket and section numbers on them the tickets for different parts of the house were of different colors. At the first end of each runway stood policemen who called the colors of the tickets admitted there. When a person arrived he stepped into line not more than fifty feet from the runway and entrance. The policeman looked at the ticket. If it was all right he passed him on along the runway to the second doorkeeper. If it was not all right he told the visitor which entrance to go to. One was pushing along rapidly. Thousands of persons entered Convention hall last night and were seated in their chairs without as much confusion as there is at any opera house at any performance.

The doors were open at 6:30 o'clock and the stream of persons began immediately to flow into the building. The stream was steady and steadily increasing till 8:30 o'clock. The carriages bringing men and women for the ball began arriving at 7:30 o'clock. It had been snowing since 6:30 o'clock. The carriages, dozens upon dozens of them, drove through the archways into the shelter of the big building itself and their occupants stepped almost directly into the arena entry way.

The Convention hall has ample accommodations for a great throng and ample means for handling it without confusion.

HOW THE AUDIENCES TOOK IT.

The Effect of Sousa's Playing on the Vast Throngs of Yesterday.

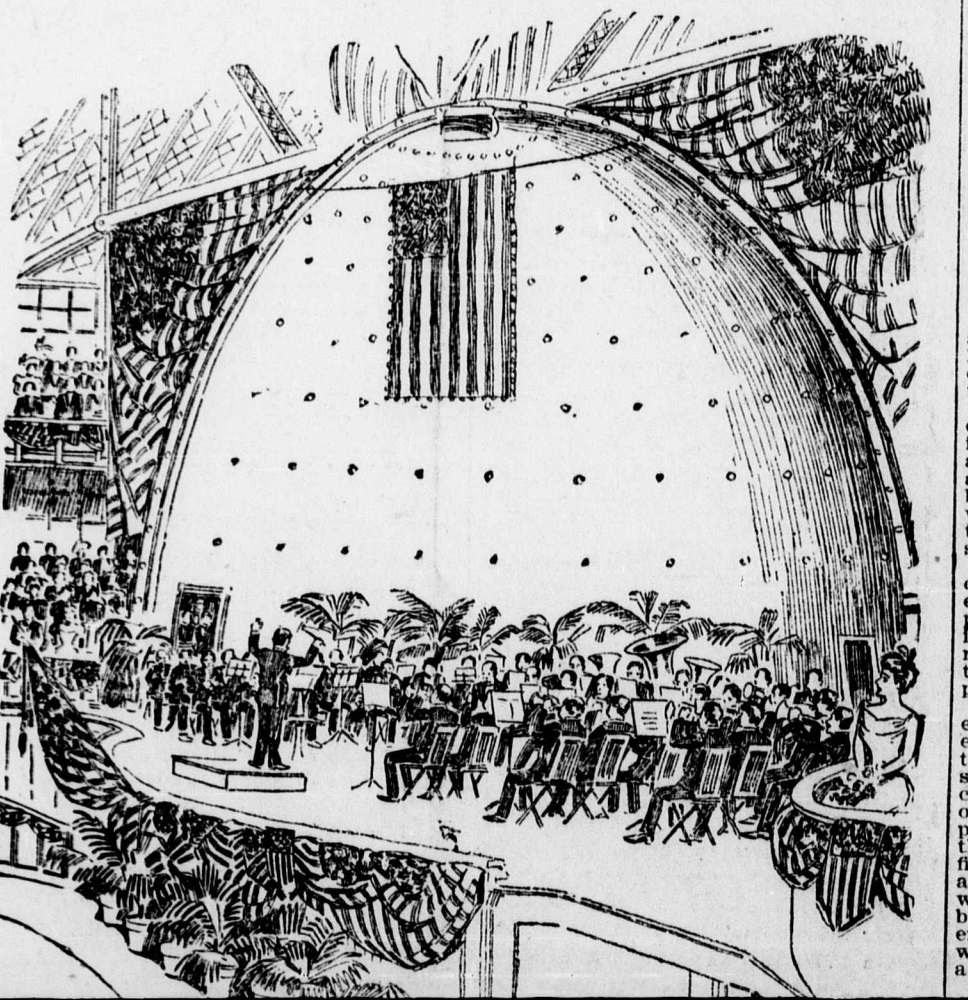
Sousa's music had at least this effect on the audience, that there were several times when every one in the hall listened to it, if not all with rapture and excitement, yet nearly all with interest and a touch of wonder at the ringing notes and the glorious inspiration. They saw at the end of the hall a shining white concave cut into the wall like the quarter segment of a sphere, lit by incandescent globes—they looked like peeping stars in the sky—and out of the concave music sang, clarion-like as the horns gave voice, or soft and still and slumberous when the floods were pleading. The scene commanded interest. A man alone in that big hall would have listened with all his ears and his whole soul. Yet even with the 10,000 distracting things to see and hear and speculate upon, the whole audience listened at times and was motionless and still as death. Put a man alone in that vast place with only the band before him at the opposite end of the hall and he could not have been more attentive than this audience at times.

To accomplish such a feat with such an audience—to command such attention that 10,000 persons were for an instant still and erect with interest—this is more wonderful than at first appears.

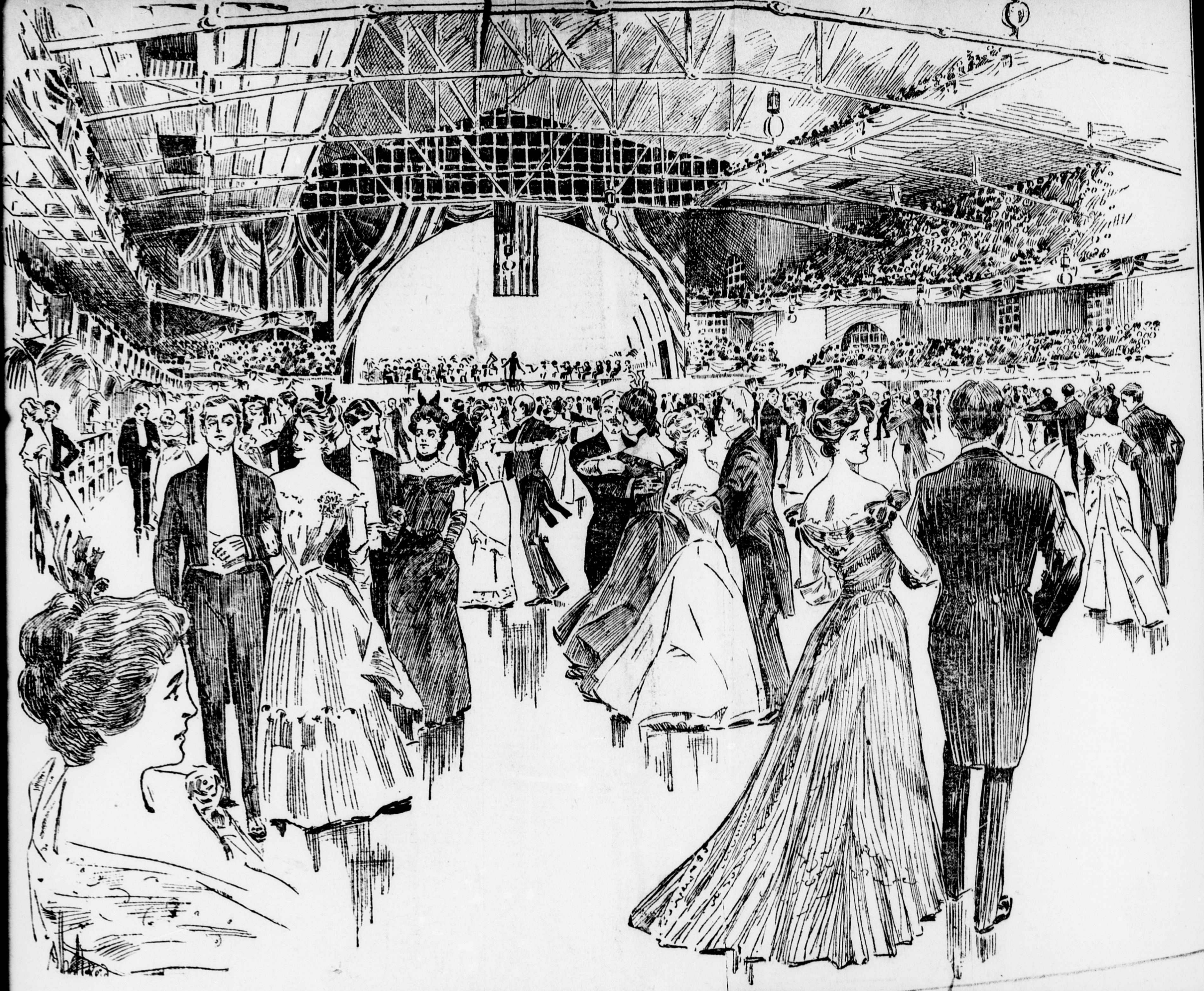
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DANCING TO SOUSA'S MUSIC AT THE INAUGURAL BALL IN CONVENTION HALL LAST NIGHT.



A SCENE ON THE GREAT ARENA FLOOR WHILE THE DANCE WAS IN PROGRESS.

ds in the balconies and galleries above, the throng upon this broad ball room or, the broadest ever spread in this city, es brightened, smiles deepened more errily, roses quivered with dainty nods, d jewels gleamed. While they marched d smiled, a courtly throng, from out the ver of silken flags and palms upon the age stole the music of the grand march soft, mellifluous, wine-rich strains. The ase suddenly changed to a "two-step," e whole scene brightened and bloomed the strains swelled louder and more hly clear. The couples in the circling ong swung out across and around the shed floor in a merry dance. The throngs e galleries watched the scene below a was full of life, color, beauty and mo- There had been balls and balls in as City, but never before one like this, as 10:30 o'clock when the dancing began, as 2 o'clock when it ended and the sic stopped.

TESTING THE ACOUSTICS.
When the last echo of "The Star angled Banner" was lost in the rafters, ursday afternoon, and the audience had eld back in its seats, Sousa began his ernoons programme with a number that ed every feature of the acoustic proper- es of the giant sounding board. The erture, "Rienzi," which opened the rogramme, was played with all the beauties expression Wagner could have wished, d when the audience began its applause d Sousa bowed in acknowledgement. It s apparent what the audience meant, d Sousa, who knows his audiences as ll as he knows his music, responded with "Hot Time in Old Town To-Night." The ience waited it and Sousa gave it with will, and those who applauded "Rienzi" eered the "Hot Time" in a manner that d beyond any doubt what Kansas City nks of Sousa. As is true of all Sousa's eerts, the encores were the features that w him close to the hearers. After Mr. iberth Clarke had played the "Whirli- ad Polka" as a cornet solo, and the ap- use was still rippling over the hall, the t strains of "She Was Bred in Old Ken-

tucky" set the echoes to groaning with thunder.

And so, through the whole programme, both afternoon and evening, Sousa catered to the popular taste and satisfied it in his encores. Marches from "El Capitan" and the "Charlatan," "The Kansas City Star March," "A Georgia Campmeeting," ragtime and quickstep, made feet tap on the floor and hearts glow with a feeling that comes only from music.

EVEN A WOMAN HEARD.

When Miss Maude Reese Davies came out of the door in the left of the sounding board and stood a moment while Sousa conducted a few opening bars of introduction, the audiences paused in wonder. Could so slight a woman be heard in so gigantic a hall? How could she hope to muster voice enough to reach the ears of those in the opposite end of the building? There was a feeling of sympathy for the young woman doomed to such a task. And then a clear, sweet note left the sounding board and crept over the vast expanse. Another, clear as the first, followed, and yet another. It was sweet then, Miss Davies seemed to be at no effort at all, and yet her every note was heard as plainly as if sung in a parlor. The audience asked for more. The soft tones of Miss Dorothy Hoyle's violin were as plainly heard and as well received, and when the concerts closed, there was no doubt that the sounding board had received a crucial test and had proved itself.

THE CROWD'S ARRIVAL.

A Steady Stream, but No Confusion and No Delay of Consequence.

So admirably prearranged was handling of the throng at the admission points that at no time last evening was there a great rush or the least confusion. There was no long, weary delay, no tedious waiting in a struggling line for anyone. Not one of the thousands who went to the hall last night had the slightest trouble in gaining almost immediate admittance. No one waited more than two minutes; there was no congestion at any point. There were four entrances. One, at the northwest corner of the building, was for those who held roof garden tickets. The arena entrance was in the middle of the south front under the archways. There were two entrances for those

holding tickets to the arena balcony or colonnade balcony. One was on the west side of the building near the south end; the other was beneath the archway on the Thirteenth street side near the south-east corner of the building.

Of course there was no rush necessary to buy tickets—the tickets had been bought beforehand. At each of the two popular entrances runways had been put up so that not more than one person might go through at one time. These runways were fifteen feet long. Each entrance was numbered and each ticket told at which entrance it would admit. In addition to the printed seat and section numbers on them the tickets for different parts of the house were of different colors. At the first end of each runway stood policemen who called the colors of the tickets admitted there. When a person arrived he stepped into line not more than fifty feet from the runway and entrance. The policeman looked at the ticket, if it was all right he passed him on along the runway to the second door-keeper. If it was not all right he told the visitor which entrance to go to. One was pushing along rapidly. Thousands of persons entered Convention hall last night and were seated in their chairs without as much confusion as there is at any opera house at any performance.

The doors were open at 6:30 o'clock and the stream of persons began immediately to flow into the building. The stream was steady and steadily increasing till 8:30 o'clock. The carriages bringing men and women for the ball began arriving at 7:30 o'clock. It had been snowing since 6:30 o'clock. The carriages, dozens upon dozens of them, drove through the archways into the shelter of the big building itself and their occupants stepped almost directly into the arena entry way.

The Convention hall has ample accommodations for a great throng and ample means for handling it without confusion.

HOW THE AUDIENCES TOOK IT.

The Effect of Sousa's Playing on the Vast Throngs of Yesterday.

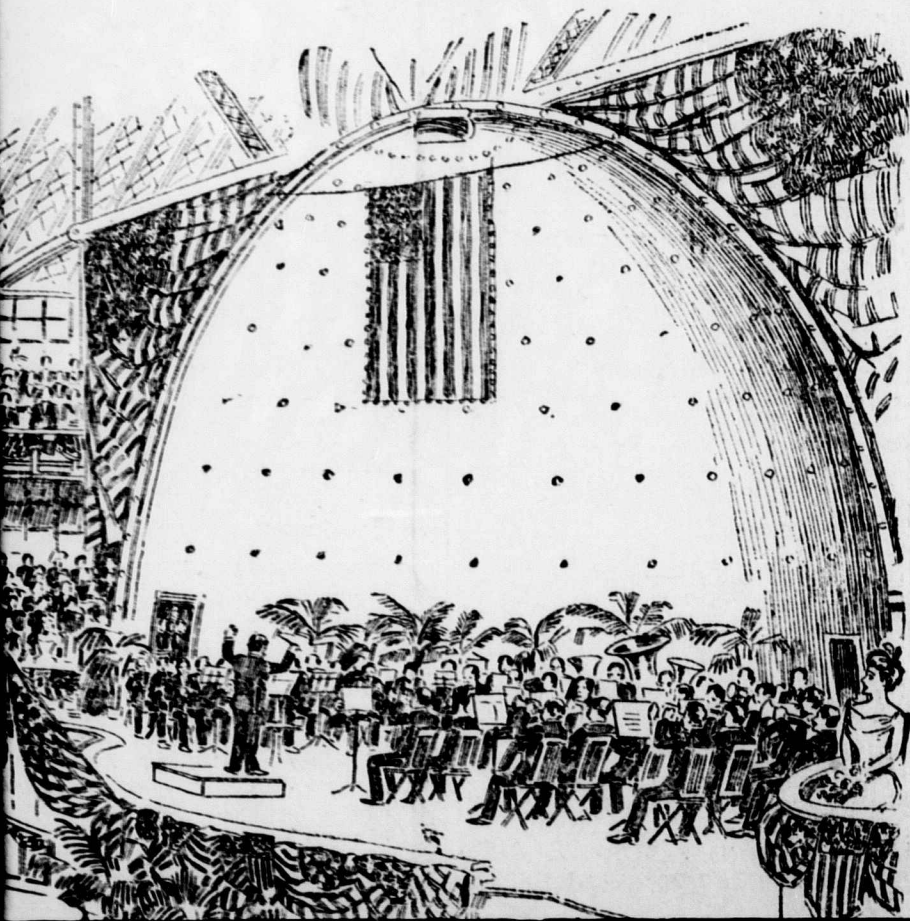
Sousa's music had at least this effect on the audience, that there were several times when every one in the hall listened to it, if not all with rapture and excitement, yet nearly all with interest and a touch of wonder at the ringing notes and the glorious inspiration. They saw at the end of the hall a shining white concave cut into the wall like the quarter segment of a sphere, lit by incandescent globes—they looked like peeping stars in the sky—and out of the concave music sang, clarion-like as the horns gave voice, or soft and still and slumbrous when the feds were pleading. The scene commanded interest. A man alone in that big hall would have listened with all his ears and his whole soul. Yet even with the 10,000 distracting things to see and hear and speculate upon, the whole audience listened at times and was motionless and still as death. Put a man alone in that vast place with only the band before him at the opposite end of the hall and he could not have been more attentive than this audience at times.

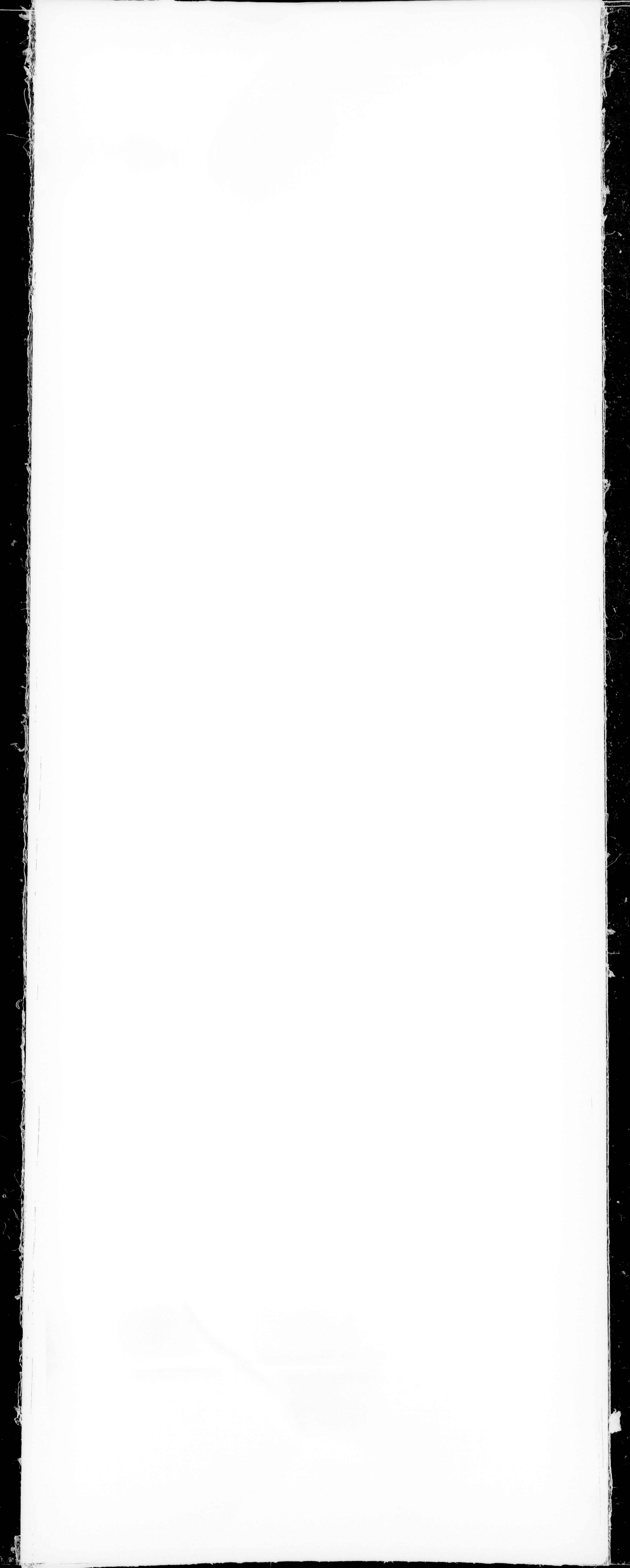
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FEB 23 1899

FORMALLY DEDICATED.

Convention Hall Turned Over to the People by Chairman Charles Campbell.

It was but a very few minutes after 2 o'clock when the great bandmaster, John Philip Sousa, stepped upon the stage. His entrance was the signal for tumultuous hand clapping from the assembled thousands. Mr. Sousa bowed his thanks and retired as Charles Campbell, president of the Convention Hall Building Company, appeared at the side entrance. As the audience saw the familiar figure and realized that before them stood the man whose self-sacrificing energy and indomitable perseverance had so directed the great force of public spirit as to give to Kansas City the great Convention hall, the applause was an ovation. It was the "well done" of neighbors, friends and the public in general, which must have been most gratifying to even so modest and unassuming a man as the recipient. Mr. Campbell bowed and

the audience in the following

and Gentlemen—I am going to ask your kind indulgence, for this is my chance on the stage, and my position is a most unusual one. I am now standing in the rear as fast as I can to perform the duty assigned me. In his first battle an officer running to the rear as fast as he could carry him, stopped him and asked, "What are you running for?" The man replied, "Don't stop me! I am running for my life!"

This vast army in front of me has no place to run and I can't stand to stand where I am and I can't go to the duty assigned me. This magnificent building, and as I stand for inflicting myself upon you, I ask Mr. Sousa, before he begins his program, to play for you a piece of music which is dear to every man here.

All look happy and contented, and you may, for to-day you are by your side, sheltered beneath the friendly arms of your own home. It is yours to forever. The bondholder shall never stand for a dollar of debt against the stands as a fitting monument to progressive and generous people who contribute, whether one dollar or thousands of dollars, have made it possible for you all to be here to-day 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 to the north and east, the rugged hills and prairie to the south, the golden prairies to the west, to peace and prosperity, to city and good will to all mankind, and to the "Stars and Stripes Forever" which is most respectfully dedicated and declared formally opened.

"Stars and Stripes Forever."

As Mr. Campbell spoke his last words Mr. Sousa raised his baton and there came a rendition of "The Stars and Stripes Forever" as was never before heard in Kansas City. In the great building, decorated only with the stars and stripes and with more stars and stripes than were ever assembled in the decorations of one building. There was certainly inspiration, and Sousa's great masterpiece, played by his band, led by Sousa, himself, was a revelation to the people. Just at the close of the march there suddenly appeared from the center of the procession the beautiful Convention hall silk flag. As the handsome flag became visible the scene was illuminated with a border of red, white and blue electric lights. The effect was instantaneous, the great throng of its feet with one common impulse, shouting, waving handkerchiefs, and the feeling was intensified as the band played the strains of "The Star Spangled Banner." A wave of patriotism swept over the audience and the flag all love so well loved an homage and adoration which reached the hearts and blood of everyone present. It was an inspiring sight to see the flag-decked building, the thousands of people all over it, the fluttering handkerchiefs and when to this was added the rolling strains of the greatest music in all the world and the most popular national hymn, it formed a combination the effect of which will never be forgotten by those who enjoyed it.

Convention hall was dedicated.

On the rest of the printed programme was carried out and the thousands enjoyed the wonderful melody of an incomparable

SCENE AT NIGHT.

Instantly, Dazzlingly Beautiful, It Was a Spectacle Never to Be Forgotten.

Instantly, dazzlingly beautiful was the scene in the big hall as the electric lights were fired, and finally broke out into full radiance at night. The softened light, in contrast with the bright rays of day's mighty brilliancy, gave a subtle touch to the more prominent features of the hall and at the same time lent an additional charm to the decided color of patriotic decorations. The great stretch of immense flags at the rear of the stage was up with terrific grandeur. The combined impression received was that of an immensity, an enormous whole almost impossible of conception. And then when thousands of incandescent lights entered the fronts of the galleries were suddenly turned on, a softened glow was shed to folds of bunting which they had shed. For a time the palms on the stage and in front, those upon the arena and a few in the various boxes were relieved to a red, white and blue

when the crowd began to arrive—ah, at Campbell made his appearance

shortly after 3 o'clock and requested the assemblage to join in the Doxology as a most suitable adjunct to the dedication of the hall. The appearance of Mr. Sousa upon the stage was the signal of a storm of applause. He bowed his thanks and just then the lights which illuminate the immense white sounding board were turned on and the effect was sublime.

The dark costumes of the musicians stood out upon this like a relief, while the brass instruments added a brilliant glitter. The needle-pointed palms with their deep green cast a somber tinge upon the background of a most startlingly beautiful picture. The assemblage held its breath in very amazement for a moment, and then broke loose in a storm of applause. And before it had subsided the band had struck up "The Star Spangled Banner." It was played in long time, and rolled and boomed through the hall in mighty volumes of sound. It was immensely impressive, almost oppressive, upon the minds of the assemblage. And when the last note had died away, a general sigh of intense pleasure accompanied the applause which was quenched in its incipency by the band drifting into the Doxology. Then the more than 10,000 people arose and joined in the grand old—

Praise God, from whom all blessings flow;
Praise Him, all creatures here below;
Praise Him above, ye heavenly host;
Praise Father, Son and Holy Ghost.

There is no getting away from the fact that the people like the "Boom! Boom!" of Sousa's productions, their climaxes, their anti-climaxes, their swing and dash, and no matter how well he plays Wagner and Donizetti and the classics, yet the Convention hall crowd last night was never so happy as when he came out with one of his famous marches.

Perhaps the most spectacular event of the evening was in connection with this. As an encore to the first number on the programme the band started in on that patriotic "Stars and Stripes Forever," perhaps the most popular thing that Sousa ever wrote. It was received with shouts of delight. Just at the last, the most impressive portion of the composition, the hall was immersed in darkness; the lights on the stage had been extinguished with the exception of one brilliantly piercing arc light. The band arose and faced the assemblage, and in mighty, melodious notes thundered out the grand musical sentiment. Again was the audience brought to its feet and a frantic demonstration of delight followed. It was some moments after Mr. Sousa had smilingly seated himself that the hubbub subsided.

By 9 o'clock there was not a seat to be had for love or money above the dancing floor, and there were lines half a dozen deep, clear to the walls of the building, in each of the galleries. For it was here that the best views could be obtained and where the music could be heard to the best advantage. The large private box just over the Thirteenth street entrance and facing the stage became the cynosure of all eyes. In this were congregated a very distinguished party, and the beauty and personal adornment of the ladies were particularly noticeable. Thousands of opera glasses were leveled on them and they attracted great attention during the entire evening.

An event of the evening, the great significance of which is not known to the majority, occurred during the last number on the concert programme. "Before the Footlights of New York" was the selection to be played, and in this, the first time for many years, Sousa played the famous old "Washington Post" march, the composition which, it may be said, made him famous. This was composed during the time that he was director of the Marine band, at Washington, D. C., and for many years it was considered the greatest two-step in existence. It was played and whistled from one end of the land to the other, made its way into foreign countries, and for the first time made the name of John Philip Sousa generally known as a great composer. While he was in the capital he composed a number of these marches and two-steps which are notable for the peculiar melody which they contain, such as the "Fencible March," "The Corcoran Cadets," composed in honor of two crack military regiments; "The High School Cadets," and a number of others seldom heard now. The "Washington Post" is worthy to stand side by side with the "Stars and Stripes Forever" and it is said that Sousa never plays it any more because of some adverse criticism given him by the newspaper in honor of which it was composed. It is understood that it was played last night by request.

FEB 23 1899

THE PEOPLE'S

CONVENTION HALL FORMALLY DEDICATED YESTERDAY.

BELONGS TO KANSAS CITY

GREATEST DEMONSTRATION IN THE CITY'S HISTORY.

TREMENDOUS CROWD PRESENT

JOHN PHILIP SOUSA'S BAND FURNISHED THE MUSIC.

To the Inspiring Strains of the "Stars and Stripes Forever" the Magnificent Auditorium Was Dedicated to the Use of Kansas City Forever.

Great is Convention hall, Kansas City's incomparable new building! Great is the Commercial Club, which carried the gigantic enterprise through to a successful consummation! And great is John Philip Sousa, the "March King," the man who

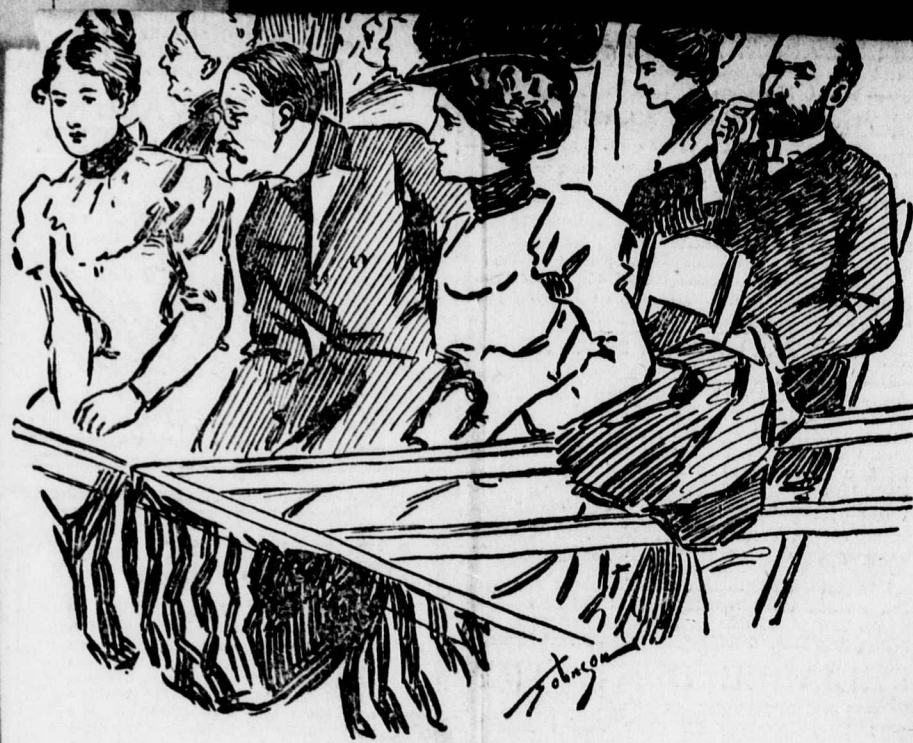


CHARLES CAMPBELL
President, Hall Building Company.

has transmitted the nation's musical fame throughout every country of the universe. Yesterday this mighty triumvirate united to give the city, the greatest of all, such a day as has never before been recorded in its annals. It began a new era in the progressive history of the "Metropolis of the Southwest," an epoch that will be characterized by such an immensity of development, such a gathering of resources, such a bound upward in commercial standing, that a decade will place the city on the Kaw in the same plane with the industrial centers of the world.

Nearly 10,000 citizens gathered yesterday afternoon in the grand structure at Thirteenth and Central streets to enjoy and do honor to the formal opening of Convention hall. There were twice that number at night. And in the minds of every individual of all that immense throng the day will go down as delightfully memorable, as an event of their lives. Never before has the city witnessed such an entertainment. Never before has it looked upon such magnificence. And Kansas City people, scores of thousands of them, leaned back in their chairs and beamed, and smiled. Occasionally they sighed, but they were happy sighs, and only came from the surprise that this, all this grandeur and wonder and worth, was theirs, was theirs because they had made it. Yes, it was a great day, a day that has been looked forward to for years, an historical day that will be remembered for all time.

A man came out upon the stage. He was a good looking man. His full black beard made his brow even more pallid than in reality. He wore white gloves and carried a short stick in his hand. He bowed.



IN ONE OF THE BOXES.

He turned his back upon the throng, raised both hands to the score or more of blue-suited men about him and there broke upon the air the grand, swinging rhythm of a martial air. As the melody reached to the uttermost parts of the building, and Kansas City awoke to a realization of the music, those thousands rose as one. They cheered in frantic enthusiasm. They waved handkerchiefs in riotous delight. They stood upon chairs and shouted. They shook each other's hands in delirious pleasure. They jumped up and down upon the floor.

Some wept. That man on the stage was John Philip Sousa and the men about him had been playing "The Stars and Stripes Forever."

It was a maddening scene. There was no stopping it and just as it was at its height, from the top of the sounding board

Convention hall yesterday. The scheme of the decoration was entirely toward the rear and there was no attempt to burden everything with a conglomeration of colors. The classic massiveness of the hall was permitted to add to the beauty of the scene, and perhaps the most admired part of the display was the strong girders which give strength to the building and which stretch from wall to wall far above the head. They were of a dazzling white, and their mere appearance gave confidence in the character of the building. The stage at the north end of the building was profusely decorated with the American flag, and it may be said that there was no other decoration used with the exception of palms, which went far to relieve the bright color of the bunting, making a particularly effective background whenever the two creled the entire front of the gallery, and on the stage, just at the center of the footlights, was placed a very large silk flag that waved listlessly to and fro. It was a wonderful sight, those thou-

sands of people who had gathered in the immense building to do honor to its opening and to hear the best band in the world. They were representative citizens, representative in every meaning of the word. They were well clothed and good looking. They had that air of prosperity which goes with every Kansas Cityan, and the keen relish they displayed for the music is also another inseparable attribute. The view from any portion of the building was simply awesome. An aggregation of 10,000 people in one building is something that is not often seen. There were 4,000 in the arena, seated, all of them, and still there were a few vacant chairs. The view was kaleidoscopic. It seemed as if every woman in the audience (and there were more than men) had determined to wear the prettiest gown she had in her wardrobe, and the effect of the conglomeration of colors was something grand. The sun peered through the windows at times and turned the trimmings of the hats into seeming flames of fire, while it glistened and glinted upon the jewelry that was noticeable everywhere. The two aisles stretched out like white serpents throughout the length of the hall.

Why Is Sousa So Popular?

Why is John Philip Sousa so popular? Why is it that he is the great musical idol of the American people? He has solved their taste, or, rather, he is an American himself, he knows what he likes, and he is fortunately gifted enough to give this to the people. He sets the feet to patting. He makes the young mind revert to the dance and the old one to the good actions of their lives. Every line of music that he has written is brimful of ennobling sentiments. That is why he is popular. He deserves all of it. Yesterday that magnificent crowd applauded upon the slightest provocation—in fact, it just tumbled all over itself in an effort to show Sousa that it knew when it heard good music. And when a Kansas City assemblage is pleased, there can be no doubt in the mind of anybody within half a mile as to the sentiments that are being expressed. A very peculiar feature of the applause was the roll which it acquired. It would start near the stage and continue with a long increase until it finally died away in the rear end—when it did die away. There was not a number on the programme that was not encored, and the great musician doubly cherished himself to it.

Decorations a Feature.

Kansas City and the character of its people were reflected in the decorations of



San Francisco
Drama
2/18/99

Maud Reese Davies, the soprano soloist of Sousa's Band, has been with the organization the past two seasons. She studied

under Travadolo in Paris, and there won the approval of Massenet and Benberg.

San Francisco
Drama
4/18/99

tune on this season's profits.

Sousa's celebrated band will be the attraction at the Alhambra theatre under the direction of Gottlob Marx and Co. March 3d, 4th and 5th. Matinees will be given on the 4th and 5th. The soloists with the band this season are Maud Reese Davies, soprano, and Dorothy Hoyle, violiniste. Sousa has a lot of absolutely new regimental music for this engagement.

LOS ANGELES HERALD

Sousa will be in Los Angeles March 14th and 15th, giving two matinees and two evening concerts at Simpson auditorium under the management of Mr. J. T. Fitzgerald. This artist with his band will be assisted by Miss Maud Reese Davis, soprano, and Miss Dorothy Hoyle, violiniste.

This magnificent tour of Sousa's is the fourth transcontinental trip he has taken with his band, and concerts are being given in thirty-eight different states. Sousa's latest compositions show the same fertility of melodic invention that have always distinguished his work. Some of these popular melodies will be given during the stay of "The March King" in Los Angeles.

There is something almost magical in Sousa's music. It touches a throbbing, responsive chord in the hearts of the people, as this versatile and successful composer understands the popular taste.

BEATRICE NEB. - EXPRESS

FEB 20 1900

Sousa and His Band.

Sousa and his band will be heard here in a grand concert Friday afternoon at the Paddock. 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; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombonist, all artists of unquestioned brilliance. Seats on sale tomorrow morning.

TERRE HAUTE, IND. - EXPRESS

FEB 20 1899

AMUSEMENTS.

Sousa and His Band

The concert last night at the Grand was a joy to all lovers of classical music, and the kind of melody that touches and moves the heart. Sousa is today the greatest and the least ostentatious of conductors on the American stage. He is graceful, modest and obliging. After a number is finished and the audience manifests hearty approval, Mr. Sousa does not wait to be dragged back, but responds promptly to the expression of a desire for another piece. He does this quietly, without any fuss or condescension, apparently desirous only of pleasing and satisfying those who have paid their money for entertainment; although he can not fail to appreciate the high compliment to himself and his fellow artists implied by the repeated recalls before the critical audience last night. The first number was an overture, "Paragraph III," by Suppe, really a magnificent composition. For the first encore he rendered "The Stars and Stripes Forever," an air which will live with the last word of its title. For the second recall, "The Georgia Camp Meeting" wrought a degree of enthusiasm second only to that witness in the Georgia camp, where nature's melodies are produced by her dusky children. The second number was a trombone solo by Mr. Arthur Pryor, which also received an encore. The third was a composition in two parts, "a" Musette "Carillon de Noul," by Sydney Smith, and "b" Russian Peasant Mazourka from "The Charlatan" by Sousa. The dual parts supplemented each other so as to make a brilliant and perfect composition. For the encore the "High School Cadets" was played with brilliant action and spirit. Miss Maud Reese Davies, soprano soloist, rendered with faultless tone and exquisite expression, "Linda de Chamouni" by Donizetti and received an encore. The fifth number was perhaps the most enchanting of any on the programme. It was the grand scene from Parisfal, "Knights of the Holy Grail," by Wagner. The great modern German composer knew well how to set the heart strings vibrate in unison with the chords that thrilled his own great soul. It will be a long time before Wagnerian music becomes stale; so long as human sympathy exists it will be taught by "Knights of the Holy Grail." "Whispering Leaves," by Van Blou, was enjoyed as were "The Charlatan" and Tarrantella from "The Bride Elect," both by Sousa. Miss Dorothy Hoyle rendered Souvenir d'Haydn as a violin solo with a deftness of touch and artistic skill which merited a hearty encore. The entertainment was superb.

SPRINGFIELD JOURNAL

FEB 21

PRESS AGENTS' NOTES.

Sousa's famous band will be at Chatillon's opera house tonight. A program consisting of compositions by the famous march king, classical selections, medleys and solos will be rendered. The vocal soloists are Miss



JOHN PHILIP SOUSA.

Maud Reese Davies, soprano, and Dorothy Hoyle, violinists. Arthur Pryor, the celebrated trombonist, will give several solos.

Edwin Mayo will be here Wednesday night, presenting the play that made his father, Frank Mayo, one of the foremost actors of the country. It is "Pudd'nhead Wilson," by Mark Twain.

Broadhurst's great comedy, "What Happened to Jones," will be the attraction Thursday night. The cast includes some of the best people in the profession. The play comes direct from its intended run in the east.

SPRINGFIELD JOURNAL

FEB 21 1899

NOTES THAT

Queer and Amusing Requests
Him for Encores.

It is hard to rise in the morning when one's associates. Where humor is strong the sense of humor is weak. In the east here the public thinks of its favorite and indifferent in private. Indeed they are, but in the west the favorite becomes a friend of "things of" to all his audience.

The following anecdote of Mr. Sousa is taken into of his western friends in their for encores is delicious; we quote of these which he has furnished.

On one occasion Mr. Sousa was asked a dainty note which said: "Society lady requests that you play 'The Liberty Bell.'" This was in the south and is in contrast to the characteristic of a western lover of melody who what he wanted and wasn't say so in these terms: "Play 'The Liberty Bell.'"

While playing at St. Louis was handed to him: "Would it be too much if I requested you to play an encore the beautiful 'Martha?' I believe it is by Sousa."

Sousa also received this one at St. Louis at the exposition: "The lady with me requests that you play your charming composition, 'The Cold Cadets.'" Mr. Sousa said the young man was aiming at High School Cadets.

In Pennsylvania came this request: "I came forty miles to see the man who makes \$25,000 a year out of his compositions. Kindly oblige me by playing 'The J. T.'"

This one came from a young man just aching for information: "Master Sousa: Please inform me the name of those two instruments that look like gas pipes."

At an afternoon concert Sousa handed this note: "Dear Sir: My girl almost to the sticking and that will fetch her around."

This from a musically inclined member of the colored race: "A lady would like to hear a coronet by your solo coronetist."

From an enthusiastic southerner came this earnest request: "Play 'Dixie,' without any trappings. Music Lover."

Here is another sample of a genuine request: "A warm of good music would like to hear 'Maiden's Prayer' on your band."

The Sousa maniac is always in force at these concerts, and a sample of requests that come such almost daily: "Four young would like to suggest the following program: 'Washington Post,' 'School Cadets,' 'Directorate,' 'Cotton,' and 'El Capitan.'"

PUEBLO, COLO. Blue

FEB 22 1899

WHAT MUSIC HAS DONE FOR SOUSA.

While the income of John Philip Sousa's income is a matter that is purely personal with himself, 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, every one knows that Paderewski accumulated fabulous sums every season he came to America and so have Jean de Reszke, Patti Melba and several others. And yet the flow of wealth in all these instances was more or less intermittent. In Mr. Sousa's case it is setting toward him a steady stream of pure gold. Some people have said his annual earnings are in excess of \$100,000. Making allowance for exaggeration, it is probably substantially more than \$75,000. And yet he is the man who sold "Washington Post March" a few years ago for \$35.

Mr. Sousa's income is at present derived from three sources—his opera 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 time the indefatigable "March" tours the country with his great band, which is the steadiest and largest money maker in the army field. Sousa and his band will early visit to this city in the an extended tour of the continent. At the Grand Monday, January 27.

Beatrice Nebraska
Daily Express
2/21-99

NEBRASKA TUESDAY

ANNOUNCEMENTS.

Sousa's Brilliant Concerts.

Sousa's band concerts are distinguished by 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, his program moves with a dash and whirl that quickly become infectious and that put every one in sympathy with the occasion. There are no depressing waits or lapses. Sousa kills no time by vague wanderings about the stage, among his members, discussing this or correcting that, but every minute is employed in playing something for the pleasure of his audience. Program 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 that are sure to be the daintiest tidbits 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 and includes the most possible in a given time, and the largest variety 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 sees the original program trebled, and even quadrupled, as is often the case. Not a surfeit, for audiences never get too much of Sousa, but a feast, with always a lingering desire for "just one more."

Little is the wonder that his concerts are so wonderfully popular in every nook and corner of the land. 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 Friday afternoon, at the Paddock opera house.

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; and Mr. Arthur Pryor, trombone.

PUEBLO, COL.

FEB 22 1899

Wherever music is played, wherever the 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 conductors, the most versatile and successful of composers, and the representative of all in music that appeals to the great and intelligent public.

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 grand concert at the Grand next Monday night.

PUEBLO, COL.

FEB 22 1899

Sousa's Band.

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.

COLORADO SPRINGS GAZETTE.

FEB 22 1899

The Theaters.

Advance notices received speak of coming attractions in the following terms:

Sousa's Brilliant Concerts.

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 programme moves with a dash and whirl that quickly becomes infectious and that puts every one in sympathy with the occasion. There are no depressing waits or lapses. Sousa kills no time by vague wanderings about the stage, among his members, discussing this or correcting that, 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 that are sure to be the daintiest tidbits 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 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 sees the original programme tribled and even quadrupled, as is often the case. Not a surfeit—for audiences never get too much of Sousa—but a feast, with always a lingering desire for "just one more."

Little is the wonder that his concerts are so wonderfully popular in every nook and corner of the land. 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 on next Monday afternoon at the opera house.

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

DENVER, COL. POST.

FEB 23 1899

It is because Sousa is so near to the public heart in all he does that his annual advent in the city is always the most welcome musical event of the season. The people who patronize 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. Mr. Sousa will conduct his famous band in four grand concerts at the Broadway theater on Saturday and Sunday, Feb. 25 and 26, with Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, as principal soloists. young ladies are said to be artists of pronounced abilities.

KANSAS CITY, TIMES.

FEB 23 1899

Matinees at Three Theaters Today.

It is hardly probable that all who wish to hear Sousa this afternoon will be able to secure seats in the great Convention hall, but those who can not gain admission to the hall need not pine because there is no place to go. At three of the theaters there will be matinees and this means that nearly 6,000 people can find means of passing the time pleasantly. The Orpheum will offer a special holiday matinee, while at the Auditorium and Gilliss the regular matinees will be given.

KANSAS CITY, MO. JOURNAL.

FEB 22 1899

CONVENTION HALL.

To-day the formal dedication of Convention hall will take place. The occasion will be one of unusual interest, both on account of the vastness of the auditorium itself and also because of the presence of the greatest of military bands—the incomparable organization of John Philip Sousa. This evening the addition of this great public institution to the facilities of Kansas City will be still further celebrated by a Sousa concert and a ball, the celebrated band furnishing the music for the dancers.

The question of providing Kansas City with a spacious and attractive home for large gatherings and big exhibitions was agitated for a long time before the agitation bore practical fruit. It was only during the Home Products show, which opened June 1, 1897, that the particular movement which will be crowned with complete success to-day had its inception. In less than two years' time the money has been subscribed, the site purchased, and the building erected, completed and furnished. This achievement is a monument to the public spirit of Kansas City and a tribute to the business capacity of the men who have engineered the enterprise. The building is owned and paid for by the people, thousands being stockholders in the magnificent property—a hall of greater resources than those possessed by any other edifice of the kind in the United States.

A gratifying aspect of the achievement that will be celebrated to-day is that the same public spirit which made it possible—or should we say inevitable?—is a permanent element in the life and growth of this metropolis. It is a spirit that will strengthen through the inspiration of this success, and will bring about other great improvements calculated to enlarge the facilities, better the appearance, enhance the values and improve the name of Kansas City.

DENVER, COL. TIMES

FEB 23 1899

Sousa and His Band.—The announcement that his band will be at the Broadway theater on Saturday and Sunday, February 25 and 26, is a message at each of his four concerts two hours and a half of unalloyed enjoyment of melody and harmonies divine. Sousa has invaded the domain of the string orchestra and made it 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 time. 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. Sousa is accompanied on this tour by two brilliant young artists as soloists—Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

23 1899

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.

FEB 23 1899

SOUSA'S BAND.

"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 where 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 toward 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 a man of the times. Besides his qualities as a 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. Sousa guides his band as a wise general controls his army. He looks upon it, not as machine, but as a composite being susceptible of emotions that any one man may feel. The great Sousa band will be heard at the Grand opera house Monday evening, February 27.

MAX BENDIS

24 1899

SA PREVENTS A PANIC.

of Audience for Soloist Pryor
Kansas City Concert Mistaken
for Yell of "Fire!"

Kansas City, Mo., Feb. 23.—Kansas City's auditorium and convention hall, the second biggest of its kind in the United States, was formally dedicated to-day.

John Philip Sousa and his band gave two concerts, one at 2 o'clock in the afternoon, the other at 8 in the evening, a ball following.

Just as Sousa began to play the last number on the afternoon program some one in the top 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.

FEB 24 1899

SOUSA AND HIS METHODS.

The rapturous greeting given to Sousa at the opening of Convention hall demonstrated anew what probably needed no additional proof—his marvelous success in discerning and satisfying popular musical taste. This gives Sousa's work an interest wider than it possesses in itself, for an examination of it will tell us something of the present stage of American musical culture. In the light of this test, what of American music to-day?

It may be affirmed that the American likes his music good of its kind. The first impression produced by Sousa's band is the impression of its goodness as such. Simultaneous attack, excellence of tone, justness of intonation—these characterize this organization. It may be affirmed also that the American is not intolerant of the sensational and the bizarre. Mr. Sousa's effects, many of them, are produced by methods whose novelty constitutes their impressiveness, and that will never survive as permanent additions to the art of instrumentation. Then, again, Sousa demonstrates that the jolt of sudden transitions is endured by American nerves better in a musical entertainment, perhaps, than elsewhere. Only forty-five seconds separated "A Hot Time" from a Wagner overture Wednesday, and both were well received. A feeling for genuine melody is also an encouraging sign of the musical times. Never in the last fifteen or twenty years have the popular melodies of the street been as good as they are to-day.

On the whole, the outlook is far from dark. Given a true instinct for melody, and a knowledge of the difference between good playing and bad, and natural development will do the rest.

SOUSA AVERTED A PANIC.

Narrow Escape from a Serious Scare at Dedication of Kansas City Auditorium.

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 Philip Sousa whose band discoursed music for the occasion, declared that with the exception of 100,000 people before whom he played at Chicago at the dedication of the World's Fair building, 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 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 high, and built of native stone, cream brick and terra cotta. The building is of bridge construction, having no inside pillars. It will cost \$225,000, will seat 15,000 people and accommodate 20,000 with standing room.

FEB 24 1899

SOUSA LEAVES FOR TOPEKA.

Sousa's band left Kansas City yesterday afternoon for Topeka. The members were generally tired out by the long programme of the ball and most of them did not leave their rooms until a short time before noon. The strain of the two long programmes of Wednesday and of meeting a large number of Kansas Cityans, who were generally anxious to entertain them and whose offices in that direction they were loath to decline, was greater than they have encountered at any other place on the present trip. All had dinner about noon, however, in order to get to the train, which left before 1 o'clock. Mr. Sousa was up early and did not appear to be any the worse for the unusual events and labor of the day before. He spent the morning visiting with friends and reading. The trip through the West includes stops at Lincoln, Omaha and Denver.

SOUSA STOPPED A PANIC.

Someone Shouted for Pryor
Crowd Thought He Said "Fire"

Kansas City, Mo., Feb. 24.—Kansas City's greatest public auditorium, the second largest of its kind in the United States, was formally dedicated yesterday. John Philip Sousa and his band gave two concerts, 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, facing the throng, waved his baton and the band struck up "Yankee Doodle." Three times the band played it before the crowd was seated again in quietness.

FEB 24 1899

tion to that beef.

John Philip Sousa averted a threatened panic in the new Kansas City auditorium Wednesday, by bringing his fine band to the rescue with a spirited movement of "Yankee Doodle." The great leader knows what virtue there is in that tune. "Yankee Doodle" exercises a soothing and exhilarating influence on Americans, while it warns the foes of Uncle Sam to break for the high seats.

FEB 24 1899

Kansas City on Wednesday dedicated the largest convention hall in the United States, except the Madison Square Garden, New York. The opening entertainments were by John Philip Sousa and his matchless band, in concert—afternoon and evening, followed by a grand society ball. The great hall is a monument to the liberality and public-spirit of the metropolis of the Missouri valley.

Beatrice hit

Democrat

2/24-99

of Court and Seventh streets.

—The great and only Sousa and his famous band will be at the Paddock this afternoon from 2 to 4 o'clock. Sousa was for twelve years leader of the Washington marine band, the finest musical organization in the world. This is a rare treat to the music-loving community.

PLAYED "A HOT TIME"

And Mr. Sousa's Band Pleased the Audience.

The Famous Leader Has Lost None of His Grace, and His Band Seems Better Than Ever.

There is necessarily a sameness about all reports of the Sousa concerts and even a record of continued success grows a little tiresome in the telling.

If John Philip Sousa would only stub his toe as he mounts his leader's platform; if he would be seized momentarily with a fit of embarrassment; if he would only do something—some little thing, which was not marked by natural and unstudied grace, columns could be written about the big little event which would be read with interest.

But Mr. Sousa will not recognize his opportunity and with exasperating stubbornness, he remains graceful, and does just the things that the people expect him to do.

This, then, is a fair warning to musical readers, that if they expect any new feature in a report of last night's concert, they will be disappointed. Mr. Sousa appeared before the superb musical organization which he has led so long and so successfully and turning, faced the big audience with the old inimitable bow. Mounting the platform he raised his baton for attention with the old time grace and by that simple action seemed to infuse a spirit of harmony and rhythm into each of the men.

There is a contention among the semi-superstitious that wild animals are fascinated and held captive by the power of the human eye. This is no invidious comparison. O men of Sousa's band, but you know how you act when he wields his baton!

Last night Mr. Sousa gave an illustration of the power of thorough musicians to please a cosmopolitan audience with selections of the heavy and light sorts. The partisan whose religion is Wagner must have had the underpinning of his faith jarred by the little incident.

The fifth regular number on the program was the grand scene from Parsifal, Wagner's "Knights of the Holy Grail." It was the most ambitious number played, from a musical standpoint, and the applause was most generous when it closed. Pausing but a moment in acknowledgment of the encore, the big band began playing "A Hot Time," and the gallery went wild. There was just the faintest suggestion of dismay among the straight-laced disciples of Wagner.

What was this outrage on musical dignity that Mr. Sousa had just perpetrated? It was too much.

But the exasperating melody which weaves in and out of that little old tune set their toes a-going and the spell was on. The piping treble of the piccolos was heard in the first strain. Then these musical jugglers took up the second strain and passed the first on to the clarionets. Here the music was confined largely to the five lines of the staff, the clarionets not reaching the fifth added line above as in the case with the piccolos.

Down the whole range of instrumentsumbled that first strain with its catchy line until "Three Blind Mice" wasn't in for medley—not to mention melody.

Every one thought that the climax was reached when the big bass helicons took up the air and the shouters for Wagner were getting ready to surrender. Their white flag appealing for quarter was unheeded by the merciless leader and when each instrument began playing the tantalizing air in unison they made an unconditional surrender and did not even ask for an exchange of prisoners.

This is not meant to be used as an argument against you, Mr. Wagner, but you must remember that there are others. The opening of the overture last night from Suppe, caught the spirit of the audience and a recall was demanded.

The term "demanded" is not even used advisedly. The people knew what they wanted, and wanted what they knew what they wanted.

They got it. It was the "Stars and Stripes Forever," and it was played in a manner to inspire patriotism without any sacrifice of melody. For a second encore the band played the "Georgia Campmeeting," and this it was that caused the first hiver of apprehension among Wagnerian enthusiasts.

IS AUDIENCE SEES

A. D. HIGGINS

There were plenty of march numbers or encore, and Mr. Sousa proved that he had come to please, as usual.

The singing of Miss Maud Reese Davies as sufficient in itself to bring generous applause. The fact that she was born in Topeka, however, lent an added interest to her appearance. For her regular number, she sang "Linda di Chamounix," by Ronzetti, and was heartily encored.

The violin playing of Miss Dorothy Hoyle was without any suspicion of levity, strictly according to her name. She played the "Souvenir de Haydn," by Bonard, and was recalled by the audience, which was wonderfully pleased with her playing.

Arthur Pryor, trombone soloist for the band, received a telegram, stating that his child was seriously ill at his home in Joe, and he left for that place early

in the evening. His place on the program was taken by Herbert L. Clarke, cornetist, who filled it most acceptably.

Mr. Sousa and Miss Davies were each the recipients of a handsome bouquet during the evening.

The audience was one of the very largest of the season and tested the capacity of the Grand Opera house.

On Saturday night the Max Bendix company will give a concert at the Grand under the auspices of the Ladies' Music club. Of Mr. Bendix's playing the New York Musical Courier says:

Mr. Bendix surprised even his warmest admirers by the freedom, surety and brilliancy with which he played Paganini's difficult variations. To an overwhelming encore he responded with a transcription of Poppers "Elfentanz."

Hogan's Alley by the Gilmore and Leonard company will come to the Crawford tomorrow, afternoon and evening. The company is said to include a capable lot of comedians.

Those who are fond of the spectacular productions of Lincoln J. Canter may be gratified next Tuesday night when Under The Dome will be played at the Crawford. The play is advertised as being one of "thrilling and heartfelt interest embellished by the most startling scenic effects ever presented."

ALL SORTS OF MUSIC.

Marshall's and Sousa's Band Spend a Jolly Evening Together.

And behold the tribe of Sousa joined itself unto the tribe of Marshall, and they did rejoice and make merry together. This happened last night, immediately after the great concert by Sousa's band, and the meeting was Marshall's band rooms at Third and Kansas avenue.

It was a joyful time that the assembled musicians spent together. The sackbut and timbrels were not there, but if they had been, it is safe to say that some one in that crowd would have been able to play them. As it was, the hosts brought out all the wind and reed instruments in the store house, and Sousa's men played on them. It didn't seem to make much difference as to who got any particular instrument, for they all seemed to be artists on everything.

Herbert Clark, one of the solo cornetists of the great band played several cornet selections in wonderful fashion and Simone Mantia, that marvellous little Italian played every instrument in the room, from a wiene-wurst to a saxophone. Mr. Baumgartle sang what he called a "Kittie Solo," to the tune of "Say Au Revoir," and other members of the talented company assisted in the entertainment.

Abundant refreshments were provided, and everyone stayed late and enjoyed himself to the limit.

Mr. Sousa spent a short time early in the evening at the room, but retired to his hotel before the "small hours," as he was feeling ill.

A large proportion of the members of the band are foreigners, and of this large proportion, many are Germans. It is a jolly crowd, and appreciated the entertainment. As one of the members of the band said, "We have not had anything like this since we left New York."

"Sousa is Wagner marking time," said the Pretended Cynic.

"Now, what do you mean by that?" I asked. "It strikes me as an utterly absurd remark."

"Perhaps it is. But they are both so noisy, don't you know. It's crash, smash, bang, toot, toot! Immensely thrilling and all that, but it does get on one's nerves. I think Sousa must write his music with a metronome at his elbow clacking out 120 to the minute. Every time she clacks he puts in a bang on the bass drum and a crash on the cymbals. Then he weaves a stately moving melody around the bang and the crash, marks the whole business 'fortissimo,' and lets it go, the finest thing for a military parade that ever came out of a brass band. But, after all, a comic opera isn't a street procession, and music that makes the blood tingle in the open may cause a headache in the theatre."

"So you didn't care much for 'The Bride-Elect,' " I remarked.

"It didn't seem to hit the mark exactly. There's Christie MacDonald, a bright little woman and one of the best of soubrettes. She wants a part that is snappy and gingery, and she's practically wasted in Sousa's opera. Its conventionality kills her. Hilda Clark has a pretty face, and a voice that is perfect for comic opera purposes, but she can't act. Honestly, it was surprising how so attractive a girl could be so confoundedly awkward. She had no freedom, neither of arm nor of leg, and one felt like going on the stage and giving her a drill in calisthenics right then and there. I think a winter in a gymnasium and a summer of golf, tennis and no corsets would do her a world of good."

"And bicycling," I suggested.

"Not by a long shot! She wants to be stretched out, not humped up."

"By the way," continued the Pretended Cynic, "I understand there's no word of truth in the story traveling around town that the reason Mansfield closed his season here was because he had trouble with his Roxane, Margaret Anglin, and she left him. It's a silly story, any how. Roxane's not a great part, and Katherine Grey can do it all right. Miss Anglin, so I heard, had an offer to join O'Neill's new company at a considerably larger salary than she got with Mansfield. Mansfield wouldn't come up to the figure, and so she left. Purely business, you see. I know for a fact that Miss Anglin was sorry to leave—so sorry that she wept—and I have no doubt that Mansfield was equally grieved to have her go, though I don't think he cried over it."

They say that Sousa is at present making more money than any other composer. He is probably clearing considerably more than \$75,000 a year and seems to be adding to his earnings all the time. His income is from three different sources—his operas, his band, and his sheet music royalties.

X X X
SOUSA AND HIS BAND.—American audiences demand novelty, in their concert programs, 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 can realize the difficulty in selecting the right kind of music for a concert which must be at times 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. 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 Saturday and Sunday, Feb. 25 and 26, playing four concerts, at the Grand Opera house, when Miss Maud Reese Davies, and Miss Dorothy Hoyle, violinists, will appear as soloists.

FEB 26 1899

THE WORLD'S MUSICIANS.



JOHN PHILIP SOUSA.

The Noted Musician, of Whom a Brief Autobiography Was Given Two Weeks Ago, and Whom Most of the Leaguers in Pittsburgh and Vicinity saw at the Exposition Last Season.

DENVER, COLO. — NEWS.

FEB 22 1899

Sousa is to give four concerts at Chapin Auditorium in Los Angeles on the 14th and 16th of next month, two afternoon and two evening performances, with his great band and two charming young lady artistes as soloists. Arrangements are being made for special rates on the railroads.

Sousa's Band.
From the moment Sousa takes his platform the programme moves with a dash which quickly becomes infectious and that puts everybody in sympathy with the occasion. He gives four concerts at the Broadway beginning Saturday next and closing Sunday.

PUEBLO, COL.

FEB 21 1899

SOUSA BAND.

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. The Sousa march for this season is called "The Charlatan" and is the feature of the new opera of the same name now being played by DeWolf Hopper. Of course Sousa will play it here when he brings his great band to this city for a concert early in their present long transcontinental tour.

TOPEKA, KAS. JOURNAL

FEB 22 1899

COMING DRAMATIC EVENTS.

John Philip Sousa, who at the head of his band opened the new convention hall in Kansas City this afternoon and will have his baton to the delight of thousands of people at the concert and ball there tonight, comes with his famous organization to the Grand Opera House tomorrow night. With the band this year are Miss Maude Reese Davies, formerly of Topeka, soprano, and Miss Dorothy Hoyle, violinist.

SOUSA'S MATINEE.

Small Audience Gathers for the Great Bandmaster and Composer—The Program.

Sousa and his great band stopped over in Decatur Tuesday afternoon en route from Bloomington to Springfield and gave a matinee performance at the Grand opera house. The audience, which greeted the great bandmaster was not large, due partially to the weather and the fact that Sousa has been heard here a number of times in recent years. There was however a good sprinkling of the music loving people and they greatly enjoyed the program of music, which was sufficiently diversified to meet all tastes. The program included a number of Mr. Sousa's own compositions, including selections from "The Bride Elect" presented at the opera house not long ago and from "The Charlatan" soon to be presented by DeWolf Hopper. Arthur Pryor, the great trombone soloist, whose work excited so much favorable comment on previous visits of the band was ill and not able to appear. His place was taken by Mr. Howard, who showed much artistic ability but did not meet the expectations of the musical critics. Miss Maude Reese Davies the soprano and Miss Dorothy Hoyle, the violinist, came in for a share of the applause. Despite the small audience Mr. Sousa was liberal with his encores. Among the number were "Hot Time" and "The Cake Walk" while the others consisted largely of Sousa's popular march music. The following was the program.

Overture, "Paragraph III".....Suppe
Cornet Solo, "Love Thoughts" (new).....Pryor

Mr. Howard,
a. Nusette "Carrillon de Noel" (new).....Sidney Smith.

b. Russian Peasant 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 Bon

a. Serenade—Badine, (new).....Sousa

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

Miss Dorothy Hoyle.
Tarantella, from "The Bride Elect" (new).....Sousa

SALT LAKE CITY — SALT LAKE HERALD

FEB 23 1899

SAVED BY SOUSA.

Musician Averted Panic By Playing "Yankee Doodle."

Kansas City, Mo., Feb. 22.—Kansas City's great public auditorium convention hall, the second biggest of its kind in the United States, was formally dedicated today. John Philip 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, today's audiences were the greatest he had ever faced. Two concerts were held, one at 2 o'clock in the afternoon, the other at 8 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 of the afternoon programme, some one in the top 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. The convention hall is situated at the corner of Thirteenth and Central streets and occupies a piece of ground 314 by 200 feet in extent. The total seating capacity is 15,000 and with standing room is capable of accommodating more than 20,000 people at one time.

SAINT JOSEPH, MO. NEWS

FEB 23 1899

A panic came near being created at the opening of the new auditorium in Kansas City last night by calling Arthur Pryor during the Sousa concert. Many thought the people were crying "Fire!" Pryor will not change his name, or he will yet be innocent cause of a great catastrophe.

Beatrice Heb.
Express 2-23-99

Sousa and His Band.
Mr. John Philip Sousa, conductor; Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Mr. Arthur Pryor, trombone. The following is the program for tomorrow afternoon:
Overture, "Tannhauser" (Instrumentation by Sousa) Wagner
Trombone Solo, "Love Thoughts." (new) Pryor
Mr. Arthur Pryor.
Two Dances, a Russian Mazurka (b. Caprian Tarantelle) Sousa
(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 Christmas" (new) Sidney Smith
March, "The Charlatan" (new) Sousa
Violin Solo, "Gypsy Dances" Nachez
Miss Dorothy Hoyle.
Trombone, "The Band Came Back" Sousa

Beatrice Heb.
Express 2-23-99

be no substitute for America's Greatest Medicine. Hood's Pills cure nausea, sick headache, biliousness and all liver ills.

—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.

Beatrice Heb.
Express 2-23-99

Allen block.

—Nebraska lumbermen will meet at Lincoln today in annual session. The delegates will be entertained this evening at the Oliver opera house.

—The soloists with "Sousa and his Band" are Miss Maud Reese Davies, soprano, Miss Dorothy Hoyle violinist, and Arthur Pryor, trombonist, all artists of unquestioned brilliance.

Denver Colo. Post
2/24/99

FROM

Brockton Mass.
Times 2-24-99

THEATRE GOES TO THE CITY.

Theatre goes to the city, and those from all over the valley as well, are looking forward to the coming of Sousa's band. The date is March 28th and the event will bring together the largest audience that the grand has ever known. Arrangements will be made to run the trains in such a manner as to accommodate people on all branch lines, and all comers will be taken care of in the matter of seats in a manner to satisfy.

Habana, Champaign
County, Ohio
Democrat
2/23-99

BROCKTON, MASS. — TIMES.
FEB 24 1899

Bandmaster Sousa at Kansas City showed the value of presence of mind in an emergency, by stopping what threatened to develop into a panic. It was an achievement as complimentary to the man as any he has won in music.

Aspen Colo.
Tribune
2/24/99

On next Tuesday afternoon at the Wheeler the Aspen public will have an opportunity to witness John Philip Sousa and to hear his celebrated band. Owing to long railroad jumps he will be unable to give but one entertainment here, in the afternoon only. This entertainment is guaranteed to be complete and all should take advantage of hearing the greatest band in the world. Seats are now on sale.

SOUSA'S EXPERIENCE.
The experience of Sousa's Band requests that reach the conductor for numbers, if complied with, would lengthen the program. Some requests are particularly humorous and many of them have been treasured for their humorous value. On one 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 strong contrast to

COLO. SPRINGS, COLO. — TELEGRAPH.

FEB 25 1899

SOUSA'S TEMPTING PROGRAMMES.

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 exactions. Therefore Sousa must exercise supreme tact in giving to each and every other sections 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 or 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 Monday afternoon at 2 o'clock in the opera house. The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

DENVER, COL. — TIMES.

FEB 25 1899

AMUSEMENTS.

SOUSA—Sousa's band was greeted this afternoon by an audience which was willing to buy standing room in order to hear the inspiring music of this leader among American organizations. The standard maintained by Mr. Sousa has always been of such a high order that it is almost impossible to say that this year the concert is better than ever before, yet this appeared to be the verdict today. The soloists this afternoon were Mr. Franz Hell, fluegelhorn; Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, who were individually and enthusiastically encored. The program for tonight follows: Overture, "Paraphrase III." Suppe; cornet solo, "Whirlwind Polka" (Godfrey), Mr. Herbert L. Clarke; (a) "War Time" from "Indian Suite" (new), Macdowell; (b) march, "Rocky Mountain News" (new), Wilber; tarantelle from "The Bride Elect" (new), Sousa; soprano solo, "Linda di Chamounix" (Donizetti), Miss Maud Reese Davies; grand scene from "Parsifal," "Knights of the Holy Grail" Wagner; intermission; tone picture, "Whispering Leaves" (new), Von Blon; (a) Idyl, "The Bells of Christmas" (new), Sidney Smith; (b) march, "The Charlatan" (new), Sousa; violin solo, "Gypsy Dances" (Nachez), Miss Dorothy Hoyle; overture, "Zampa," Herold.

the characteristic bluntness of a Western lover of melody, who knew what he wanted and wasn't afraid to say so in some terms: "Darn Wagner. Play the 'Liberty Bell.'"
While playing in St. Louis this note was handed to him: "Would it be asking too much if I requested you to play an encore the beautiful opera of 'El Capitan?'"
In Pennsylvania came this anxious request: "I came forty 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 one came from 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 cornet solo by your solo cornetist."
And 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."
"El Capitan" will be presented at the Grand, Friday, Feb. 21

DENVER, COLO. — NEWS.

FEB 25 1899

San Chalia and Galski.

Sousa Concerts.

The magnificent tone of Sousa and his matchless band, beyond question that Americans love music by their own conductors and grand performances by their own conductors, and his band will give four concerts at the Broadway theatre this afternoon, tonight, to-morrow afternoon and to-morrow night. The performance this afternoon will begin at 3 o'clock.

FEB 24 1899

GENEROUS SOUSA

He Gave His Audience Much
More Last NightThan His Contract Called For,
In Answer To

REPEATED APPLAUSE.

Miss Maude Reese Davies in Her
Native City,Gives Topekans Reason to Be
Proud of Her.

John Philip Sousa and his famous band gave a concert at the Grand Opera House last night.

This simple statement conveys exactly the musical treat tendered the hundreds of people who filled the three floors of the big theater. To say further that it was a typical Sousa concert is the greatest praise that can be bestowed upon it.

Everyone knows what a director is John Philip Sousa and what a band he directs. Everyone knows that John Philip Sousa writes, and his famous band plays, the most popular music in the world today.

This identical music was in evidence last night. The immense audience knew it was coming the moment the director appeared, as the big curtain ascended, and quickly took his position on the small platform in front of his musicians. His appearance was the signal for the first applause, and as it swept around the

MISS MAUDE REESE DAVIES,
Soprano With Sousa's Band.

house he turned and bowed. It was the inimitable Sousa bow, which has said so plainly and so often to audiences from all ends of the United States to the other, "thank you; I think you very much."

The audience did not have long to wait. As the last strains of Suppe's beautiful overture, the initial number on the programme, slipped away, instantaneously from first floor to gallery, applause sprang up. Before it had reached its height Sousa was again on the platform before his band. A moment later the opening strains of "The Stars and Stripes Forever" were ringing through the house.

Probably not one person in the big audience had not heard the march before and whether it emanated from the cylinder of a phonograph or the instrumentation of a military band, had not felt a patriotic shudder go coursing at its sound. But last night there was not alone patriotism, but inspiration in the music of the famous march, which is destined to go down in history as one of America's national airs. It was played as only Sousa's band can play it, and at the close the demonstration was such that the band was compelled to respond to another encore. The very popular "Georgia Camp Meeting" was the selection given.

Only once during the remainder of the concert did the applause approach that which resulted as "The Stars and Stripes" was started and followed to its close. This was when the generous director, in response to an encore after Wagner's "Grand Scene From Parsifal, Knight of the Holy Grail" waved his baton to the catchy air of "A Hot Time in the Old Town Tonight." Its reception was enthusiastic, and the audience heard the piece that became a favorite during the recent war with Spain as it had never heard it before. Original variations of Sousa made it doubly pleasing, and a second time the band was forced to respond to second encore. This time "The Bridge Elect" or "Unchain the Dogs of War" was played.

The four encores responded to before the intermission did not satisfy the audience,

JOHN PHILIP SOUSA,
Leader of the Finest Band on Earth.

and after the sixth number, "Whispering Leaves," by Von Blon, another was demanded. The band responded with a typical "coon" melody, "Louisiana Cane Hop," and the audience liked this so well that a second encore was given. Generous as ever, Mr. Sousa called on his men for his famous "El Capitan."

Once more did the audience take advantage of the "March King's" generosity, and at the same time pay him a compliment. "The Charlatan," his latest march from his latest opera, was played as the second part of the seventh number, and a second rendition was secured by repeated applause.

In the fourth number of the concert programme the audience felt a considerable pride. It was a soprano solo, "Linda di Chamounix," by Miss Maude Reese Davies, formerly of this city, and her appearance was awaited with interest. As she followed Mr. Sousa to the front of the stage she was received most generously,

and after her number was encored with enthusiasm. She responded with "Will You Love Me When the Lilies Are Dead?" from "The Charlatan." Miss Davies has a sweet soprano voice of unusual range, and her solos formed a most pleasurable feature of the concert.

The other young lady who travels with the famous Sousa organization was equally pleasing with her violin as Miss Dorothy Hoyle, and the applause at the end of the programme number, "Souvenir de Haydn," was almost an ovation. She responded to the encore. Miss Hoyle is a thoroughly accomplished violinist, and her playing was a compliment to Mr. Sousa's musical judgment in securing her for his concert tour.

The second number of the programme was to have been a cello solo by Mr. Arthur Pryor, but he was called to his home in St. Joseph by a telegram announcing the illness of his child. Instead, Mr. Herbert L. Clark substituted with a cornet solo, "Whirlwind Polka," and in response to an encore made a hit by playing "She Was Bred in Old Kentucky."

An unusual incident occurred just as Mr. Sousa was about to take his place on the platform to direct the last number of the programme, the "Tarantella," from "The Bride Elect." Someone in the gallery shouted "flugelhorn solo." The director stopped in the act of stepping on the platform, and the call was repeated. He looked up toward the gallery and again the same voice shouted "flugelhorn solo." Then he nodded to Mr. Franz Hell, and the soloist with the profane name took a position on the platform and responded to the gallery call.

"If I had not granted that request," said Mr. Sousa, after the concert last night, "I would have felt bad for an entire day. Some poor fellow up in the gallery, probably, who had scraped together 50 cents to hear the concert, had heard Hell play a solo on the flugel horn when he was here the last time, and had told all his friends, in all likelihood, that he played just like his name, would have been greatly disappointed had I denied his request. He undoubtedly came there with the hope of hearing just that solo, and I never care to disappoint the public or any part of it."

TERRE HAUTE, IND. EXPRESS.

FEB 25 1899

"What's in a name," do you ask? Much very much. During the dedication of the great convention hall in Kansas City Wednesday somebody in the immense audience called "Prior" in trumpet tones, wishing to hear from a soloist in Sousa's famous band. The cry was mistaken for "fire" and instantly a panic ensued which Yank Doodle himself, sustained by Sousa's sixty-four able-bodied artists, could scarcely suppress.

FEB 25 1899

SOUSA'S BAND.

Sousa and his band will be at the opera house on Monday afternoon at 3 o'clock giving 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 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 two brilliant young artists as soloists—Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.

SOUSA'S BAND CONCERT.

Sousa has started on another of those long distance concert tours for which

his great band is noted. This present musical pilgrimage covers 42 different states, not to speak of several trips across the border into the Dominion of Canada. The railroad 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. Of course, Sousa will visit this city and his admirers may look forward to a musical feast. He will be at the Opera house next Monday afternoon.

SOUSA'S BAND.

Sousa's band is an aggregation that never deteriorates. Extravaganzas 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 a genuine cordiality.

FEB 25 1899

SOUSA'S LETTER.

Sisters of the Sacred Heart Send Their Blessing.

When John Philip Sousa reached Topeka, he found a letter waiting for him at the Throop hotel. He opened the envelope and as he read the few lines on a single sheet of notepaper a smile spread over his features. "Here's what I call a beautiful letter," said he to several of his men standing near.

"A short time ago I received a letter from the Sisters of Charity at Mt. St. Joseph, Ohio," he continued, "asking for a donation in aid of their academy. Accompanying the request was another asking that I send to the Sister Superior the names of any relatives or friends for whom I desired masses offered. I very gladly sent the sisters a check, and in doing so I simply wrote 'pray for everybody in the world.' This letter is in reply."

The letter read as follows:

"May God bless John Philip Sousa and all who are near and dear to him. That his earthly harmonies, combined with his charity, may lead him and many others to the enjoyment of the eternal harmonies of heaven, will certainly be the fervent prayer of his sincere friends in the Sacred Heart."

"SISTERS OF CHARITY,
"Mt. St. Joseph, Hamilton County, O."

SOUSA AVERTS A PANIC.

Kansas city Mo., Feb. 25—Kansas City's great public auditorium and convention hall, the second largest of its kind in the United States, was formally dedicated yesterday John Philip 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 were the greatest he has ever faced. Two concerts were held one in the afternoon and the other in the evening, and 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 programme someone 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, facing the throng, waved his baton and the band struck up "Yankee Doodle." Three times the band played in 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 314x200 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 9,000 with standing room.

CONCERTS ARE PROFITABLE

Convention Hall Company Makes Something on the Sousa Events.

If 500 more people had attended the Sousa concerts and ball in Convention hall, the total number would have reached 20,000. President Charles Campbell, Secretary E. M. Clendening and Manager J. P. Loomas held a meeting yesterday morning and checked up the receipts from the two concerts and ball. It was found that the total amount taken in was \$9,300. As Sousa received \$2,000 for the music, and the other expenses will not be more than \$1,500, the net amount which will go into the treasury of the company will be about \$5,800.

NOTES TO SOUSA.

Amusing Requests Received by the Famous Bandmaster.

LIFE IN THE MIMIC WORLD.

Helen Bertram and Her Husband's Ashes
—What Happened to Jones Wednesday—Charles Hoyt Reported Mentally Ill—Hogan's Alley Coming.

John Philip Sousa is the recipient of many notes from the public containing requests for certain airs. Some of them are really amusing, and make good reading. He recently gave out a bunch of these requests, of which the following are a few samples:

"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: "—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 forty 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 one came from 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."

FEB 25 1899

19,280 PEOPLE ATTENDED

Convention Hall Opening and Ball Receipts, \$9,200—Expenses Were Enormous.

The total receipts for the Sousa concerts and ball were about \$9,200. The two performances were attended by a total of 19,280 people, about equally divided between the afternoon and evening. While there were many more people seated on the arena floor in the afternoon, there were many vacant seats in the balconies, while in the evening, with the smaller crowd on the arena floor, practically every seat was taken in the arena balcony, balcony colonnade, colonnade balcony and roof gardens.

While \$9,200 was taken in on the sale of tickets, the expenses of the great ball were enormous. Not to mention the cost of the band itself, there were the renting of hundreds of flags for decorative purposes, building of extra balconies and seats, waxing and polishing the floor, providing the immense canvas covering, the installation of thousands of lights, the expense of lighting, heat and many other details. Just to light Convention hall with the full force of lights now in place costs for one evening more than \$100. But, after taking out all of the expenses, the Sousa concerts netted a goodly amount to the building fund of the hall.

Perhaps the most important musical event of the season will be the engagement of Sousa's band. Sousa is too well known for his marches, his comic opera scores and other compositions to need introduction to musicians in particular or the public in general. His splendid band numbers fifty fine instrumentalists. A lady violinist and a contralto soloist also appear with the organization. This will be Sousa's last tour through the northwest until the season of 1901.

FEB 26 1899

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 states, not to speak of several trips across the border into the Dominion of Canada. The railway travel will amount to 25,000 miles and 485 concerts will be given in 132 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 many 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 this band essays a great transcontinental tour of this character, the present being the fourth of its kind. Sousa has been engaged to open the new auditorium of the Chamber of Commerce and will give concerts there on the afternoon and evening of April 12.

LOUIS, STAR

FEB 26 1899

A vase was sold in New York a few days since for \$8,000. Is this an indication that money is cheap, or that fools are plenty?

Kansas City, since the Sousa concert at the opening of Convention Hall, smiles a smile at the concert of powers.

FEB 26 1899

"Few people have any conception of the large sums of money made by the composers of popular music—vocal and instrumental—especially in this country," remarked Mr. James R. Hurray, editor of the Musical World.

"For example," he continued, "No musical composer in the United States, past or present, has ever equaled Sousa's revenues in the same length of time, and only one Englishman, Sir Arthur Sullivan, can be classed with him among the foreign musical Klondikes. Why, the John Church Company, which publishes all his music, paid him last year considerably over \$30,000 in royalties alone, and the harvest still keeps piling up on the March King's hands. To this must be added the royalties on his comic operas, which are a snug annual income, and the profits of his band concerts. It certainly is safe to count him good for \$50,000 or \$60,000 a year."

AT THE THEATRES

JOHN PHILIP SOUSA

Sousa and His Great Band Will Give A Concert in the Opera House Tomorrow Afternoon.

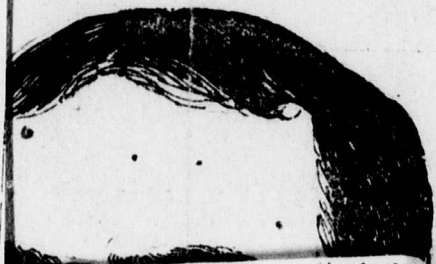
There may not be found along and across the length and breadth of the land a name better known or more popular, or a musical personality better esteemed and beloved than that of John Philip Sousa, the famous master of the greatest military band is existence today, a band which the great leader has brought to its present point of marvellous brilliancy and perfection

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. 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 judicious.

SOUSA COMING.

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 ad-



Antonio Vargas are particularly joyable. Vargas, by the way, is the most finished artist who ever sang in a



MARCH KING JOHN PHILIP SOUSA.

mire 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 musical operas in America's musical his-

San Francisco concert hall. Miss Elaine Forrest, a very pretty soprano, with a well cultivated voice, will make her first appearance here, and the American Ladies' Orchestra will present a charming programme. The long and successful engagement of this popular organization will be terminated in two weeks, when proprietor E. A. Fischer will have a great surprise to offer his patrons.

GRAND OPERA.

As arrangements progress for the season of grand opera, it becomes evident that San Francisco will enjoy a series of operatic productions, that will assure the pleasure of witnessing a form of entertainment, that is at once the most delightful and elevating form of musical art.

The Ellis Opera Company is just concluding a season at the Auditorium in Chicago, after having given probably the most brilliant season of opera ever witnessed in Boston, the city in Massachusetts, where musical art is spelled with big capital letters, and where the Boston Symphony Orchestra sets the standard, by which is judged the efforts of larger instrumental bodies.

The Chicago Chronicle upon the occasion of its appearance at the opera house, especially interesting to lovers of classic selections.

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Sousa, who understands so thoroughly the art of pleasing the people, seemed in the very best of spirits, although the train from the East was late and the afternoon concert did not begin until a few minutes after 3 o'clock.

The various numbers were given as

a matter of course with singular delicacy as well as brilliancy. To hear the sonorous splendor of the brass with the reeds in the selection from Seigfried was a musical treat that Denver people very seldom enjoy, while the witchery of the overture from William Tell, Rossini's sweetest composition, was given with the nicest taste and expression.

After a cordial recall of the various numbers, Sousa in his usual good natured way would respond with a dark melody or a tuneful march of his own. The audience, therefore, had not only a taste of the classics, but listened to "A Hot Time in the Old Town Tonight," "The Washington Post," "King Cotton," "Stars and Stripes" and "El Capitan" marches. The concert for this reason was peculiarly pleasing and popular and suited the tastes of all kinds and conditions of men and women.

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- Sunday matinee:
- Overture—"Tannhauser".....Wagner
- (Instrumentation by Sousa.)
- Fluegelhorn Solo—"Bright Star of Hope".....Robaud
- Mr. Franz Hell.
- "Tarantelle del Belphegor" (new).....Albert
- Soprano Solo—"Se Seran Rose".....Arait
- Miss Maud Reese Davies.
- Funeral March from "Gottterdammerung".....Wagner
- INTERMISSION.
- Duet for Piccolos "Birds in Flight" (new).....Kling
- (a) Antique Dance from "Anne Bo-leyn" (new).....Bal
- (b) March—"The Charlatan" (new).....Sousa
- Violin Solo—"Rondo Capriccioso".....Saint Saen
- Miss Dorothy Hoyle.
- "Over the Footlights in New York" (new).....Sousa
- Paderewski at Carnegie hall.
- "El Capitan" at the Broadway theater.
- "Lucia di Lammermoor" at the Metropolitan Opera house.
- "The Belle of New York" at the Casino.
- "The Girl from Paris" at the Herald Square theater.
- "Faust" Ballet at Koster & Bials.
- "Trovatore" at the Academy of Music, and
- Sousa and his Band at Manhattan Beach.

- Sunday evening:
- Overture—"Il Guarany".....Gomez
- Trombone Solo—"Air Varie" (new).....Pryor
- Mr. Arthur Pryor.
- Ballet Suite—"Egyptian" (new).....Luigini
- Soprano Solo—"Will You Love When the Lilies are Dead?" (new).....Sousa
- Miss Maud Reese Davies.
- Grand Scene—"The Knight of Sab-

- ba." from "Mefistofele".....
- INTERMISSION.
- Tone Picture—"At Midnight" (new).....Carlini
- ("Come Where My Love Lies Dreaming.")
- (a) Graceful Dance from "Divertissement Fantastic" (new).....Blatterman
- (b) March—"The Charlatan" (new).....Sousa
- Violin Solo—"Zeigenerweisen".....Sarasate
- Miss Dorothy Hoyle.
- Introduction to Third Act of "Lohengrin".....Wagner

COMING ATTRACTIONS.

Sousa's Band.

Sousa and his band are announced for appearance at the Alhambra, corner Eddy and Jones streets, for three nights and Saturday and Sunday matinees, beginning Friday evening, March 3. 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 its 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.

AT THE THEATRES

JOHN PHILIP SOUSA

Sousa and His Great Band Will Give A Concert in the Opera House Tomorrow Afternoon.

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 is existence today, a band which the great leader has brought to its present point of marvellous brilliancy and perfection

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. 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.



John Philip Sousa.

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. This 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

ly, 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 which, all in all, have raised the level of popular music beyond its history of more than one generation. 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 within his ken, while the musician need not feel ashamed to enjoy anything so efficiently and artistically performed.

John Philip Sousa, conductor of the band, stood in the raised choir, and before a houseful of people he led his splendid orchestra as only Sousa. Music of all kinds was given from the splendid harmonies of Wagner which yesterday afternoon was the masterpiece, and the masterful feature of the entertainment, to rollicking rag-time melodies and the soul-stirring marches of the hour.

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"Tarantelle del Belphegor" (new) Albert
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Miss Maud Reese Davies.
Funeral March from "Gottterdammerung" Wagner
INTERMISSION.
Duet for Piccolos "Birds in Flight" (new) Kling
(a) Antique Dance from "Anne Bo-leyn" (new) Bal
(b) March—"The Charlatan" (new) Sousa
Violin Solo—"Rondo Capriccioso" Saint Saen
Miss Dorothy Hoyle.
"Over the Footlights in New York" (new) Sousa
Paderewski at Carnegie hall.
"El Capitan" at the Broadway theater.
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Soprano Solo—"Will You Love When the Lilies are Dead?" (new) Sousa
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Grand Scene—"The Knight of Sab-

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AT THE THEATRE.

SUPERB MUSICAL ORGANIZATION.

Henderson Smith's celebrated colored band, the greatest colored musical organization in the world, is with the big alliance of the world's greatest colored amusement institutions, "Darkest America," consolidated with John W. Vogel's Afro-American Mastodon Minstrels, which is billed to appear at the Grand opera house, Saturday evening, March 4.

Professor Smith is known as the "Black Sousa," and the daily band concerts at noon and at 7:15 p. m., are especially interesting to lovers of classic selections.

BRATTLEBORO, VT. REFORMER.

FEB 28 1899

Sousa's Genius Saves a Panic.

Kansas City's great public auditorium and convention hall, the second largest of its kind in the United States, was formally dedicated Wednesday. John Philip 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, Wednesday's audiences were 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.

DANVILLE, ILL. DEMOCRAT.

FEB 26 1899

Rehlfisch & Co. Trs...31042 100
Rehlfisch & Co. Trs...31043 30
Rehlfisch & Co. Trs...31048 20
Rehlfisch & Co. Trs...31051 50
Rehlfisch & Co. Trs...31052 500
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Rehlfisch & Co. Trs...31060 500
Rehlfisch & Co. Trs...31063 1000
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Rehlfisch & Co. Trs...31296 700
Stadtfeld J Jr. Tr...28853 200
Stadtfeld J Jr. Tr...28401 100
Stadtfeld J Jr. Tr...28578 50
Stadtfeld J Jr. Tr...28671 100
Stadtfeld J Jr. Tr...28719 50
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Stadtfeld J Jr. Tr...30758 500
Stadtfeld J Jr. Tr...30787 100
Stadtfeld J Jr. Tr...30816 500
Stadtfeld J Jr. Tr...30858 700
Stadtfeld J Jr. Tr...31194 200
Stadtfeld J Jr. Tr...31195 200
Stadtfeld J Jr. Tr...31258 500
Stadtfeld J Jr. Tr...31295 400
Shotwell E E. Tr...28997 100
Shotwell E E. Tr...30476 200
Shinn H H. Trustee...30341 100
Shinn H H. Trustee...31039 400
Shinn H H. Trustee...31203 500
Stauf & Cooper, Trs...31185 100
Stauf & Cooper, Trs...31272 100
Stauf & Cooper, Trs...31273 100
Stauf & Cooper, Trs...31284 900
Meider G C. Trustee...31132 300
Meider G C. Trustee...31133 200
Meider G C. Trustee...31159 200
Meider G C. Trustee...31172 100
Meider G C. Trustee...31286 100
urnbull Jno & Co...29992 100
urnbull John, Tr...30131 100
Whitely T & Co. Trs...30504 100
akefield S B & Co...28625 100
akefield S B & Co...28817 100
attles W S, Tr...31192 500
ollberg A S, Tr...30062 100

And in accordance with law and order of the Board of Directors, made the 18th day of January, 1899, so many shares of each parcel of such stock as may be necessary will be sold at public auction at the office of the collector, No. 309 Montgomery street, San Francisco, California, on WEDNESDAY, the eighth (8th) day of March, 1899, at one o'clock P. M. of said day said delinquent assessment, together with costs of advertisement and sale.

J. STADTFELD Jr., Secy.
Room 56, No. 309 Montgomery street, San Francisco, California.

LEGAL NOTICES.

Department No. 10-Probate

FEB 26 1899

PERSONALITY OF THE MARCH KING

John Philip Sousa Comes From
a Line of Portuguese
Nobles.

Wears No Pockets, So That No Line
of His Figure Will Be
Deformed.

Americans Like Two-Steps—Played
"Hot Time" for the Delectation
of Wagnerites.

John Philip Sousa, "The March King," is being kept busy in Denver. When not appearing at his concerts he is being entertained in his parlors in the Brown Palace and dined and wined by enthusiastic admirers. Last evening a dinner was given in his honor by the Denver club. "My family is Portuguese," said he. "For 60 years that country was under the yoke of Spain during a period known as the years of bondage." By the revolution of 1640 Portugal was freed and King John IV. ascended the throne. My distinguished ancestor, Goncalo de Sousa, was president of the High Court of Justice—what we call in this country the Supreme court. He had been pronouncing his decrees in the name of King Philip III. of Spain, but when news was received of the revolution, commenced immediately to render his edicts in the name of John IV. of Portugal. From John of Portugal, Philip of Spain and the family of Chief Justice Sousa, comes my name, John Philip Sousa.

Personally an American.

"Personally I am an American, having been born literally within the shadow of the capitol at Washington, but I am universally mistaken for a foreigner. Although my father, Antonio, was not born in this country, he came here about 1840, and died a member of the Grand Army of the Republic.

"I am descended from Faria de Sousa, the Portuguese poet and historian; from Thomas de Sousa, the first captain general of Brazil, and from Alfonso de Sousa, viceroy of India when that great country was a Portuguese possession."

The celebrated musician is justly proud of his ancestry, but is nevertheless, a thorough American in his manner, though not in his looks.

Yesterday he met an acquaintance of former days who frankly told him that he wanted \$2 and never intended to pay him back.

"I admire a man who tells the truth," said Mr. Sousa. "It is a scarce article and its circulation should be encouraged. Suppose we compromise this matter. If you will accept \$1 I will feel under obligations to you."

The man accepted the dollar and went his way. When the leader of the interpreters of "King Cotton" and "The Stars and Stripes Forever" was about to step upon the Broadway theater stage yesterday afternoon a note was handed him which read:

"I have spent the dollar and want to hear your concert."

"Such nerve as that should be encouraged," said Mr. Sousa, and he wrote an order that the man be given the best seat possible.

He Wears No Pockets.

Although not above medium height, Mr. Sousa's figure is well proportioned, and that it may not show to a disadvantage he has no pockets in his trousers and wears no vest. Having, therefore, no place on his person for a watch, an invention of his own fills the deficiency. On the outside of his traveling bag is a pocket. The lifting of the lap discloses a watch set in the side of the bag. The watch is wound and regulated from the inside of the handbag.

"The American people like the 'Washington Post' kind of music," he asserted. "On my way West I rendered a selection from Wagner which was applauded by about an eighth of the audience. This fraction persisted in demonstratively demanding an encore. I responded, but much to their surprise played, 'There'll Be a Hot Time in the Old Town Tonight.' I defended my non-classical response on the ground that next to the greatest passages in almost all prose and poetry appear references which are intensely comical and cause levity."

It has been two years since Mr. Sousa was in Denver. To-morrow his band goes to Colorado Springs.

FEB 26 1899

SIXTEEN PAGES.

SUNDAY, FEBRUARY 26, 1899.

KANSAS CITY'S CONVENTION HALL.

Kansas City went wild over the dedication of its new auditorium last Wednesday. The Journal states that nearly 10,000 citizens attended the afternoon dedication, and when Sousa's band opened the exercises with the "swinging rhythm of a martial air," the "thousands" rose as one. They cheered in frantic enthusiasm. They waved handkerchiefs in riotous delight. They stood upon "chairs and shouted," and when the Stars and Stripes were unfurled: "It was a maddening scene. There was no stopping it." Some idiot called loudly for "Mr. Pryor" during the afternoon exercises—just as he did at the Sousa's band entertainment in Des Moines, and just as is done at every point where the band plays—and a panic was narrowly prevented, many people mistaking the calls for "Pryor" for "fire." Sousa should change the name of that "Mr. Pryor," or cease placing a stool-pigeon in the audience to call for "Pryor." At 9 o'clock that night 20,000 people were assembled at that "brilliantly, dazzlingly beautiful scene in the big hall;" and the hall, ball and costumes were beyond the descriptive powers of the Kansas City reporters. It was a great day and night for Kansas City, and the Star thus briefly stated the manner in which the great convention hall was reared and equipped:

The Commercial Club in June, 1897, resolved that a convention hall should be built. Six months later, in December, 1897, the ground was purchased. In the March following the plans for the building were accepted, and in May ground was broken for the great structure. This, it may be remarked in passing, was quick work. The word from the start was, "Money talks." There were no bonds issued; it was understood that the affair was to be a cash transaction. Individuals, firms, corporations, subscribed \$2,000 in amounts from \$1,000 to \$10,000. Then the people, all the men women and children in Kansas City, were called on and in various ways contributed in money and goods from 25 cents up to \$1,000, and, to sum up, \$225,000 was raised for ground, building and equipment, and on the night of February 22, 1899, one year, eight months and ten days from the Commercial Club's decisive meeting, the great hall was opened with such a scene of beauty and melody that it will take the newspapers weeks to fitly describe it, and Kansas City years hence will be heard discussing it.

Des Moines began to agitate the auditorium problem about the time that agitation began in Kansas City, and we will be nearly six months behind Kansas City in dedicating the Des Moines auditorium, but there is no doubt that it will be dedicated within the next six months. Kansas City had more money, more unity and more enterprise, but the citizens of Des Moines are getting together, and the result is the announcement that there is scarcely a house in the city for rent.

LATER DURING THE AMERICAN

FEB 27 1899

While the extent of John Philip Sousa's income is a matter that is purely personal with himself, 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, every one knows that Paderewski accumulated fabulous sums every season he came to America, and so have Jean de Reszke, Patti, Melba and several others. And yet the flow of wealth in all these instances was more or less intermittent. In Mr. Sousa's case it is setting toward him in a steady stream of pure gold. Some people have said his annual earnings are in excess of \$100,000. Making allowance for exaggeration, it is probably substantially more than \$75,000. And yet he is the man who sold the "Washington Post March" a few years ago for \$35. Mr. 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, which is the steadiest and largest regular money maker in the amusement field. Sousa and his band will pay an early visit to this city in the course of an extended transcontinental tour.

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Dr. Bull's Cough Syrup conquers croup at once, cures the whooping cough and thus saves many a life. Mothers need not fear that dreadful disease, if they have this reliable remedy at hand. It is sold by all druggists for 25 cents.

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GOLD, SPRINGFIELD, COLO. - TELEGRAPH.

FEB 21 1899

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 for a moment the result will be likely to startle him. Supposing a tour lasts 20 weeks; this means that about 50 high-salaried musicians must 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 one lesser matters, all put through at lightning speed, at an average expense of \$800 a day. In 20 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 programmes. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone. The date for the Sousa concert here is next Monday afternoon at the opera house. Concert begins at 2 p. m. sharp.

LOS ANGELES - HERALD.

FEB 1899

The coming of John Philip Sousa is looked forward to with much pleasant anticipation by many, for Sousa comes very near the public heart in his wonderful and inspirational compositions. The programs presented by Sousa and his band are always strong in quality and arranged with discrimination. On the present tour Sousa is accompanied by two accomplished young women who have won distinguished honors as singer and violinist respectively. Miss Maud Reese Davies has a charming clear soprano voice, while Miss Dorothy Hoyle, though young, has received highest praise in her work as violinist. Four concerts will be given in Simpson tabernacle during Sousa's stay in the city on Tuesday and Thursday, March 14th and 16th.

next season.
Victor Herbert for a new comic opera.
Frank Daniels is negotiating with
ed by Mrs. Frances Hodgson Burnett.
Dicky Bell will introduce the new com-
Australia.
American stage. She goes next to
present tour will be the last on the
Sofia Sealch has announced that her
ard's Waterloo."
which he wants to call "Bronson How-
accepting a new temperance drama,
Harry Corson Clarke is thinking of
eration.
seen both have new comic operas in prep-
Jefferson de Angells and Alice Niel-
played in the East next autumn.
time comedy, "A Court Scandal," to be
young Duke Hichelleu in the new com-
Audrey Bouleau will appear as the
stead" and "Shore Acres."
"Way Down East" is proving a very
successful third to "The Old Home-
nence.
first brought Julia Marlowe into promi-
nence.

FEB 26 1899

PERSONALITY OF THE MARCH KING

John Philip Sousa Comes From
a Line of Portuguese
Nobles.

Wears No Pockets, So That No Line
of His Figure Will Be
Reformed.

Americans Like Two-Steps—Played
"Hot Time" for the Delectation
of Wagnerites.

John Philip Sousa, "The March King," is being kept busy in Denver. When not appearing at his concerts he is being entertained in his parlors in the Brown Palace and dined by enthusiastic admirers. Last evening a dinner was given in his honor by the Denver club.

"My family is Portuguese," said he. "For 60 years that country was under the yoke of Spain during a period known as the years of bondage. By the revolution of 1640 Portugal was freed and King John IV. ascended the throne. My distinguished ancestor, Goncalo de Sousa, was president of the High Court of Justice—what we call in this country the Supreme court. He had been pronouncing his decrees in the name of King Philip III. of Spain, but when news was received of the revolution, commenced immediately to render his edicts in the name of John IV. of Portugal. From John of Portugal, Philip of Spain and the family of Chief Justice Sousa, comes my name, John Philip Sousa.

Personally an American.

"Personally I am an American, having been born literally within the shadow of the capitol at Washington, but I am universally mistaken for a foreigner. Although my father, Antonio, was not born in this country, he came here about 1840, and died a member of the Grand Army of the Republic.

"I am descended from Faria de Sousa, the Portuguese poet and historian; from Thomas de Sousa, the first captain general of Brazil, and from Alfonso de Sousa, viceroy of India when that great country was a Portuguese possession."

The celebrated musician is justly proud of his ancestry, but is nevertheless, a thorough American in his manner, though not in his looks.

Yesterday he met an acquaintance of former days who frankly told him that he wanted \$2 and never intended to pay him back.

"I admit,"

said Mr.

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Sousa Band Coming.

The announcement that Sousa and his band will be at the Alhambra next Friday, Saturday and Sunday nights and at the Saturday and Sunday matinees has aroused pleasant anticipations in all music lovers and in the public generally.

The management of this organization makes 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 have. It is this happy faculty of gauging the public taste that enables Sousa to present such admirably diversified programs, for he never offends with musical trash or bores with an undue amount of classics. The highest forms of music are to be found side by side 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 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 two brilliant young artists as soloists—Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste. Sousa and his band will appear here under the direction of Gottlob, Marx & Co.

FEB 26 1899

SIXTEEN PAGES.

SUNDAY, FEBRUARY 26, 1899.

KANSAS CITY'S CONVENTION HALL.

Kansas City went wild over the dedication of its new auditorium last Wednesday. The Journal states that nearly 10,000 citizens attended the afternoon dedication, and when Sousa's band opened the exercises with the "swinging rhythm of a martial air," the "thousands" rose as one. They cheered in frantic enthusiasm. They waved handkerchiefs in riotous delight. They stood upon chairs and shouted; and when the Stars and Stripes were unfurled: "It was a maddening scene. There was no stopping it." Some idiot called loudly for "Mr. Pryor" during the afternoon exercises—just as he did at the Sousa's band entertainment in Des Moines, and just as is done at every point where the band plays—and a panic was narrowly prevented, many people mistaking the calls for "Pryor" for "fire." Sousa should change the name of that "Mr. Pryor," or cease placing a stool-pigeon in the audience to call for "Pryor." At 9 o'clock that night 20,000 people were assembled at that "brilliantly, dazzlingly beautiful scene in the big hall," and the hall, ball and costumes were beyond the descriptive powers of the Kansas City reporters. It was a great day and night for Kansas City, and the Star thus briefly stated the manner in which the great convention hall was reared and equipped:

The Commercial Club in June, 1897, resolved that a convention hall should be built. Six months later, in December, 1897, the ground was purchased. In the March following the plans for the building were accepted, and in May ground was broken for the great structure. This, it may be remarked in passing, was quick work. The word from the start was "Money talks." There were no bonds issued; it was understood that the affair was to be a cash transaction. Individuals, firms, corporations, subscribed \$72,000 in amounts from \$1,000 to \$10,000. Then the people, all the men women and children in Kansas City, were called on and in various ways contributed in money and goods from 25 cents up to \$1,000, and, to sum up, \$225,000 was raised for ground, building and equipment, and on the night of February 22, 1899, one year, eight months and ten days from the Commercial Club's decisive meeting, the great hall was opened with such a scene of beauty and melody that it will take the newspapers weeks to fitly describe it, and Kansas City years hence will be heard discussing it.

Des Moines began to agitate the auditorium problem about the time that agitation began in Kansas City, and we will be nearly six months behind Kansas City in dedicating the Des Moines auditorium, but there is no doubt that it will be dedicated within the next six months. Kansas City had more money, more unity and more enterprise, but the citizens of Des Moines are getting together, and the result is the announcement that there is scarcely a house in the city for rent.

ATERDUR AMERICAN

FEB 27 1899

While the extent of John Philip Sousa's income is a matter that is purely personal with himself, 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, every one knows that Paderewski accumulated fabulous sums every season he came to America, and so have Jean de Reszke, Patti, Melba and several others. And yet the flow of wealth in all these instances was more or less intermittent. In Mr Sousa's case it is setting toward him in a steady stream of pure gold. Some people have said his annual earnings are in excess of \$100,000. Making allowance for exaggeration, it is probably substantially more than \$75,000. And yet he is the man who sold the "Washington Post March" a few years ago for \$35. Mr 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, which is the steadiest and largest regular money maker in the amusement field. Sousa and his band will pay an early visit to this city in the course of an extended transcontinental tour.

FEB 28 1899

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Dr Bull's Cough Syrup conquers croup at once, cures the whooping cough, and thus saves many a life. Mothers need not fear that dreadful disease, if they have this reliable remedy at hand. It is sold by all druggists for 25 cents.

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COLD, SPRINGFIELD, COLD. -- TELEGRAPH.

FEB 21 1899

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 for a moment the result will be likely to startle him. Supposing a tour lasts 20 weeks; this means that about 50 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 one lesser matters, all put through at lightning speed, at an average expense of \$800 a day. In 20 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 programmes. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombone. The date for the Sousa concert here is next Monday afternoon at the opera house. Concert begins at 2 p. m. sharp.

LOS ANGELES - HERALD
FEB 1899

The coming of John Philip Sousa is looked forward to with much pleasant anticipation by many, for Sousa comes very near the public heart in his wonderful and inspirational compositions. The programs presented by Sousa and his band are always strong in quality and arranged with discrimination. On the present tour Sousa is accompanied by two accomplished young women who have won distinguished honors as singer and violinist respectively. Miss Maud Reese Davies has a charming clear soprano voice, while Miss Dorothy Hoyle, though young, has received highest praise in her work as violinist. Four concerts will be given in Simpson tabernacle during Sousa's stay in the city on Tuesday and Thursday, March 14th and 16th.

Sousa and His Band Score a Triumph at Their Concert Last Night.

A FAVORED CITY.

Theatrically Speaking Grand Junction Heads the List as Colorado's Western Metropolis. — All Roads Lead to One Place—Grand Junction.

Sousa and his wonderful aggregation of musicians appeared at the Park opera house last night, and even Sousa, used as he is to great audiences could not but have been pleased at the splendid audience that greeted him.

Every seat in the house was filled and the big building could hardly have accommodated more.

That Sousa named Grand Junction in his continental itinerary was in itself a matter of congratulation by the citizens of Grand Junction, and Manager Haskell can feel well repaid for the hearty manner with which the citizens patronized the concert. In the future, but few things of any consequence, will give this city the go by and in this fact, theatrically speaking, the whole city has a right to be proud. That it was a stroke of managerial enterprise upon the part of Manager Haskell to secure the booking of such a great musical organization, in fact the peer of any musical organization in the world, is a matter of which he should be proud. A number of large cities in the state bid high for a concert from Sousa, but Grand Junction, favored by geographical location and by a liberal class of theatrical patrons captured the prize.

It must have been an inspiring scene to Sousa to have looked at the splendid audience, turned out from so small a community, comparatively.

There were nine numbers to a delightful program. However, the great leader was not chary with his encores and he willingly conceded an encore to nearly every number. Of course there was no limit to the enthusiasm and the applause and it did not take Sousa long to determine that he would give a response to an encore and the manner in which he did so, won the high regard of all. There was no hesitancy, no shrugging of the shoulders, no reluctance whatever. When he decided to give the encore number he at once took his place on the leader's stand and the music was forthcoming at once.

The overture "William Tell" was the first number of the program. It was delightful. The resounding notes from the instrumentation nearly shook the building. Harmony it was, unquestionably. From the softest sound to the grand crash of all the instruments in unison, every single note was heard. The charm of Sousa lays in the fact that his leadership is done so easily, without any great apparent effort. Like the notes of some great organ, swelling and rising was the playing in all the numbers.

If we might pick any particular number which pleased better than others, aside from the rhythmic swing of some of Sousa's own compositions, we would say that the scene from "Parciful" "Knights of the Holy Grail" pleased the audience the best. It was weird and each instrument seemed to have given opportunity to show the powers contained therein.

Speaking of the numbers generally played by the band, the selections could not have been better. In response to several encores, such popular numbers as "Stars and Stripes Forever," "El Capitan" took the audience by storm.

It is questionable if ever a leader has been developed in this country the equal of John Phillip Sousa, yet there are those who will not concede to him any superiority over the great, but now departed Patrick Gilmore. When one reads of the great crowning success of Gilmore, in the Ladies Home Journal of this month, at the celebrated Peace Jubilee in Boston, in the year 1872, at least a question arises in the mind.

Miss Maud Reese Davies is the vocalist of the band. It must be conceded that she has a very hard place to fill for the simple reason that it is the band and the band alone that the people desire more particularly to hear and if she is sufficiently capable to secure an encore and one deserved, by the beauty and power of her voice, there must be elements in that voice that are beyond the commonplace. She was heartily recalled her first number was "Will you love me when the lilies are dead?" delightfully sung.

There was another surprise for the audience in the playing of Miss De Hoyle, the violinist of the company. A storm of applause followed her first number and she was equal to the occasion and played an equally charming recall. The delight of the vocal and violin solos was enhanced greatly by the assistance given by the reed sections of the band.

Arthur Pryor, who has deservedly won the distinction of being one of the greatest trombonists living, gave a delightful rendition of one of his own, "Love Thought." The trombone is one of the very hardest brass instruments to play, and those who become masters of it, certainly deserve all the distinction they get.

Hebert Clark, the cornet soloist of the band added to the running delight of the audience by rendering a selection.

Manager Haskell reports that last night's audience was the largest ever gathered in the Park opera house, with but two exceptions. The opening night by the great Haverly's minstrels and the engagement of Hermann the Great. None of the others, however, better delighted their audiences than did Sousa and his coming will be looked forward to again with delight.

FEB 26 1899

SOUSA'S MAGIC WAND AT WORK

Marches Thrill Hearts of a
Great Crowd at the
Broadway.

Music Moved Quickly and Programme
Is One of Great Va-
riety.

"Hot Time" Dished Up in New Style—
Old Favorites Are Remem-
bered.

Sousa, crowned by musical critics king in the realm of inspiring march rhythms and melodies, with his band of artists, played yesterday afternoon and last night before one of the largest audiences ever in the Broadway theater. Every seat was taken, every box, in the parquet standing room was not to be had, and the gallery was crowded almost to suffocation. It was a popular concert, and a more representative audience could not have been collected, nor a more generally pleasing programme selected.

Mr. Sousa has novel ideas on the subject of the way a concert should be managed. His cardinal principle is that no time shall be lost in purposeless waiting between numbers. He sets the pace himself at the very beginning of the concert. The moment the curtain goes up it discloses the conductor on almost a dead run for the red baize-covered conductor's box. Of course the audience applauds, and would like to offer the famous leader an ovation, but that desire is nipped in the bud, for as he springs lightly to the platform he at the same moment bows, and gives the signal to the musicians. The applause stops in deference to the music. And the same principle obtains through the entire programme. With the final crashing chord

of the piece, Mr. Sousa hops off his box, and seats himself with another bow. Ten seconds—time to the box again, and the welcome encore begins.

Wonderfully well ordered and organized, it is like a gigantic music box. Put a little enthusiastic applause in the slot and away it starts on another tune. The store of melodies seems endless—and this sense of inexhaustibility breeds a desire for more—which is always complacently forthcoming.

A Varied Programme.

The programme as printed, varying in its selections from Wagner to Wilber, was sufficiently attractive. When, however the encores—making it certainly three times its original length—are counted in, it simply bristled with patriotic selections, and long time favorites in the march line. Orchestral effects, strange, bizarre and sometimes even startling, spread bountifully everywhere, gave some of the originality at the command of Sousa, the composer. A shade of disappointment might have been noticed on the faces of the new arrivals, as they scanned the programme. They found "The Stars and Stripes" missing. It came soon enough, however, as the third encore to the first number, and was fully up to all expectations. The first two parts went with the usual dash and vigor, but while for the second time the trombones were seesawing back and forth on the sonorous interlude, the audience was surprised to see the line of cornetists and trumpeters come forward and form twelve abreast across the front of the stage. The purpose became soon evident. Full tilt, triple fortissimo, from the bells of the instruments turned square in the faces of the listeners, came that long, swinging heart-quickening melody that has made the "Stars and Stripes" famous everywhere heard, rising higher, more and more thrilling and vibrant till the people rose from their seats and shouted.

A Denver March.

Played even among so many of Sousa's own best marches, the "Rocky Mountain News" march, by Harry J. Wilber, a local musician, made a favorable impression. It had the true go and vim in it, the melodies being especially catchy and popular. It gained merited applause from the audience.

Many Coon Songs.

There were many coon songs, but the one that tickled the assembled multitude most was a contention based on "A Hot Time." It began in a sane enough manner, but after the tune was once played through, and people knew what it was all about, the twisting began. The melody was chopped into a million bits by a rag-time variation, and then it became evident that no set of instruments had any use for the rag baby. The clarinets threw it down, the oboes took it up and sang it through their noses. They chucked it over to the cornets, who in

turn sent it to the trombones, and thus it was bandied about in all sorts of shapes and forms, till it finally settled with the base tuba men. Solemnly and slowly they belched it forth in 13-inch cannon roars from their massive fat-paunched instruments, till they were drowned out by the laughter in the house and were forced to desist.

There was one serious disappointment of the programme. Miss Maud Reese Davis, it was announced at the beginning of the concert, owing to a severe cold contracted during the day, would be unable to sing the solo allotted to her. Hopes were expressed that the indisposition would not continue long enough to prevent her singing at the next concert.

The disappointment was in a measure alleviated by the splendid performance given by the solo violinist, Miss Dorothy Hoyle. Several Gypsy dances were played by her with remarkable brilliancy of technique, and delicacy of bowing.

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 a 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 honor 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.

Sousa and his great band will give a single performance at the Grand opera house Thursday evening. The sale of seats opened yesterday at the Sim Drug company store.

COLO. SPRINGS, COLO. -- TELEGRAPH.

FEB 22 1899

SOUSA'S BAND CONCERT.

John Philip Sousa and his celebrated concert band will give a notable feast of music at the opera house on next Monday afternoon. 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 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 Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, are exceptionally talented and are certain to please local audiences.

SOUSA IS COMING.

Music loving people are already beginning to look forward to the coming of Sousa, "The March King," who will be in Los Angeles with his famous band on March 14th and 16th and will give four concerts, two matinee and two evening entertainments. Sousa occupies a unique and honored position in the musical world. His music has touched a popular chord among all classes and everybody, young and old, enjoys listening to Sousa's stirring marches. He has a great band, too, and wherever the famous composer and his band go, crowded houses greet them. Many Pomona people are planning to go to Los Angeles to attend one or more of the Sousa concerts.

SOUSA'S BAND CONCERT.

Sousa, the prince of concert band conductors and monarch of march composers, will appear in this city at the opera house Monday afternoon at 2 o'clock 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 is now 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 audience 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 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, and Miss Dorothy Hoyle, violinist.

SAN FRANCISCO, CAL. - POST.

FEB 25 1899

Sousa's great band of 52 pieces will visit Vallejo on the 6th of March. Augustus Grosskurth, brother of our fellow townsman Chas. Grosskurth, is a member of the band.

There is already a big inquiry for Sousa concerts. The eminent bandmaster and his superb organization will evidently not want for a hearty welcome.

I have sometimes noted in this column the fortunes made by successful authors of stage works. An up-town music publisher who professes to know tells me that March King Sousa receives from his three operas now being played and from the sale of his music a net income of \$75,000 annually.

FEB 24 1899

JOHN PHILLIP SOUSA.

John Phillip Sousa has a way all his own in conducting a concert, so much so that his concerts long ago became characteristic. They are quite unlike any others. He is himself a well-spring of energy, and he so infuses his players that they demonstrate the force with which they are moved in a most inspiring way. The audience directly detect this and invariably yield to the same sway until enthusiasm often reaches astonishing degrees. Sousa throws constraint to the winds in his martial and more brilliant numbers, and dashes through the mazes of bewildering conceits such as his own and kindred sort with an impetuous flight that becomes irresistible. Another instant and the autocracy of musicianship asserts itself and is equally demonstrated by the scholarly accuracy, care and exaction with which he reads and directs a classic. Sousa's personality sways the hour. It is his vivid prompting that lifts the players to lofty endeavor and that holds 50 instruments answering as one. His programmes have become more and more embellished, refined by something from the higher classics and garnished by the very best of popular divertissement. There is a sparkle and magnetic spring in the Sousa concert from overture to finale, and today Sousa is by odds more the model entertainer of the public than ever.

The famous band will be here on Monday afternoon, 2 o'clock, at the opera house.

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

FEB 25 1899

Sousa's band will be the leading musical attraction of the coming week. This celebrated organization will play five concerts at the Alhambra, commencing on Friday evening next, and continuing on Saturday and Sunday evenings, with matinee performances on Saturday and Sunday. The soloists are Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. Sousa's skill in the selection and arrangement of popular programmes is so well known that there can be no doubt of an enjoyable series of concerts.

Sacramento
Cal. Bee.

2/25-99

Ian Maclaren, the Rev. Dr. John Watson, author of "Beside the Bonnie Brier Bush," comes to California on a lecture tour in April.

Sousa's celebrated band will be the attraction at the Alhambra Theater, San Francisco, March 3d, 4th and 5th. The soloists with the band this season are Maud Reese Davies, soprano, and Dorothy Hoyle, violinist.

Seattle Wash.
Intelligencer

San Diego Ind.
2/25-99

SOUSA IS COMING.

John Philip Sousa and his band will fill an engagement at the Fisher on March 15. Sousa recently averted a fire panic in the Kansas City Opera House, in which his band was playing. Some one in the gallery shouted "Prior"—the name of the trombone soloist—the audience thought it was a cry of fire, and became greatly confused. Sousa started his band playing "Yankee Doodle" in quick time and the people soon became quiet enough for explanation to be made.

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 transcontinental tour of this character, the present being the fourth of its kind. Sousa will visit this city about March 23, under the management of John W. Hanna, and his admirers may look forward to a musical feast.

FEB 25 1899

YOUNG AMERICA.

The night that Sousa was here, a reporter of The Sentinel happened to have business on the stage of the Park opera house. Just as he emerged from the rear door of the stage, Sousa and his party consisting of the ladies of the company and Arthur Pryor the trombonist, were about to enter. There were about a hundred young boys standing there and no sooner did they recognize Sousa, than they gave him one of the heartiest cheers that he doubtless has received in a long time.

With the instinctive courtesy that he possesses Sousa turned and acknowledged the compliment of the boys by raising his hat. It was only a little thing in the eventful life of the "March King" yet it shows the innate character of the man in bowing to the spontaneous greeting of "Young America."

Sentinel
March 2

CHRONICLE

1899

and can always fill a house. Heard here this week in five Friday, Saturday and Sunday. Dorothy Hoyle is a who has won popularity. the trombone player, has identified with Sousa's concert Clark, a cornetist of has lately joined the band heard here. Hell, the flue-ter, made a great hit here several other solo instru-ill play. They will play mbra Theater, corner of es streets.



JOHN PHILLIP SOUSA

The March King, with his famous band will appear at the Alhambra Theatre, March 4th and 5th

FEB 24 1899

SOUSA'S BAND.

The announcement that Sousa and his band will be at the Grand next Monday night 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. It is the band of the people because Sousa recognizes the musical preference of his public and gives his audience 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. Sousa is accompanied on this tour by two brilliant young artists and soloists—Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. Seats now on sale—\$1 and \$1.50 lower floor; 75 cents and \$1 balcony; 50 cents gallery.

FEB 24 1899

SOUSA'S BAND.

John Philip Sousa and his celebrated concert band will give a veritable feast of music at the Grand opera house Monday evening, February 27. 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 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.

Sousa, the peerless composer of American marches, conductor of the unaltered band whose playing has aroused music lovers of every community in United States, is again embarked on grand concert tour and his band will heard in this city, under the direction of Gottlob, Marx & Co., at the Alhambra Theater, corner of Eddy and Jo streets, next Friday, Saturday and Sunday evenings and Saturday and Sunday matinees.

Their announcement means a quickening of the musical pulse and a brightening of the musical eye. Sousa's influence over every manner and kind of humanity which loves music is out of 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 victorious Japanese, that the military bands of the conquerors inspired the soldiery by the stirring strains of Sousa's marches. They are played by 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 to be the first in the world to-day and without a rival that in any manner approaches its magnificent playing of military and concert music.

FEB 26 1899

SOUSA'S BAND CONCERT.

The inimitable Sousa and his unrivaled band opened an engagement of four performances at the Broadway theater yesterday afternoon. The inclemency of the weather interfered with the attendance, otherwise the house would have been packed from pit to dome. When the master appeared, baton in hand, in front of his celebrated orchestra, the applause was so enthusiastic that he was obliged to bow again and again in recognition. With a gentle movement of his right arm he started a melody which soon filled the great auditorium, and the musicians of the city who were gathered to honor the great director had no thought of criticism, for they were carried to the seventh heaven with delight. Sousa soon showed himself to be half of the performance. His graceful movements and the absolute control which he exercises over every instrument in the assemblage, the breathless interest of the auditors and the musical atmosphere which is present wherever the maestro appears, combined to give a strange charm to the scene. Throughout the performance the audience seemed to enjoy watching Sousa as greatly as it enjoyed the exquisite interpretations of the band. The soloists were at once accepted as prime favorites, and such they deserved to be. Arthur Pryor, upon the trombone, and Miss Hoyle, upon the violin, charmed every ear, and were so modest that they quite enraptured the large audience. Owing to a sudden attack of illness, Miss Davies, the soprano, was unable to appear.

Of course Sousa responded liberally to encores. The delightful little selections, many of them composed by himself, were

so pleasing that the audience never seemed satisfied. The noticeable feature was the absence of all harshness in tones or all attempts to make a great noise. It was music pure and unadulterated, and as such was accepted without question. The entertainment began with the overture, "Carnival Roman," by Bertios, and ended with a magnificent rendering of the well known overture, "William Tell," composed by Wilbur, a talented young composer of this city, was given as one of the encores. The selection was greeted with applause from all parts of the house.

FEB 26 1899

Sousa's Band.

Sousa and his band are announced for appearance at the Alhambra, corner Eddy and Jones streets, for three nights and Saturday and Sunday matinees, beginning Friday evening, March 3. 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 its 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.

FEB 27 1899

Sousa and his band will be the attraction at the Alhambra Theater next Friday, Saturday and Sunday nights and Saturday and Sunday matinees. The "March King" will render a series of brilliant programmes and will bring as soloists Maud Reese Davis, soprano; Dorothy Hoyle, violiniste; Arthur Pryor, trombone, and Franz Hell, fluegelhorn. The advance sale of seats for the Sousa concerts will begin Tuesday morning at Sherman, Clay & Co.

San Francisco Call

2/26-99

Sousa, the "March King," with his band will give three concerts at the Alhambra, corner Eddy and Jones streets, next Friday, Saturday and Sunday evenings, with matinees Saturday and Sunday. This organization comprises the same gifted performers who have toured with Sousa for the last six years. They will play the latest novelties as well as classical gems. Miss Maud Reese Davis, soprano, and Miss Dorothy Hoyle, violiniste, will assist.

FEB 27 1899

SOUSA'S OPINION ON H. L. WILBER'S WORK

John Philip Sousa, the world-renowned musical director and composer, paid a high tribute to the talent of Harry L. Wilber last evening in speaking of the "Rocky Mountain News Two-Step," Mr. Wilber's composition.

"My opinion of that march ought to be known, for have I not been playing it," he said. "Being a composer of music myself, I might be criticised were I to find a single fault with that piece. I will say, however, that Mr. Wilber's work shows great promise. The young man has a future in store for him. The rhythm of the march is splendid and the melodies virile. With a little harmonic training, which I can see that he lacks, and which he told me he has never had, his composition work would be beyond criticism."

Mr. Wilber is a young newspaper man of Denver. The mere consent of the march king to take hold of his production, as Sousa has, is in itself, the Denver man believes, sufficient honor.

FEB 27 1899

The Broadway.

Sousa proved as attractive as ever to audiences yesterday, and as many persons sought admission to the Broadway as the day before. Enthusiasm was high and the patriotism of the audience rose over the playing of "The Stars and Stripes." Sousa leaves to-day for Colorado Springs, and certainly leaves regret behind. Two days is scarcely sufficient to get enough of him and his finely organized band. The great demand for season tickets was ample evidence that the people of this city took full advantage of such an opportunity as was offered to hear him. It is certain that he has left most favorable impression and will be heartily received when he returns again.

Pueblo Colorado Republican

2-27-99

AMUSEMENTS.

SOUSA TONIGHT.

Like the luscious Georgia watermelon and the Delaware peach, or Christmas or 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. For the present tour most



attractive things are offered. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste; Arthur Pryor, trombone, and others.

The announcement that Sousa and his band will be at the Grand tonight 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. Seats now on sale—\$1 and \$1.50 lower floor; 75 cents and \$1 balcony; 50 cents gallery.

AMUSEMENTS.

Kansas City's auditorium and convention hall, the second biggest in the United States, was fully occupied on Wednesday.

John Philip Sousa and his band gave two concerts, one at 2 o'clock in the afternoon and the other at 8 o'clock in the evening, a large audience being present.

Just as Sousa began to play the number of the afternoon program some one in the top 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. Arthur Pryor appears here in the forthcoming appearance of Sousa's band at the Grand.

SOUSA'S CONCERT.

Sousa has always taken a just pride in the soloists who have accompanied him on his tours, and he presents the soloists in this city two young women, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, 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 the charming women who have achieved success with the violin. Arthur Pryor, the most finished and brilliant trombone soloist the world has ever known, completes the list of Sousa's soloists.

FEB 27 1899

SOUSA CONCERT.—John Philip Sousa, the great band leader and composer, and his musicians are giving a concert this afternoon at the Opera house. A large audience is crowding the house from top to bottom. A magnificent programme is being given. It is two years since Sousa was here last, and the great leader's fame has grown since then. This time he has as soloists Miss Dorothy Hoyle, violiniste; Maud Reese Davis, soprano, and Arthur Pryor, trombone. Sousa is en route across the continent after opening the great auditorium in Kansas City. He plays in Pueblo tonight.

FEB 27 1899

MEETING POSTPONED.—The regular monthly musical afternoon of the Musical club was postponed today because of the Sousa concert. Next week the club is to have the pleasure of hearing Mr. Goldmark's latest composition, a sonata, which is to be played by Miss DuPre of Denver, a violinist.

FEB 28 1899

Sousa won't wait for an audience in Salt Lake. Many seats had been taken from the ticket window at the Salt Lake theater closed last night. Sousa, from the military, the fashionable musical, and the patriotic element of the community. When it comes to play for Salt Lake in two performances possibility has been reached.

FEB 28 - 1899

The Coming Week.

SOUSA-SALT LAKE THEATRE.

We are all looking forward to the coming of Sousa, frequently spoken of as "The March King," and also known by the euphonious title of "The Maker of Music For the Million." I prefer the first, for people in America nowadays haven't time to practice tongue-twisting sentences.

But Sousa is not in need of any circus advertising, for his work furnishes sufficient material for his never-dying popularity. That he is at the very top in his line, no one disputes, and he, furthermore, is accompanied en tour by the very best soloists. This time he has with him Miss Maude Reese Davies, soprano; Miss Dorothy Hoyle, violinist, who is said to be one of the best in the country; Mr. Arthur Pryor, trombone soloist, who is well known in Salt Lake, and Mr. Herbert L. Clarke, cornetist.

The engagement here is limited to two performances—Wednesday afternoon and evening. The following very interesting programmes have been arranged:

FOR WEDNESDAY AFTERNOON.

Overture—"Carnaval 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 Maude Reese Davies.
Grand Scene—"The Night of Sabba,"
from "Mefistofele"....Boito
(Intermission of Ten Minutes.)
Tone Picture—"At Midnight" (new)
(a) Idyl, "Echoes des Bastions" (new)....Carini
(b) March—"The Stars and Stripes
Forever"....Sousa
Violin Solo—"Zeigenerweisen"....Sarasate
Miss Dorothy Hoyle.
"Over the Footlights in New York."

Paderewski at Carnegie Hall; "El Capitan," at the Broadway theatre; "Lucia," at the Metropolitan theatre; "The Belle of New York," at the Casino, and "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.

FOR WEDNESDAY EVENING.

Overture—"Paraphrase III" (new)....Suppe
Trombone Solo—"Love Thoughts" (new)
.....Pryor
Mr. Arthur Pryor.
Sette—"Carillon de Noel" (new)....Sidney Smith
.....Sidney Smith
Soprano Peasant Mazourka from
"Charlatan" (new)....Sousa
Solo—"Linda di Chamounix"....Donizetti
Miss Maude Reese Davies.
Scene from Parsifal—"Knights of
the Holy Grail"....Wagner
(Intermission of Ten Minutes.)
Whispering Leaves" (new)....Von Blon
made—"Badine" (new)....Gabriel-Marie
ch—"The Charlatan" (new)....Sousa
Solo—"Souvenir de Haydn"....Leonard
Miss Dorothy Hoyle.
Ballad from "The Bride-elect"



ND.

Sousa

COLO. SPRINGS, COLO. TELEGRAPH

SOUSA'S BAND IN A DRIFT

"Way Down Upon the Suwanee River." It is said that members of Sousa's band were playing that popular, if somewhat aged and infirm melody early yesterday morning, and in fact along towards noon. The significance was that they wished that they were there instead of tied up in a snowdrift in the mountains of Colorado, near Minturn.

Sousa and his band left on the Denver and Rio Grande full of hope of reaching Aspen yesterday afternoon for a matinee, before proceeding to Grand Junction for a night's engagement, but they reckoned not on this winter and the wind and storms that have been sweeping the range.

At Minturn the train encountered a series of drifts that buried the tracks in a wilderness of snow. The matinee at Aspen was at once declared off.

The drifts were overcome, with the assistance of a rotary, and it was stated at headquarters that the band would get into Grand Junction about 5 o'clock, in plenty of time for the night performance.

AMUSEMENTS.

SOUSA'S BAND.

"There are two events which will ever live in the history of our country; one was Washington crossing the Delaware with his army, the other was the First Colorado regiment advancing through the Pasig river in the Philippines, the band playing 'A Hot Time' as they waded; with your permission I will now play that selection," was the pleasing announcement made by John Philip Sousa preceding the rendition of "There'll Be a Hot Time in Old Town Tonight" by his band at the Grand opera house last evening. That the tribute to Colorado soldiers was appreciated may well be imagined, and before three bars of the piece had been played the audience fairly went wild.

That John Philip Sousa and his band are popular here was fully demonstrated by the immense crowd that attended the concert. The audience was most appreciative, and Mr. Sousa kindly answered to two and three encores. While the program consisted largely of popular selections, it was varied enough to please the most exacting, including compositions of Suppe and Wagner, and, seemingly, the most pleasing to the audience, many of the compositions of "the march king," and a delightful pot pourri of national airs.

Miss Maude Reese Davies has a delightfully sweet and sympathetic soprano voice of rare quality and penetrating power, and her singing was much enjoyed. Miss Dorothy Hoyle, the violinist, is an artist in every sense of the word, and her playing was marked by grace, ease and a richness and purity of tone. Arthur Pryor, the trombone soloist is an old time fa-

CALL, SUNDAY, FEBRUARY 26, 1899.



Ontario Cal.

Record

3/1/99

Los Angeles or any other city on the coast. The People's store is right on both prices and goods.

Sousa has again started on his annual musical pilgrimage and with his great band is busily engaged all along the line spreading the gospel of melody. The band is now on its thirteenth semi-annual tour and will be heard in Los Angeles in concert on March 14 and 16, two matinees and two evenings, assisted by Miss Maude Reese Davies soprano, and Miss Dorothy Hoyle, violinist. The performances will be at Simpson Auditorium under the management of Mr. J. T. Fitzgerald.

EXAMINER

FEB 28 1899

The five concerts to be given by Sousa and his band at the Alhambra Theatre, beginning next Friday night, promise to be well attended. There are to be three evening and two matinee performances, and the advance demand for seats indicates a truly strong desire on the part of the local music-loving public to enjoy the superb rendition of all the latest musical gems by this great band. Maud Reese Davies, a fine soprano; and Dorothy Hoyle, a violinist of note, will be two of the soloists. Seats for the concerts are now on sale at Sherman, Clay & Co.'s.

Salida Col.
Mail
Feb. 28, 99

John Philip Sousa, the "March King," is being wined and dined and interviewed in Denver.

COLORADO SPRINGS GAZETTE.

FEB 28 1899

SOUSA AND HIS BAND

Society Turned Out to Do Homage to the March King—A Great Audience.

An afternoon of splendid music has just passed, an afternoon which will not soon be forgotten by those who listened with rapt attention yesterday to the inspiring music of Sousa's band.

The house which greeted the march king was filled from the foyer to the footlights and from the floor to the ceiling; in fact, society turned out in force to do honor to this highly successful leader and composer. When Mr. Sousa made his appearance yesterday afternoon the famous conductor of musicians knew he was among friends.

In what magnificent condition this great band is! What a privilege to hear it!

Sousa's band is not a novelty here by any means; it has visited our city before; our people have flocked to hear this aggregation of musicians, but never has a more appreciative audience been seen than that which listened to and applauded the great band at the concert yesterday. The programme, which lasted not quite two hours, was a delightful mixture of representative and classical music. After the sixth number three encores were demanded, and the height of enthusiasm was reached at the last when a medley of national airs was played ending with the Star Spangled Banner. Mr. Sousa's interpretation of Wagner's grand scene from Parsifal, "Knights of the Holy Grail," was excellent. He was great in his subservience and deference to the composer's idea. His tempi, rubati, shadings, crescendi were all essentially musical, poetic, intelligent. Sousa occupies a field alone; by some art of his own he does with brass and reed instruments what was deemed only possible with strings. Great sonority, a tremendous foundation bass, amazing climaxes and great velocity, all help to make this band the greatest in this country.

The trombone solo, "Love Thought," written and played by Mr. Arthur Pryor, was a most delightful number. His intonation was faultless and his encore was well deserved. Mr. Pryor has the reputation of having the greatest range on the trombone of any player in the world.

The soprano soloist, Miss Maude Reese Davies, has the clear, pure voice which always commands attention. She has much dramatic fire, a musical sense and a charming stage presence. Her efforts were well appreciated.

The violinist, Miss Dorothy Hoyle, was received in a manner that proved the intelligence of the audience, for Miss Hoyle is a player of no ordinary caliber, but a violinist of distinction and talent. Her crisp, clear delivery, her poetic interpretations were refreshing to hear.

Pueblo Co. Chieftain
2/28-99

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Salida Col.
Mail
Feb. 28, 99

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is being wine and dined and interviewed
in Denver.

SOUSA AND HIS BAND

THE SAN FRANCISCO CALL.

higher. After the flurry near the opening the fluctuations were merely the result of the expressions in the pit of the faith of the two parties to the deal, each taking its turn. As soon as short sales slackened the price ceased to decline and longs refused to second the efforts of the other party by sacrificing holdings. Under the circumstances the price rose to 74 1/2c for May wheat, and at that figure there appeared some inducement for longs to sell. Realizing and activity on the part of the bears hammered the price down to 73 1/2c. The close was weak at 73 1/2c, a net decline of 1/2c. In corn shorts covered freely and there was good buying for the long account early. When wheat started to decline, however, realizing set in. The close was unchanged from yesterday. Heavy covering by shorts and a good cash demand strengthened oats. May left off unchanged. Diminishing receipts of hogs and higher prices at the yards started the provision market firm. There were free sellers at the advance and not sufficient spirit in the bidding to withstand the pressure of offerings. Pork and ribs are a shade lower and lard unchanged. The leading futures ranged as follows:

Articles—	Open.	High.	Low.	Close.
Wheat No. 2—				
May	73 1/2	74 1/4	73 1/2	73
July	71 1/2	72 1/2	71 1/2	71 1/2
Corn No. 2—				
May	36 1/2	36 3/4	36 1/4	36 1/2
July	36 1/2	37 1/4	36 3/4	36 1/2
September	37 1/2	37 3/4	37 1/4	37 1/2
Oats No. 2—				
May	28	28 1/4	28	28
July	26	26 1/4	26	26
Mess Pork, per barrel—				
May	9 65	9 65	9 55	9 57 1/2
July	9 80	9 80	9 70	9 75
Lard, per 100 pounds—				
May	5 47 1/2	5 50	5 42 1/2	5 45
July	5 60	5 62 1/2	5 55	5 57 1/2
September	5 72 1/2	5 72 1/2	5 67 1/2	5 67 1/2
Short Ribs, per 100 pounds—				
May	4 87 1/2	4 90	4 82 1/2	4 85
July	5 00	5 00	4 85	4 97 1/2
September	5 12 1/2	5 12 1/2	5 07 1/2	5 10

tonseed Meal, \$28@30
@24 50; Cracked Corn
\$19 50@20.
CALIFORNIA HAY
good to choice and \$13
no fancy coming in;
16 50; Oat, \$12 50@14 50
Alfalfa, \$11@12; Stock,
OUTSIDE HAY (for
Wheat and Wheat at
\$10@11 50; Grass Hay,
13 75; Clover, \$10@11;
ton.
STRAW—30@67 1/2c per
ton.

BEANS

More firmness is a
few changes appear.
BEANS—Bayos, \$1
\$2@2 15; Large White
\$1 90@2 05; Reds, \$3 2
3 80; Butters, \$2 25@2 5
\$2 25@2 50; Red Kidney
SEEDS—Brown Mustard, \$3 75
yellow Mustard, \$3 75
nary Seed, 2 1/2@2 3/4c
Rape, 2 1/2@2 3/4c; Hemp
DRIED PEAS—Nile
2 30 per ctn.

POTATOES, ONIONS

Receipts of Rhubarb
and some was carried
agut stood about the
range. Potatoes are
easier.
Hothouse Cucumbers
per dozen.
POTATOES—75c@81
90c@11 10 per sack for
and Marin Burbanks,
85c@1 20; Sweet Pot
\$1 75 for Merced; Ne
lb.
ONIONS—80c@1 15
for Oregon.
VEGETABLES—As
No. 2, 11@12 1/2c for N

AMUSEMENTS.

SOUSA'S BAND

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The Coming Week.

SOUSA—SALT LAKE THEATRE.

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Miss Maud Reese Davies.
Grand Scene—"The Night of Sabba,"
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(Intermission of Ten Minutes.)
Tone Picture—"At Midnight" (new)
(a) Idyl, "Echoes des Bastions" (new).....Carini
(b) March—"The Stars and Stripes
Forever".....King
Violin Solo—"Zeigenerweisen".....Sousa
Miss Dorothy Hoyle.
"Over the Footlights in New York"
.....Sousa
Paderewski at Carnegie Hall; "El Capitan," at the Broadway theatre;
"Lucia," at the Metropolitan theatre;
"The Belle of New York," at the
Herald Square; "Faust," Ballet at
Koster & Bial's; "Trovatore," at the
Academy of Music, and Sousa and his
band at Manhattan Beach.

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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 Davies.
Grand Scene from Parsifal—"Knights of
the 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.
Tarantella, from "The Bride-elect"



SOUSA AND HIS BAND.

(new) Sousa

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Ontario Cal.
Record
2/28-99

Los Angeles or any other city on the west. The People's store is right on both prices and goods.

Sousa has again started on his annual musical pilgrimage and with his great band is busily engaged all along the line spreading the gospel of melody. The band is now on its thirteenth semi-annual tour and will be heard in Los Angeles in concert on March 14 and 16, two matinees and two evenings, assisted by Miss Maud Reese Davies soprano, and Miss Dorothy Hoyle, violinist. The performances will be at Simpson Auditorium under the management of Mr. J. T. Fitzgerald.

SOUSA'S BAND IN A DRIFT

"Way Down Upon the Suwanee River." It is said that members of Sousa's band were playing that popular, if somewhat aged and infirm melody early yesterday morning, and in fact along towards noon. The significance was that they wished that they were there instead of tied up in a snowdrift in the mountains of Colorado, near Minturn.

Sousa and his band left on the Denver and Rio Grande full of hope of reaching Aspen yesterday afternoon for a matinee, before proceeding to Grand Junction for a night's engagement, but they reckoned not on this winter and the wind and storms that have been sweeping the range.

At Minturn the train encountered a series of drifts that buried the tracks in a wilderness of snow. The matinee at Aspen was at once declared off.

The drifts were overcome, with the assistance of a rotary, and it was stated at headquarters that the band would get into Grand Junction about 5 o'clock, in plenty of time for the night performance.

SOUSA TONIGHT.

Sousa and His Band Appear
at the Park Opera House.

SOUSA WILL BE HERE SURE.

Sousa will be here positively. He was reported on the delayed No. 3 at the Tunnel this afternoon, so that he has left Aspen out of his list and will be in on the stub train that was sent to the Tunnel this afternoon.

This information was obtained from the officials of the Rio Grande road and is official, so that those who have counted on hearing the great Sousa can rest assured that he will arrive here if the stub train gets back to this city safely.

No success has ever been 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 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 till the present position of John Philip Sousa, invention would fall short in 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.



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 bands work is by all means popular music, and justly and admirably so. He has culled this music judiciously, has himself contributed to its many works of genuine distinction in their way, and always of spontaneous vigor and melodic freshness, and thereupon he has always directed his programmes with a tact, refinement and inspiring glow which, all in all, have raised the level of popular music beyond its history of more than one generation. 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.

AMUSEMENTS.

The advent of a band like Sousa to Salt Lake than an afternoon's diversion. To the stupefied lover of music it is an index of being accomplished in one realm on this side of the water. All in all, the band are not Americans. The chiefdom dominates our orchestras. Yet for all that the orchestra is American, the leader is identified with our country and the brass band subdued as Sousa has subdued it a typical American institution. The march, the softening influence has been exerted by Sousa, has inclined his band as an in-door element. The Sousa band lacks the martial swing, the gusto of the march, or the dance after the battle.

In Sousa's band there are so many instrumentalists. From this grand instrumentation there comes that perfume, that delicate accord of ship, that is alone to be obtained by a masterly executive. Sousa stands his audience. He knows Americans like variety, are quiver for novelty and don't care for conventionalities. Accord gives us in the same feast Wagner cake-walk, Bonizetti and "Just O. If that isn't a combination that make a conductor a target for musical Germany, one couldn't imagine; but we are democratic, we are educated in abstractions and we are not biscuit even, if they are healthy foods. So we slap Sousa back and say, "Go it, old boy, w. you." We like Wagner and the others, but we like them spiced with Time in the Old Town, "Louisiana and other modern condiments.

No one aside from a master of music and a religious devotee of music attempt a critique of Sousa's marches and ensembles, it hails them only to arouse them; it tells us even if we can't analyze we are listening to inspiration men's souls. That is, it makes that music is the product of a human mind, not the output of a human machine.

Of the programme Arthur Pryor's home solos brought the heartiest from both, because he is a home he evokes melody from a resistant. His own composition "Thoughts" was succeeded by "Gloria" and after that one thought of the trombone than he ever had before. A bouquet of roses as a personal was given him by S. admirers.

Sousa's familiar marches were with a vna by the audience. A was the violin solos of Dorothy. The case, almost unconscious which she executed brilliant effect instrument called out waves of a.

Of the attendance it is only necessary to say that people who sometimes over the precise seats they must time choice part of the dress circle eagerly to the second gallery, a glad to get accommodated over dozens of others disappointed, get seats for the evening at all, is a feeling of deep-set resentment like when \$1.50 prices are asked for the evening and for this reason the attendance was comparatively small. The band went westward special last night. Only five conductors at San Francisco, it continued, when the organization eastward again.

SALT LAKE CITY, U. S. MARINE CORPS.

Sousa—with his marches, his stunts, his poses and his ready responses. These are the things that out which Sousa would not be to us, and in which, it cannot be lies so much of his charm as a conductor.

Sousa's band can call out more than an audience than any other, as it were. It doesn't go over heads of those who "only know they like," and at the same time acting are well pleased. The two-steps never fail to win the most enthusiastic applause and "A Hot Time in the Old Town" (our national air, I of the 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. 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 a 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 any of his other two-steps. Perhaps

Mr. Arthur Pryor was most enthusiastically received by his friends and admirers, and is certainly a master of instrument. Mr. Herbert Clarke, co-leader, the other soloist, played exquisitely and was also a great favorite. The audience in the afternoon was enthusiastic as it was small. In the evening it was as enthusiastic as it was large and please know that the band was prominently displayed in R. O.

HOW DIRECTOR SOUSAS NAMES HIS MARCHES.



JOHN PHILIP SOUSA.

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 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, and have generally been the result of some chain of circumstances. 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 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. The march is essentially military in character, and its title was taken from the motto of the Marine Corps.

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this is due to the greater popularity of the march.

It was in honor of the Cotton States Exposition that Mr. Sousa named one of his marches, "King Cotton." The "King Cotton" march, which secured its name from the title of the exposition, "The Liberty Bell," its name when Mr. Sousa performed it at the exposition, "The Liberty Bell," in Chicago during the World's Fair. In the course of the play, a lowered on which was painted the of the famous bell that rang on the tidings of American independence, which a friend turned to the composer and remarked: "There is your new march." It was "The Liberty Bell" march that first brought Sousa any financial returns. He had previously sold "The Washington Post" for \$35 a piece, but "The Liberty Bell" has netted him \$40,000.

An inspiration surely came to Sousa fifteen months ago, when he wrote a new march "The Stars and Stripes," for never did a musician receive a more appropriate title. The composition of the title were the expression of the composer's patriotism on his return from a long European tour, with no doubt a war with a foreign power shortly elevate it to the dignified national air. At the surrender of the "The Stars and Stripes" was the musical doxology of the pressive ceremonies attendant on the lowering of the enemy's ensign, the elevation of the glorious American ensign. Every band in the army, the inspiring strains on the first of the camps. The march was composed by Sousa, when the natives came out with their welcome the victorious troops under the command of General Miles. The ring patriotic words written by Sousa, this melody has proven enormously popular as a song for the times.

Sousa and his band will appear at the Alhambra Theater, corner of Jones streets, in grand concert Friday, Saturday and Sunday and Saturday and Sunday. His soloists this season are Mr. Davies, soprano, and Dorothy, violiniste. The advance sale begins next Tuesday morning at 10 o'clock, at Clay & Co.'s.

JOHN PHILIP AND HIS FAMOUS BAND

Sousa's Opening Concert a Very Great Success.

House Crowded With People of All Sorts and Conditions.

Popular Marches Heard With Pleasure and Repeatedly Encored.

Excellent Soloists and a Performance of the New "Charlatan" March.

John Philip Sousa and his merry men played varied music last night at the Alhambra. They had an audience which the aristocrats would call "mixed" and the plebeians "fashionable." Society was in fact present. One knew it by the number of very late arrivals and the amount of loud conversation during the music. And the populace was also there. The noisy cheering and the whistling attested that.

There is nothing esoteric about Sousa. His music is at once good and popular. His own pieces are far and away the most successful on his program, notwithstanding that his band last night rendered magnificently a great scene from Wagner's "Parsifal."

Sousa himself is half the entertainment. He stands on a little red dais and describes lines of beauty in the old graceful way, pats the air and fondles the cadences with an artist's tenderness. His unsmiling face, his graceful attitude, his swift little bows of acknowledgment were all as they have been seen and mimicked a thousand times.

Last night he gave the people what they wanted. For encores the band played Sousa's familiar marches and waltzes, and the music that has inspired men in many a grand march at cotillions and in as many a weary march to battle under tropic skies, was greeted with enthusiasm by the audience.

The band played their director's new march, "The Charlatan"—played it twice. It was the Sousa swing and spirit and concludes with a great and most effective blare of cornets and trombones.

The program began with an overture by Suppe, well played, of course. Then followed a cornet solo by Herbert L. Clarke. Clarke's technical skill is marvelous; his notes were as sure and delicate as the instrument could produce.

Miss Maude Reese Davies is an excellent soprano. Her voice is not great, but is sweet and pure, and she knows her art. She sang a bit from Donizetti's "Linda di Chamounix." The third soloist was Miss Dorothy Hoyle, a slip of a girl with fine talent, skill, and a good violin. She played with exquisite purity and aroused the musicians in the front. They shouted bravos and obliged her to play two pretty encores.

The band played all sorts of patriotic airs and condescended even to "A Hot Time in the Old Town To-Night." There is nothing trashy about any song when Sousa's people render it, and the familiar ditty was refigured.

The program last evening was as follows: Overture, "Paraphrase 3" (Suppe); cornet solo, "Whirlwind Polka" (Godfrey), Mr. Herbert L. Clarke; (a) "War Time," from the "Indian Suite," new (MacDowell); (b) "Taran-telle," from the "Bride Elect," new (Sousa); soprano solo, "Linda di Chamounix" (Donizetti), Miss Maude Reese Davies; grand scene from "Parsifal" (Wagner); intermission of ten minutes; tone pictures, "Whispering Leaves," new (Von Blon); (a) idyl, "The Bells of Christmas," new (Smith); (b) march, "The Charlatan," new (Sousa); violin solo, "Gypsy Dances" (Nachez), Miss Dorothy Hoyle; overture, "Lampa" (Herald).

Sousa gives four more concerts, two to-day and two Sunday.

melody for their "Charlatan," on an opera by the "Wolf Hopper" has produced. It has a characteristics that music.

Ask the composer marches he likes variably reply, "much on the mother's tender. Pressed still further other evening, Mr. that possibly "Forever" represent any other march.

"As a complete position, perhaps "Forever" represent march tempo," he well-defined then the great section North, South ultant strains I the indomit of the An BIA of this ma e fighting tune ba and Porto I

"Another one of remembered n, has a very t rd. This is T s the first of y outside of t was one of the life when I fied by a hand ized that my t shington Post, t great success or more grate en I heard the peror's Body G e in front of the "El Capitan," "e Charlatan" m ras to me, and, them for that body marches, r s from the o er marches are telis,' the march States Marine

Belles and me the twelve sa two-step Sam's uniform in t

LOS ANGELES



NEW YORK EVENING

MAR 4

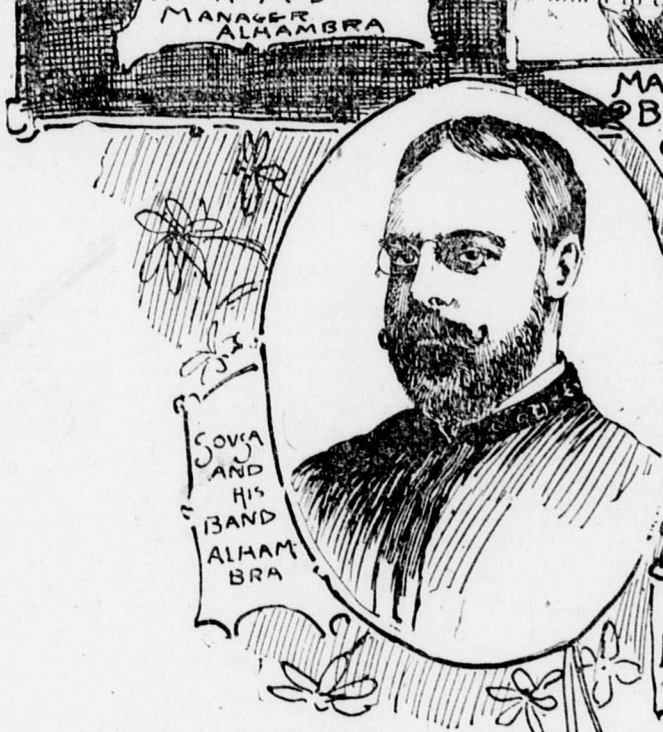
"SOUSA" HERE

Lieut. Godfrey Band V

Lieutenant Dan England, and his Band, arrived on committee from headed by Captain F. G. Landon, of Com pany H, met the two-score of musicians at the pier. The band left at once for Washington, where it will play before the President.

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



Sousa, the peerless composer of American marches, conductor of the unrivaled band whose playing has aroused music lovers of every community in the United States, is again embarked on a grand concert tour and his band will be heard in this city, under the direction of Gottlob, Marx & Co., at the Alhambra Theater, corner of Eddy and Jones streets, next Friday, Saturday and Sunday evenings and Saturday and Sunday matinees.

Their announcement means a quickening of the musical pulse and a brightening of the musical eye. 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. This is not fancy. It is fact.

As for the band, it is universally and unhesitatingly admitted to be the finest in the world to-day and without a rival that in any manner approaches its magnificent playing of military and concert music.

tired marchers to ever 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 50 eminent soloists, veritable magicians of music, responsive to every impulse of the master mind in command, have reached the peme 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 cord of responsiveness in the public heart and et 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 grand concert at the Tacoma theater on Thursday evening, March 23.

John Philip Sousa
Little thought, when he composed his famous march "El Capitan," that it would ever be rendered upon stones. But the "Rock Band" at the Second Presbyterian church to-morrow evening will render compositions, not only by Sousa, but by Ganz, Rosey and Eilenberg and others. Verdi's "Il Trovatore" will be rendered on musical glasses. Concert costs you 25 cents.

Little Rock Ark
Gazette
3/2/99

Night-Yale's "Forever Devils"
the new ideas offered in this rather, the seventeenth edition, favorite spectacle, "Forever Devils," is "Los Dance de Sousa," described as illustrating in typical and by artistic pantomime and greatest successes of the "March King Cotton," "El Capitan," "The Dogs of War," "The Stripes Forever," are used as subjects. These, introduced with "Britannia" and other now form a divertissement which once appeal and interest the wise

BUFFALO, N. Y. TIMES
MAR 3 1899

ITALY'S BEST BAND

Chance to Compare the Playing of the Banda Rossa with That of Sousa's Organization.

The advance sale of seats for the performance of the Banda Rossa, now going on at the store of the Peter Paul Book Company, is large and indications are that Music Hall will be well filled both tomorrow afternoon and evening. The Banda Rossa is the leading Italian band. It has played before many of the crowned heads of Europe. The band once played before Emperor William while King Humbert of Italy was entertaining him. Germany's young war lord was so pleased with the band that he invited the organization to visit Berlin, which it did.

Maestro Sorrentino is the director of the band. So thorough is he in his methods that it is said he makes the members rehearse each new piece three hours a day for seven consecutive days before he will allow the band to play it.

They were listening to the band playing a selection from one of Sousa's new plays. He was evidently a New Yorker and she, perhaps his country cousin. When the band stopped, he turned to her and said: "Pretty good, wasn't it? That was from the Charlatan." "Oh, yes," she gushed, "I do so like Wagner." "Wagner? Why, he didn't write that." "Didn't he?" she asked sweetly. "Then it was some other Englishman. I know it was an Englishman." "You're sure it wasn't Rudyard Kipling?" he said, as he turned to look at the great American bison.

SAN FRANCISCO CHRONICLE
MAR 4 1899

John Philip Sousa, the bandmaster, arrived at the Palace yesterday from New York, by Salt Lake City, accompanied by Miss Davies and Miss Hoyle and I. Chustioner and E. H. Bonnell, soloists with his band.

Albion O. Fisher
3/2-99.

John Philip Sousa
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Little Rock Ark

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Co	129 1/2	Co	129 1/2
Co	148	Co	148
Co	118 1/2	Co	118 1/2
Co	354	Co	354
Co	180 1/2	Co	180 1/2
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Co	137 1/2	Co	137 1/2
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Co	46 1/2	Co	46 1/2
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Co	36 1/2	Co	36 1/2
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Co	79 1/2	Co	79 1/2
Co	52 1/2	Co	52 1/2
Co	114 1/2	Co	114 1/2
Co	160 1/2	Co	160 1/2
Co	22 1/2	Co	22 1/2
Co	53 1/2	Co	53 1/2
Co	123 1/2	Co	123 1/2

SOUSA'S FAVORITE MARCH.

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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



John Philip Sousa.

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 distinguish the Sousa music.

Ask the composer which of his many marches he likes best and he will invariably 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 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 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."

PERIL FOR VICTORIA.

Papers Make Pleasant Mention the Queen.

er for Late Actions the British Government.

en That Her Coming to France May Result in Trouble.

Waldorf Astor's Daughter sued at Court by the Duchess of Buccleuch.

pleasant Talk Concerning a Robeman of Princely Rank Known in England.

1899, by the Associated Press.)

March 4.—Influenza has epidemic form in London, possible for eighteen deaths past week, when the total disease reached 113. But the as accompanied by the least deaths from pulmonary aff- recorded during the present

ering announcement comes that Professor Wasserman, professor Koch's ablest pupils, has discovered a serum for pneumonia. Experiments als have been successful, and operating upon human beings, ther has been bright and cold. drawing rooms this week people to town. The Duch- cleuch presented Miss Astor, a white toilette, with silver y and a satin train, bordered pearls. She carried a bou- lite lilies.

ted States Ambassador, Mr. Choate, is still staying at Hotel, and is busy house- He has accepted an invitation the annual dinner of the As- Chambers of Commerce on The other guests will include High Chancellor, Earl Hals- Lord Chief Justice, Baron of Killowen; Rear-Admiral rles Beresford, and the presi- the Board of Trade, Mr. C. T.

rangements for Queen Vic- parture for the Riviera next have been completed. Her will travel to the south of y way of Boulogne-sur-Mer, y via Cherbourg, this being the she will have visited Boulogne Crimean war.

interest is taken in the fact that n's yacht will be conveyed by the fastest torpedo-boat de- in the British navy, five of ng thirty-knot boats. Cruisers viously been employed for this d the use of destroyers, it is some of the papers, is intended y the French papers' talk about ne torpedo boats.

is much indignation in England scandalous and coarse attacks on Queen Victoria by some of spapers of Paris this week. The are, in an insulting article

ly, the Queen will be well ad he does not come to France th The constitutional fiction tha d Salisbury and not the Quee ted the outrage of Fashod humiliation of Muscat

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TRAVELERS' GUIDE.
NORTH PACIFIC COAST RAILROAD
(Via Sausalito Ferry.)
From San Francisco, commencing May 1899.
WEEK DAYS.
For Mill Valley and San Rafael.

AMUSEMENTS.

SOUSA'S BAND.

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Sousa's great band of 30 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 cord of responsiveness in the public heart and et all nerves tingling in unison to the music.

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LOS ANGELES
MAR 14

JOHN PHILLIP SOUSA.

"SOUSA" OF ENGLAND HERE ON LUCANIA.

Lieut. Godfrey and the British Guards Band Will Play Before McKinley.

Lieutenant Dan Godfrey, the "Sousa" of England, and his famous British Guards Band, arrived on the Lucania to-day. A committee from the Seventh Regiment headed by Captain F. G. Landon, of Company H, met the two-score of musicians at the pier.

The band left at once for Washington, where it will play before the President.

John Philip Sousa, the bandmaster, arrived at the Palace yesterday from New York, by the Lake City, accompanied by Miss Davies and Miss Hoyle and I. Chustioner and E. H. Bonnell, soloists with his band.

SOUSA AROUSES HIS AUDIENCE

A CROWDED HOUSE AT THE NEW ALHAMBRA.

EVERYTHING HE PLAYS IS GREETED WITH GREAT APPLAUSE.

San Francisco Appears to Be More Enthusiastic Over Good Music Now Than It Has Ever Been.

Sousa got one of San Francisco's choicest welcomes last evening. In numbers and enthusiasm the audience which crowded the Alhambra told how delighted all were to see him again. But there was a delightful exchange of compliments. Sousa, with that cordial grace peculiarly his own, gave everything that every one wanted to hear. The very first encore, "Stars and Stripes Forever," was gratefully received. It was above all others in mind as the march by Sousa which has been ringing up and down the land and in every American camp in every clime.

There was applause at the beginning of things, of times in the very middle and to an echo at the end. Sousa, with the expedition which marks the handling of all his programmes, responded briskly to encores, and all through, with the exception of the intermission, the numbers followed each other without a moment's pause.

Sousa has not lost one of his interesting mannerisms. He measures off melodious lengths, embroiders delicate bits, fondles some tender measures, gives an undercut when the tubas have a special phrase to accent or the drum a sharp roll to batter out, and altogether he marks a delightful swing for all.

The audience was a characteristic Sousa gathering, fashionable and happy. Each nudged his neighbor as the popular leader reeled off everything from the classics to rag-time dances, each perfectly done and delightful in its way. There was an all-around realization that even "A Hot Time in the Old Town" is something different when given by Sousa and his men. At this each set of instruments, even to the tubas, which were like the clowns in the circus, were heard. The "Georgia Camp Meeting" was greeted as an old friend. The excitement of the evening reached its height when Sousa, recalled again and again, responding each time, commenced with the strains of a familiar patrol. When the band was near enough to be heard it broke into "Columbia, the Gem of the Ocean"; "Dixie" followed, and finally the band stood, and with it the entire audience, while "The Star-Spangled Banner" was majestically done. In war times audiences were mute, last evening they cheered lustily.

Sousa's serious work was what it always is, a genuine treat. The opening overture was "Paragraph 3," by Suppe. Other numbers were "War Time," from McDowell's new "Indian Suite"; the "Tarantelle," from Sousa's new "Bride-Elect"; "Grand Scene," from "Parsifal," of Wagner; Von Blon's tone picture, "Whispering Leaves," also a late composition; an idyl, "The Bells of Christmas," by Smith, and Sousa's latest march, "The Charlatan," which he had to repeat. The closing number was the "Zampa" overture.

The soloists are agreeable artists. Herbert L. Clark played a cornet solo, "Whirlwind Polka," and for encore "She Was Born in Old Kentucky." Miss Maude Reese Davies, whose voice is a clear, flutelike soprano, sang a solo from "Linda di Chamounix" and responded to an encore. Miss Dorothy Hoyle, a girlish violinist, immediately established herself as a special favorite. She played with artistic delicacy and while not with great force, her violin is a rare instrument and she gets a pure, sympathetic tone. Two encores were demanded.

At this afternoon's concert Franz Held, the fluegelhorn soloist, who is well remembered from the Midwinter Fair days, will be heard again. There are equally good programmes for all the concerts, that of to-day, this evening and to-morrow afternoon and evening.

PERSONALS.

There are a few choice offices in the Chronicle building, which can be had at most reasonable rent; best business location in the city; easy access to ferry and road depot and all street-car lines; elevators running all day and night; sunny, well-ventilated and very best light, as every office commands an outward exposure; call and see them; the agent will be most pleased to show and explain the many advantages in having an office in this prominent building. Apply at room 102, Chronicle building, seventh floor.

A MIGO—Be sure and meet me Saturday afternoon, Kearny st. S—A.

A W.—No; you will find no change in me; just the same as ever. L. B.

B—THROUGH mistake did not get your letter until yesterday; write again, giving address. A.

CUPID—Hope you received letter. What have you to say now? B. A.

FREE information may be obtained about hotels (California or Eastern), resorts, lines of travel, etc., at the Hotel Gazette, Travelers' Exchange, 429 Kearny st., S. F.; when writing, send stamp for reply.

F N.—Letter has been mislaid; I looked all over for it. D. G.

JACKSON—Today, 2 P. M.; Post and Powell.

JUMBO—Don't forget your date. LITTLE JUMBO.

LADIES' tailor-made suits made of the latest designs; we extend liberal credit if desired. M. ROTHSCHILD, 211 Sutter, rooms 6 and 7.

LEDERER'S QUINONIA Hair Tonic is driving all other hair tonic out of the market; 35c bottle. G. LEDERER, 123 Stockton st.

LADIES, a never-failing, harmless monthly regulator free. MRS. B. ROWAN, Milwaukee, Wis.

MME. MAY JOSEPH-KINCAID, principal of the School of Elocution and Expression, accompanied by some of her pupils, has gone on her annual tour; meanwhile the school will be closed; due notification will be given of the date of reopening.

MAGNIFICENT sealskin jacket to order, \$39. ROBT. WALLACE, 115 Kearny, top floor.

NELL—Yes; all fixed for matinee; meet me 1:30, usual corner. PAUL.

STYLES always correct and up to date at my popular hair-dressing parlors; only 25c.; hair rolls, 35c.; wigs, \$1; fine, \$2.50; Foam Shampoo, 5c. pkg. G. LEDERER, 123 Stockton.

BUSINESS PERSONALS.

A RELIABLE house to borrow money on jewelry, guns, musical instruments and anything of value is at FRANKLIN'S LOAN OFFICE, 215 Grant ave., cor. Stockton place; private entrance; established 1881; tel. Davis 57.

A—JOSEPH GREEN has proven his ability to improve, beautify and cure the human voice of any imperfection. 1236 Market st.

A DVICE free; divorce laws a specialty; private; no fee without success; collections. G. W. HOWE, Att'y, 350 Market, cor. Stockton.

A—IF you wish full value for your cast-off clothing call on B. COHEN, 157 Third st.

A—CLOAKS, furs and suits at factory prices. KRAMER 20 Sansome st.

A—IF you are looking for an excellent location, don't fail to inspect those stores in St. Helen's building, cor. Sutter and Polk sts., viz., 1137, 1139, 1147 and 1149; this is the finest location for retail business in the Western Addition; rent low. Full particulars of J. J. DEANE, room 102, Chronicle building; office telephone, Main 1953; residence telephone, Scott 194.

CATARRH Is Cured by Us. To convince the public we will send full course of treatment to any address for \$1.50. Golden Rule Remedy Co., 100 McAllister, S. F.

COMMERCIAL detective agent; detective work in all branches (divorce cases excepted); highest references; correspondence solicited. Call or address 272 Valencia st.

DR. MAUD INMAN, Vendome, 1104 Market st., office 48; electric physician.

DR. F. VON BUELOW has removed from 822 Valencia to 1206 Market st., rooms 9 and 10.

FRANK EASTMAN & CO. (M. Shannon, T. C. Conmy), general printers, 509 Clay st.; phone Main 503.

HIGHEST prices paid; dresses, clothing, furniture; postals. FABIAN, 1020 Folsom st.

JOHN L. BOONE, attorney-at-law, 4 Sutter st., S. F., Cal.—Patent, trade mark and copyright law a specialty; American and foreign patents solicited; send for circular.

LADIES' and gent's cast-off clothing bought. Send postal MRS. COHN, 724 Washington.

NIPPON CO., 403 Geary—Direct Importers Japanese products and teas; fine art curios special; country orders.

OLD clothing, gold, jewelry bought; money loaned; send postal. COLEMAN, 73 Third.

PPRIVATE sanitarium; trained nurses; home comforts in confinement cases; highest references. 204 San Jose ave.; tel. White 481.

ROOMS papered from \$3; whitened, \$1 up; painting done. Hartman Paint Co., 319 3d.

SUMMER bamboo furniture below cost; closing out present stock; country orders promptly filled. K. YOSHITANI CO., 313 Sutter st.

WRINKLES positively removed by the Harmonic Vibrator; delightful, genuine process; the face is plumped, the skin softened and natural color restored; this is a perfect system of face treatment; circulars; test free. HARMONIC LIFE INSTITUTE, 236 Powell st.

WITHOUT pain: corns extracted, 25c. each. 6 O'Farrell, rooms 1 and 2; open evenings.

AGENTS WANTED.

A GENTS wanted—Good live men in every locality to represent a large manufacturing company and introduce their goods; steady employment and large income in good legitimate business assured to men that are honest and willing to attend to business; references required. Send self-addressed stamped envelope for reply to THE REX MANUFACTURING CO., 228 Chartres st., New Orleans, La.

Y. FEB 4, 1899.

Cleveland CF. March 4 TOWN TOPICS

There is peculiar fitness, as I see it, in the fact that the Chamber of Commerce has extended to John Philip Sousa an invitation to formally open the auditorium of the new Chamber building on April 12. A year ago when the Chamber of Commerce was doing all it could to give a rousing send-off to the Cleveland soldiers going to war, Mr. Sousa graciously rendered the services of himself and his band as an escort for the Cleveland cavalry regiment—an honor of rare import for the reason that it was the second time in history that Sousa's band had appeared in the streets of any city. Now that the new building of the business men's organization is approaching completion, the allotment of the opening date is an important step, in that any musical organization would eagerly pay well for the privilege of so important an appearance; and for this reason the courtesy shown Mr. Sousa is as high a compliment and as valuable a concession as the Chamber could make.

LOS ANGELES CAL. PRESS

MAR 14

When John Philip 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 Mr. 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 this statement, 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, Mr. Sousa says, he who invents the newest combination of musical sounds must work all the more assiduously to familiarize the public with it before they 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 Mr. Sousa himself.

Born in New York about forty years ago, Sousa was teaching harmony by the time he was fifteen years of age, and at seventeen he was an orchestral conductor. The roving spirit characteristics of the young 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. 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.

Two young lady artists are soloists with the band. Miss Maude Reese Davies, the soprano, has all of the graces of youth, beauty, voice and method. She was born in Topeka, Kans., but most of her early life was spent in California, so she will be warmly welcomed upon her return to her adopted State. Miss Reese Davies has studied in Paris under Trabadelo, and after her successful debut with Sousa at Manhattan Beach was re-engaged for the present tour.

Miss Dorothy Hoyle, an English violinist, a pupil of Albert Pollard, of Emil Mahr and of F. Jehin Prume. She is beautiful and possesses rare ability as a violinist, having already played for two years with Sousa. There will be four concerts in Los Angeles, two in the evening and two matinees, and the dates are March 14 and 16.

CONCORD, N. H. PRESS

MAR 6 1899

Sousa's band commenced a series of 27 concerts in California at San Francisco Friday night. The band has asked for a date in this city in May.

OAKLAND, CAL. - ENQUIRER

MAR 14



OAKLAND, CAL. - ENQUIRER

MAR 14

The Macdonough.

John Philip Sousa occupies a place in the musical world that is distinctly his own. It is no exaggeration to call him the March King. His style of conducting a concert is characteristic. He is a well-spring of energy, and he so infuses his players that they demonstrate the force with which they are moved in a most inspiring way. The audiences directly detect this and invariably yield to the same sway until enthusiasm often reaches astonishing degrees. Sousa throws constraint to the winds in his martial and more brilliant numbers, and dashes through the mazes of bewildering conceits such as his own and kindred sort with an impetuous flight that becomes irresistible. Another instant and the autocracy of musicianship asserts itself and is equally demonstrated by the scholarly accuracy, care and exactness with which he reads and directs a classic. It is his vivid prompting that lifts the players to lofty endeavor and that holds fifty instruments answering as one. His programs have become more and more embellished, refined by something from the higher classics and garnished by the very best of popular divertimento. There is a sparkle and magnetic spring in the Sousa concert from overture to finale, and to-day Sousa is by odds more the model entertainer of the public than ever.

The famous band will be here on Tuesday, March 7th, matinee and evening, at the Macdonough Theater.

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombone.

SAN FRANCISCO, CAL. POST.

MAR 14 1899

Sousa and his band will have three more concerts at the Alhambra Theater, this and Sunday evenings and Sunday afternoon. Since the famous "March King" first came here with his organization he has not been more warmly received than on the present occasion, and the local contingent of music lovers has made much of his splendid work. The soloists with the organization this season are particularly good. Maud Reese Davies ranks very high as a soprano, and Dorothy Hoyle is a violinist who has won the applause of some very critical audiences. The programmes arranged for the remaining concerts are very enticing. Seats are in big demand. The programme for Sunday night's concert is as follows:

1. Overture, "Carneval Romane" Berlioz
2. Trombone solo, "Love Thoughts" (new) Pryor
3. (a) Idyl, "Echoes de Bastions" (new) Kling
- (b) Russian Peasant Mazourka, from "The Charlatan" (new) Sousa
4. Soprano solo, "Ah fors e lu" ("Traviata") Verdi
- Miss Maud Reese Davies.
5. Excerpts from "Siegfried" .. Wagner
- Intermission of ten minutes.
6. Carnival scene from "Suite Nidlar" (new) Giraud
7. (a) Serenade, "Badine" (new) Gabriel-Marie
- (b) March, "The Charlatan" (new) .. Sousa
8. Violin solo, "Souvenir de Haydn" ... Leonard
- Miss Dorothy Hoyle.
9. Overture, "William Tell" Rossini

THE MARCH KING

Sousa and His Band Receive Ovation.

His First Concert Listened To Immense Audience.

John Philip Sousa is to the American public what Johann Strauss was to the Viennese. The composer of world-famous marches is indeed the idol of the day and seldom has an artist received so hearty a welcome as "The March King" was accorded last evening by an audience which crowded every inch of space of the Alhambra Theater.

To hear Sousa's marches played by a military band at any time is a treat, but to listen to the soul-stirring strains as rendered by a picked organization of musicians led by the composer in person is a veritable feast.

No wonder our brave boys in Cuba and Manila swept the enemy before them, for the paean of victory in every case was the inspiring strain of Sousa's "Stars and Stripes Forever," and last night it fairly roused the audience from the seats.

Sousa knows the taste of the public and skillfully prepares a programme which pleases all classes.

Last night he ran the scale from Wagner's ponderous composition, "Parsifal," to the popular air known as "Hot Time in the Old Town."

Of course every one came to hear Sousa's marches and though only one was on the programme the audience was regaled with fifteen encores, consisting of the two-step compositions of the conductor.

And how the audience did cheer when Sousa led his men from the air of a military patrol to the strains of the "Star-Spangled Banner."

Every one in the theater rose from the seats and enthusiasm was at its peak.

The effect of military music is contagious and after witnessing the scene at the Alhambra last night one can understand why the European powers spend money lavishly on the military and naval bands. Sousa is a big part of the programme in his personality. His baton and body play an important part in the success of the evening and he commands vigorous resonant tones of brass by a full swing of both arms and anon gently cooing dulcet tones from the reed instruments.

The soloists with Sousa's band, three in number, and they all shared the hearty applause last night.

Hubert L. Clark is without doubt the greatest cornist in the country and eclipses Jules Levy in his palm-leaf days.

Miss Dorothy Hoyle, a young violiniste, possesses ability to a marked degree and her command of the violin is superb. It is safe to predict a bright career for her.

Miss Maud Reese Davies, the soprano, has a flexible voice and her selections were rendered with artistic skill.

Sousa gives two concerts to-day and two to-morrow, and his appearance is quite the musical event of the season until Melba and her associates are heard.

Below is the programme for the two remaining concerts:

San Francisco Cal.
Music Dram

3/4

Sousa and his band will be at the Alhambra this and Sunday afternoon and evenings. These will be the final concerts by the great March King and his fine array of instrumentalists. Maud Reese Davies, the soprano, and Dorothy Hoyle, the violiniste, are excellent soloists.

MAR 5 1899

THE THEATERS.

Sousa's Grand Band at the Macdonough Theater.

Morosco's Company to Appear at the Dewey Opera House.

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 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 audience and players alike, small wonder that Sousa has achieved international fame as the foremost bandmaster 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 than the annual concert of Sousa and his band, and the announcement of the early advent of that famous organization will be hailed with delight. The concerts will be given on Tuesday, March 7th, at the Macdonough, matinee and evening. Mr. Sousa has prepared a program that cannot fail to satisfy the most exacting tastes.

MAR 5 1899

Sousa's band has discovered that Salt Lake, while an intense and ardent music-lover, discriminates in what it pays for its music. We all recognize Mr. Sousa as a clever if not a great composer, a leader of a magnificent collection of instrumentalists, and a genial, handsome gentleman. Yet Salt Lake has come to understand that a matinee performance is not worth an evening performance. It knows that the profession itself looks on the matinee as a sort of "side show"; that substitutes frequently appear instead of the principals; that performers themselves are inclined to take things easier and make slips not to be tolerated in night performances. From all of which it has become a general custom to make afternoon admission less than evening. When, as on the occasion of Sousa's appearances, prices are advanced, it is "rubbing it in" to put \$1.50 on matinee performances. We don't expect to hear Sousa's band free, as do visitors to Manhattan Beach, New York, but neither do we expect to pay extravagant rates. One dollar and a half is not unreasonable for a night entertainment by fifty musicians of the caliber exploited by Mr. Sousa, but it is rubbing the mourners a little to charge that much for an "extra." That this is the view taken by Salt Lake is shown by the small attendance Wednesday afternoon at the Theater, while at night people almost smothered in trying to get standing room. It is only fair to say that the exorbitant matinee prices were established by Sousa's manager against the protest of Manager Pyper of the Theater. Indeed, the Theater had to submit to unusual restrictions and conditions to get Sousa at all.

MAR 5 1899

zenship.

Sousa whose triumphant career's undiminished glow is now so splendidly before the gaze, is a marvel of American progress in the artistic art. The more he is heard the more he endears himself to the popular mind of his countrymen. He not only plays up to the highest taste, but down to the comprehension of "the babes and sucklings," pleasing both classes with equal satisfaction. His three successful operas now running give promise that still greater achievements are in store for the favorite composer, who in the natural course of events will reach grand opera ere long. "The Bride Elect," which is his own both in music and libretto, so he has just been informed, earned \$4,400 in Boston on Washington's Birthday. Regarding his future achievements palmists who have read his hand predict with startling coincidence of opinion that by the time he is a dozen years older Sousa will produce a masterpiece worthy to stand among the greatest in history.

MAR 5 1899

SOUSA PLAYS TO CROWDED HOUSES

Interesting Programmes for the Afternoon and Evening.

Both afternoon and evening the Alhambra was crowded and Sousa presented two delightful programmes. In response to requests there were two substitutions in the first. The "Grand Scene" from "Parsifal" of Wagner was given instead of the announced duet, "Birds in Flight" (King), which was to have been played by Wadsworth and Norrito and the "War Time," from McDowell's new Indian suite, instead of the antique dance, "Anne Boleyn."

One of the delights of the afternoon was the fluegelhorn solo, "Bright Star of Hope," by Franz Hell. It accentuated the claim that no brass instrument can so well tell a love story. The obligato and accompaniment were by the entire band. One of the regrets was because of the discomfiture of the charming little violinist, Miss Dorothy Hoyle. She lost her "A" and with it her composure and then left the stage at the end of a brilliant passage well dashed off and no amount of applause could induce her to return. She was giving the difficult "Rondo Capriccioso" of Saint Saens. Every time she got an opportunity she endeavored to bring that troublesome "A" to where she wanted it, and managed to work along nervously until, without the support of the band, she commenced the untangling of some difficult harmonies. She stopped suddenly tried to take "A" from that of the first clarinet, commenced again, and, after a few bars dashed off the stage. She is little and wears her hair down in a braid and every one wanted to pet her and say it was all right, but she would not have it. She, however, was quite herself again in the evening, and gave a true artist's rendition of Sarasate's "Zigeunerweisen," and for an encore, Musin's "Mazourka." Miss Davies sang at both performances.

The Wagner numbers are as popular on Sousa's programmes as on any other. The "Tannhauser Overture," opened the afternoon and the introduction to the third act of "Lohengrin" closed the evening. The remainder of the numbers included the happy descriptive work, the coon songs and the ever welcome Sousa marches. His latest, "The Charlatan," is on every programme and has to be repeated.

There will be a matinee this afternoon and a concert this evening, which will continue the series.

MAR 5 1899

They will have a new march, which will be out in April. He will say much about it, but states that it will have a very different character from any of his compositions.

MAR 5 1899

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 this city at an early date. Sousa has learned the secret of stirring the public heart, not by artifice, and not by shallow pretence, but by a direct and simple appeal to the purest and best sentiments that music can evoke. 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, from the Gulf to the mountain ranges of British Columbia, 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 is ever the pioneer in the cause of good music.

MAR 5 1899

Sousa has been making a hero of himself, and his band dedicated to the City's big auditorium; the second of its kind in the United States, onington's birthday. Just as Sousa began to play the last number on the afternoon some one in the gallery shouted a man named Pryor, one of the audience, thinking he cried "fire" came alarmed. A panic was imminent, Sousa, facing the throng, waved his hand and the band struck up "Yankee Doodle." Three times the national air was played before the crowd was seated again.

MAR 5 1899

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 theater 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 of the same name now being played by De Wolf Hopper. Of course Sousa will play it in Butte when he brings his great band to the Grand on Sunday, March 26.

MAR 5 1899

"Prisoner of Zenda" will be the attraction at the Metropolitan for the week of March 20.

Sousa's band is underlined for the Metropolitan opera house for an early appearance.

ALHAMBRA THEATER

Cor. Eddy and Jones Sts.

Direction....GOTTLOB, MARX & Co.

FRIDAY, Evening, March 3

SATURDAY, Matinee and Evening, March 4

SUNDAY, Matinee and Evening, March 5

5
POPULAR
CONCERTS

SOUSA



AND HIS BAND.

MAUD REESE DAVIES, Soprano; DOROTHY HOYLE, Violiniste; ARTHUR PRYOR, Trombone; HERBERT L. CLARKE, Cornet; FRANZ HELL, Fluegelhorn.

Sale of Seats opens at Sherman, Clay & Co's Tuesday Morning, Feb. 28.

Prices - 50c, 75c, \$1.00 and \$1.50.

chases of residence properties by speculators who have made money in Hawaiian sugar stocks. W. G. Irwin, who put \$120,000 into a lot at Washington and Laguna streets, intends to spend about \$250,000 more in the erection of an elegant dwelling on the property.

It is reported that William H. Crocker will spend about \$200,000 for the construction of a home on his Burlingame property.

In the last three months Robert R. Thompson has bought property aggregating \$251,500. It consists of the Mack business premises on Fremont street, near Market, at \$110,000; the Sweigert property on the the east line of Kearny, 22:6 north of Post, for \$97,500, and the premises on the north side of Geary street, 176:3 west of Grant avenue, for \$44,000.

Robert Oxnard, the beet-sugar manufacturer, has purchased from Mrs. Helmrich her residence at 2110 Broadway, 45 feet west of Buchanan street, for \$16,500. The lot has a frontage of

Bond Exchange this morning Contra Costa Water sold at 64 to 65, Spring Valley Water at 101½ to 101½ for the stock and 104 for the second mortgage 4's, Oakland Gas at 49, Equitable Gas at 10, Mutual Electric at 15½ to 15¾, Market Street Railway at 62 to 62¼ for the stock and 117¼ for the 5's, Oceanic Steamship at 75, California Powder at 160, North Pacific Coast Railway 5's at 102, Southern Pacific Branch Railway 6's at 125 and Hawaiian Commercial at 74.

At the Investment Board Equitable Gaslight sold at 10¼@10¼, Hutchinson Plantation at 33¾, Hawaiian Commercial at 73½@73¾, Mutual Electric Light at 15¾@15¾, Market Street R. R. at 62, S. V. Water 4's (3d issue), 102¼, and S. P. Branch R. R. 6's at 125.

DIVIDENDS DECLARED.

The Oceanic Steamship Company will pay a dividend of 50c per share next Wednesday.

Frings W. W.
Linger 3/5

nas impersonated over 4,000 times. Mr. Morrison is one of the early bookings here.

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.

DETROIT, MICH. TRIBUNE.
MAR 5 1899

The inimitable John Philip Sousa, march king, with his superb band, will visit Detroit again this season. The date has not been definitely fixed; but it will be soon, it is said. The concert will be given at the Lyceum theater.

Seattle Wash
Intelligencer
3/5-99

SOUSA'S BAND will appear at the Armory March 23 for an afternoon and an evening concert. This announcement will no doubt arouse pleasant anticipations in all music lovers and in the public generally.

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SALT LAKE CITY, UTAH. - TRIBUNE.
MAR 5 1899

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FROM
Cleveland Oh
Leader
3/5-99

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CLEVELAND, OH. - LEADER.
MAR 5 1899

TRIALS OF MUSICIANS

The Penalties They Pay
Because They Are Famous.

SOME ANECDOTES OF SOUSA

STRANGE REQUESTS MADE BY ADMIRING PUBLIC.

PADEREWSKI'S LOCK OF HAIR

HOW HE ACCOMMODATED A WOMAN WHO WANTED IT.

"Rag Time" Said to Be as Old as the Hills—Its Origin—Self Playing Pianos Not Quite Perfect—Facts About Music Hall Singers.

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San Francisco Examiner
FREE TO-MORROW.

SOUSA'S BAND
A PERFECT JOY

First Concert an Immense Success.

Marches Which Charm as of Yore and Soloists Who Please.

Sousa and his satellites were the center of attraction last night for the Alhambra was crowded and the enthusiasm for the raising of the curtain till the fall was remarkable.

There is a cheerful celerity about Sousa's admirably constructed programmes—no hitch or protracted waits. Everything goes right along. Encores are liberal and so prompt as not to impede or delay.

He received a rousing welcome when he stepped from the wings. Seizing the baton the great band, guided by him, began with a Supper overture which of course had as an encore one of his marches, wherein the brazen phalanx of trombonists put a finish to it in genuine Sousa style.

The selections were so varied as to suit everybody. The most distinguished number was a grand scene from "Parsifal" grandly played and immensely effective. The culminating phase of the programme from a patriotic standpoint was his "American Patrol," introducing a number of national airs, winding up with the "Star Spangled Banner," the band and audience all standing.

Three soloists last night contributed to the programme. Mr. Hubert L. Clark, who has returned to the fold, is a wonderful cornetist. His instrument seems fairly spargent with outburst of astonishing notes—some like the long steady sustained beams of a searchlight. He is quite as good as need be. Even "Levy the Blower" of ancient memory is rivaled. Miss Maude Reese Davies is a charming soprano. Her staging of the "Luida" Palacca left nothing to be desired. Her vocalization is agile, her intonation perfect and her singing of the sort that grows upon one. She was loudly cheered and sang again. She is also young and very pretty.

Miss Hoyle, the violiniste, is a petite, nervy little Yankee girl of whom Sousa said to me before she played, "She is the best violinist we ever had." It is safe to say the audience thought so, too, for she so charmed them by the grace and purity of her playing that she was compelled to give two encores and loudly cheered. Even the usually difficult Signor Luchesse was heard to cry "Brava." The personnel of the band seems nearly the same. The great trombonist Pryor is still there and there is a familiar look about "Laocoon" in the folds of his brazen serpent in the middle of the stage. Two concerts to-day and two on Sunday, then farewell to Sousa and his hosts till they come again. H. M. BOSWORTH.

Fargo Minn
Loyals 3/5

nas impersonated over 4,000 times. Mr. Morrison is one of the early bookings here.

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.

DETROIT, MICH. TRIBUNE.

MAR 5 1899

The inimitable John Philip Sousa, march king, with his superb band, will visit Detroit again this season. The date has not been definitely fixed; but it will be soon, it is said. The concert will be given at the Lyceum theater.

Seattle Wash
Intelligencer
3/5-99

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On one occasion Mr. Sousa was handed a dainty note, which said: "A society lady requests that you play the overture to 'Tannhaeuser' 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: '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 Cold Cadets.'" Mr. Sousa suspects the young man was aiming at "The High School Cadets."

In Pennsylvania came this anxious request: "I came forty 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 one came from 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 ingenuous request: "A warm admirer of good music would like to hear the 'Maiden's Prayer' on your band."

The Sousa maniac is always present in force at these concerts, and this is a sample of requests that came from such almost daily: "Four young ladies would like to suggest the following programme: 'Washington Post,' 'High School Cadets,' 'Directorate,' 'King Cotton,' and 'El Capitan.'"

INFORMATION WANTED.

Market or Geary. Howard, 909 Market street.

LADY'S gold watch, between Geary and Hyde st., between 122 Washington street.

LOST—Diamond locket; initials O. A. P.; reward owner. Howard at 54 Mission street, room 1.

LOST—Yellow leather pocketbook containing papers relative to shipping; no value except to owner. Reward at 122 Washington street, near Buchanan.

LOST—Japanese pug dog; license No. 1465; companion of a sick child. Reward on return to please return to bank.

LOST—A pass-book with the Hibbard Savings and Loan Society of San Francisco, in the name of A. G. RIMKINS, 131 Thirteenth st., nr. E. Polson. Reward will be paid without question; upper key rose square blocks inserted in lock.

If violin taken from my residence is returned, \$30 reward.

LOST AND FOUND.

C. D. BUNKER, Secretary.

Meeting at 7:30 o'clock; first degree.

NON LODGE, No. 169, E. and A. M.

MISS A. J. GHACIER, Protector.

Always welcome.

EDWARD E. HENNING, of each month. Waiting.

LOST—Lodge, No. 518, K. and L. of H., meets in the neighborhood of the second and fourth streets.

Directorium.

Meeting is on account of death of Mr. Herbert.

LOST—J. J. PRANDON, President.

of vast importance to each and every member.

A full attendance requested; at 8 o'clock.

EDWARD E. HENNING, Secretary.

Association.

SOUSA PLAYS TWICE TOMORROW

"War of Wealth" for a
Week at the
Dewey.

Sousa, the prince of concert band conductors and monarch of march composers, will appear in this city with his great band, at the Macdonough Theater tomorrow afternoon and night. Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and 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. The sway of Sousa over his audiences 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 people in thorough sympathy with him. Sousa and his hearers seem always thoroughly en rapport. The popular pieces that are easily hummed and whistled do not carry off all the honors, for the finer music, the selections from the masters, appeal to the uncultured ear with force. There is evident, in the quality of the reception of better music, an education of taste that is gratifying. The soloists are Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste. Elaborate programs have been provided for both afternoon and evening entertainments.

DEWEY OPERA HOUSE.

There will be a great deal of pleasure occasioned by the announcement that Morosco's all-star dramatic company, including Mr. Brophy, the versatile leading man, and all the favorites who appeared here in the last two engagements, has returned for another week's performance beginning this evening.

The play in which the company will appear is the powerful "War of Wealth." This is a modern melodrama founded on the great competition between the clashing classes of labor and lucre and the rivalry which sometimes takes place between moneyed concerns in the race for supremacy.

The play is well written and well constructed. It is one of the great successes of the Morosco Company and will be produced here with the same performers and the same scenery

which made the presentation so great a success when the piece had a lengthy run in San Francisco. The piece will be produced nightly, and persons who wish to enjoy a delightful evening should not fail to attend.

MAR 01 1899

compositions.

Sousa repeated yesterday his successes of Friday and Saturday. The Alhambra was crowded for both concerts, and nothing could exceed the enthusiasm of the people and the graciousness of the conductor. The things which he has conducted a thousand times he gives with as much interest and care as if for a first production. As at other concerts, he gave the numbers which nine out of ten people are willing to listen to over and over again. The rag times set the entire audience nodding and giving a word of approval to neighbors. Sousa seems to enjoy them thoroughly himself, and there is a vague suspicion occasionally that he is just ready to begin a cake walk.

MAR 8 1899

SOUSA AS DEFENDANT

Argument in a Suit Brought Against the Bandmaster by Mrs. Ada P. Blakeley.

In Common Pleas Court, No. 2, yesterday, the argument in the suit of Ada P. Blakeley, administratrix of the estate of her late husband, David Blakeley, against John Philip Sousa, the well-known musical director, was taken up.

Mrs. Blakeley, individually and as administratrix of David Blakeley, filed a bill in equity against Sousa, alleging that the defendant and Mr. Blakeley formerly were partners, under a contract to give musical entertainments with "Sousa's Band," each to receive a share of the profits. Mr. Blakeley died before this contract had expired, and the complainant alleged that Sousa continued to give concerts, but had failed to carry out the contract spoken of. The court was asked to order an accounting and settlement.

Sousa replied by contending that the contract terminated at Mr. Blakeley's death, but that he had subsequently entered upon a verbal agreement with Mrs. Blakeley to continue giving concerts under practically the same conditions of the original contract. Sousa subsequently filed a cross bill against Mrs. Blakeley, alleging violation of the verbal agreement; that she had various sums in her possession to which she was entitled only to a part, and he also asked that Mrs. Blakeley be directed to render an account. He further asked the court for an injunction, restraining her from using, selling or otherwise disposing of any music which hitherto constituted the musical library of Sousa's Band.

Mrs. Blakeley denied entering into a verbal agreement with Sousa; that the former contract still continued in force, and that Sousa recognized the necessity of continuing under this contract, the only dispute raised being in relation to certain royalties. She denied having any money to which Mr. Sousa is entitled, and asked that his bill be dismissed with costs.

Mrs. Blakeley is represented by John G. Johnson and United States District Attorney James M. Beck, while Attorney Davis, of New York, and J. G. Gordon appear for Mr. Sousa. The argument will be continued to-day.

MAR 11 1899

Invigorating, sustaining. Restores impaired energy of body; both sexes. Builds up all nerve centers. Geo. Dabendorfer & Co., Druggists, 214 Kearney Street.

SOUSA TO RETURN.

Special Engagement Next Friday and Saturday at the California Theater.

Messrs. Gottlob, Marx & Co. have introduced Sousa to return from the interior of the State on Friday next, March 10, and fill a special engagement Friday evening, Saturday matinee and evening, at the California Theater. The engagement closing last evening at the Alhambra proved so successful that the theatrical management is confident that many people throughout the city and outlying points were prevented from attending the concerts. The return engagement will give all these and the general public the opportunity to hear Sousa, the big band and the excellent soloists. Special programmes are announced for the three concerts to come, viz: Friday evening, Wagner; Saturday matinee, ball room, and Saturday evening, Sousa. The sale of seats will begin Tuesday morning at the box office of the California, but orders may be filed to-day.

MAR 11 1899

SOUSA'S BAND CHARMS THE LARGE AUDIENCE

Well-Known Compositions Splendidly
Rendered by the Musicians Under
Their Famous Leader.

Sousa gave two more concerts yesterday. The one in the afternoon did not adhere closely to the programme, but this drawback was richly atoned for by the numerous extras. Nearly all the soloists had an inning. The Euphonium, by Mantia, Franz Hall's Flugelhorn in the great "Trumpeter's Song" of Midwinter Fair memory; the cornet by the spargnet Clark; and even "Laocoon" came forward with his brazen coils and gave "down deep within the cellar." There was also a delicious horn quartet, "Sweet and Low."

Miss Davis gave an exquisite bit of pure vocalization in a selection from "Lakme," which showed the excellence of her voice and art, and Miss Hoyle again charmed by her admirable violin playing.

The finest concert of the series, however, occurred last night, both in the character of the music and the enthusiasm of its reception. From an artistic point of view the climax of musical possibility was reached in the selections from "Parsifal." It is impossible to describe the sublimity of this music as given last night. It is a masterpiece, which though written for orchestra, is certainly more effectively played by such a band as Sousa's. The real puissance of his conducting has no better illustration. By way of contrast, as an encore, he gave Handel's "Largo," which illustrates the genius of Sousa's intuitions regarding the sequence of effects properly to thrill the attention and interest of his audiences.

From a patriotic point of view the climax was reached when, as an encore, "The Star Spangled Banner" was led up to and given, while the band and hearers rose.

The solo features were the astonishing performance of the trombone wizard, Pryor; the singing of Miss Davis and the charming violin playing of Miss Hoyle. Sousa appears to better advantage this season than ever before.

H. M. BOSWORTH.

Full River Mass
Slove
3/7-99

SOUSA'S BAND COMING.

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 on May 16 will be hailed with pleasure.

MAR 7 1899

THE SUIT AGAINST SOUSA

Ex-Judge Gordon Appears as One of the March King's Counsel.

Ex-Judge James Gay Gordon made his first appearance in court as an attorney since his retirement from the bench of common pleas court No. 3 to-day, when he appeared before President Judge Penypacker and Judge Sulzberger in Room C, of common pleas court No. 2, as one of the counsel for John Philip Sousa in an equity suit brought against the latter by Ada P. Blakeley, the widow of David Blakeley. The latter was represented by John G. Johnson and United States District Attorney James M. Beck, and ex-Judge Gordon was also assisted on his side by Attorney Davis of New York.

MAR 11 1899

MAR 5 1899

The following description of the "March King," John Philip Sousa, and his characteristic poses, while leading his band taken from the Kansas City Star, will prove a special interest just now, in view of the fact that the popular organization opens here a week from Tuesday, at Simpson auditorium, for four performances. The exact dates are March 14, afternoon and evening, and March 16, afternoon and evening. The assisting soloists will be Miss Maud Reese Davies, soprano, a Los Angeles girl, who has studied in Paris, and has been Sousa's principal singer for two seasons; Miss Dorothy Hoyle, a wonderfully gifted violinist; Arthur Pryor, trombone; Herbert L. Clarke, cornet, and Franz Hell, fluegelhorn. The advance sale of seats opens at Fitzgerald's, No. 113 Spring street, tomorrow morning, at 9 o'clock. Here is the word picture of Director Sousa:

"There are two John Philip Sousas—the Mr. Sousa as he is pictured in his posters, and the Mr. Sousa as his audiences see him. The former Mr. Sousa writes two-steps and marches and his pictures are familiar to everyone—his features are seen face to face only by the band which reads them and plays accordingly;

the latter Mr. Sousa conducts a band and is known to all who have ever attended one of his concerts.

"One looks at the programme and reads, 'The Stars and Stripes Forever,' words and music by John Philip Sousa, and then squares himself in his chair and waits. Before him sit fifty men in uniform, silent and in position of readiness. Then suddenly here comes from the wings a figure in tightly-fitting fatigue uniform. It walks rapidly with tiny steps and turns—behold! Presto! A sudden lifting of brass in the band, Mr. Sousa leans a little on his right foot, raises a baton in his right hand and uplifts the extended forefinger of his left. In the hush no word is spoken save the command, 'Ready!' which is defined in the attitude. Then the hand and the baton lift with a jerk and descend in a blare that puts the band to work.

"Let martial note in triumph float—

"The first few measures come easily to the regular motion of the arms. The poise of the head tells audience and band alike, 'We are entering upon a grand thing. Let us move with due diligence.' The movement sets feet to shifting and fingers to tapping, everyone is much enthralled but Sousa, who, fairly started, moves his arms with less vigor and seemingly is conscious only that the strains of the most popular march ever written are pouring into his ears.

"Its folds protect no tyrant crew—

"There is a significance in the words which come into the consciousness of the director in their proper place in the music and his hand grasps the baton a little more tightly and his head leans forward a trifle.

"Hurrah for the flag of the free!

"Not too loud back there with your big horns!" says Sousa. "This is a cheer that must be whispered the first time." His left hand stretches warningly in the direction of those men in the back row; his right foot is on tiptoe; his baton is at his side. 'Pianissimo'

comes from the whole pose until it can be understood through the roar of the horns and the sighing of the reeds.

"Let despots remember the day—

"The arms come together before his face and the foot drops back to the floor. 'It's hard to keep quiet, I know,' say the finger and the baton in unison; 'only a moment more and then you may blow for all you are worth. Expressimo now!'

"The head is bent forward slightly to emphasize the warning of the whole figure, and in the audience the strain is becoming tense. Then the hands drop to the side. At the back of the stage the big horns are puffing like muffled bulls. Sousa steps back. The horns are growing turbulent and are signifying an uncontrollable desire to bellow. Slowly the arms are raised by the increasing volume of sound.

"Crescendo! Sousa still holds it back, but at last there echoes in the rafters a sound that shakes the cornices almost loose and rings in the ears for hours. At the moment two arms are lifted on high and descended in a sweep that is as voluminous as the sound. The tension is over, the bulls are loose, and the echoes shout:

"Hurrah for the flag of the free!"

"Now it is easy sailing. The force of that first sweep keeps the arms in motion and from head to side they rise and fall, urged on by a martial swing that thrills the soul. On, on, it sounds to the pendulum of the arms until, their force spent, the hands slowly grasp the baton and rest languidly idle. The music goes on without an apparent director. But notice the poise of the head, watchful, it seems, saying to the band, 'Be careful, I am hearing every sound. Look at my eyes. They will direct you.' Then a sudden stillness; and while the thunder of applause chases the last echoes of brass, lo! the real Mr. Sousa is gone, and there, bowing with his knees together and hands grasping the baton, is the pictured Mr. Sousa, accepting the image as his right and due. Before

the audience realizes it, both Mr. Sousas have disappeared."

John Philip Sousa said a good thing the other day, in thoughtful conversation with a friend, says Peg Woffington in the Chicago Times-Herald. It is: "When a musician has gone through all the old masters and

then comes to write something himself, it becomes a matter solely of memory and conscience."



Gottlob, Marx & Co. announce the return of Sousa and his band for three additional concerts, to take place at the California Theater next Friday night, Saturday matinee and Saturday night. At each of these concerts a special programme is to be rendered. Friday night a Wagner programme will be given; Saturday matinee is to consist of "ballroom" compositions, and the last concert (Saturday evening) will consist of a "Sousa programme," when the famous marches of the composer and conductor will be rendered.

AGAINST SOUSA

Judge James Gay Gordon Ap-
pears as Counsel in the Case.

Judge James Gay Gordon made his
appearance in court as an attorney since
his removal from the bench of Common Pleas
to-day, when he appeared before Presi-
dential Judge Sulsberger,
of Common Pleas Court No. 2, as
counsel for John Philip Sousa in an
action brought against the latter by Ada P.
Blakeley, the widow of David Blakeley. The lat-
ter is represented by John G. Johnson and
James M. Beck, District Attorney James M. Beck.
Former Judge Gordon was also assisted on
this side by Attorney Davis, of New York.

Mr. Beck made the opening argument for Mrs.
Blakeley and Mr. Davis answered him for Sousa.
It is hardly possible that the case will be fin-
ished to-day, and former Judge Gordon's ad-
versaries will probably be unable to hear him speak
the case until to-morrow.

Mrs. Blakeley, individually and as administra-
trix of David Blakeley, filed a bill in equity
against Sousa, alleging that the defendant and
Blakeley were formerly partners, under a
contract to give musical entertainments with
Sousa's Band, each receiving a share of the
profits. Mr. Blakeley died before this contract
expired, and the complainant alleged that
Sousa continued to give concerts, but had failed
to carry out the contract spoken of. The court
was asked to order an accounting and settlement.
Sousa replied by contending that the contract
terminated at Mr. Blakeley's death, but that
he had subsequently entered upon a verbal agree-
ment with Mrs. Blakeley to continue giving con-
certs under practically the same conditions of
the original contract.

Sousa subsequently filed a cross-bill against
Mrs. Blakeley, alleging violation of the verbal
agreement; that she had various sums in her pos-
session to which she was entitled to part, and
he also asked that Mrs. Blakeley be directed to
render an account. He also asked for an injunc-
tion, restraining her from using, selling or other-
wise disposing of any music which hitherto con-
stituted the musical library of Sousa's Band.

Mrs. Blakeley denied entering into a verbal
agreement with Sousa; that the former contract
still continued in force, and that Sousa recog-
nized the necessity of continuing under this con-
tract, the only dispute raised being in relation
to certain royalties. She denied having any money
to which Sousa is entitled, and asked that his
bill be dismissed with costs.

**THE KNIGHTS OF
SALT LAKE CITY'S
LEADING HOTEL.**

SOUSA'S GRACEFUL ACT.

A Little Feature of His Saturday
Concert Which Only Two
Others Understood.

A peep into Sousa's character was
shown last Saturday night in a little
incident which was appreciated by only
two of the large audience which listened
to his music.

When Sousa was in Boston in the fall
of '97 a banquet was given by the Home
Market club with the distinguished mu-
sician for the guest of honor. A young
lieutenant, then adjutant on the gover-
nor's staff, was detailed as escort. Sousa
became much interested in the young man
and a friendship of considerable depth
sprang up between them in a very short
time.

This lieutenant is now visiting in Den-
ver and last Saturday night he and his
fiancee, a charming Southern girl, ap-
peared at the theater where Sousa was
playing.

While the director was engaged in that
scrutiny of the house which characterizes
him, he caught sight of the couple.

Immediately he turned, gave a low or-
der, gracefully lifted his baton and the
audience was in a few moments loudly
applauding the "Salute to the Colors."
A few moments after the Southern girl's
eyes were moist. The sweet strains of
"Dixie" had just died away.

Almond Cal
Enquirer
3/7/99

THE THEATERS.

**John Philip Sousa Talks of His
Marches.**

**Strong Play at the Dewey and
Crowded Houses the Rule
This Week.**

The popularity of John Philip Sousa
is many-sided. To the military
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 com-
posite 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.

"As a complete and consistent com-
position, perhaps 'The Stars and
Stripes Forever' represents my best
work in march tempo," Sousa 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 indomit-
able and victorious spirit of the Amer-
ican people."

"Another one of my marches, but
little remembered now except by band-
men, has a very tender spot in my re-
gard. 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 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
medley marches, made up from mela-
odies from the operas, while all my other
marches are not. My 'Sempiternal
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."

MARIETTA, O.-TIMES

MAR 10 1899

When Mr. Sousa arranged the
great special tour for his famous band
and spectacular musical pageant, "The
Trooping of the Colors," he needed a
singer of unusual merit for his concert
first part and for "Fair Columbia" in
the pageant, and, in spite of many
applications, he heard of Miss Brehany,
sent for her and she was engaged,
after hearing her first song. How well
she fulfilled expectations, may be
judged from notices of her work. She
made the tour with this most wonder-
ful patriotic pageant, which was wit-
nessed by so many thousands as could
be packed into the greatest concert
halls of the principal cities from the
Metropolitan Opera House, New York,
to the Auditorium of Chicago.

**SOUSA PLAYS
AGAIN TONIGHT.**

**The Dewey Gives a Fine
Show in "The War
of Wealth."**

This afternoon Sousa and his almost un-
rivalled band appeared before an immense
audience in the Macdonough Theater and
played as the organization never played
here before. The program was a most in-
teresting one. It was varied and adapted
to all tastes. The higher order of selec-
tions was by far the more keenly appre-
ciated, though the judicious sprinkling of
rag time music which the leader allowed
to go upon the bill was played in a man-
ner which amounted to a revelation in
that class of work.

Sousa and his band were in excellent
spirits, and the former, with characteris-
tic grace and suavity, responded to the
encores which were given with genuine
indications of appreciation.

Tonight the band appears again in a
choice program. This will be the last ap-
pearance of the organization in this city
this year. There has been an immense
sale of seats, and an evening of unalloyed
pleasure for the lover of music may be
anticipated.

Musio.

The excellent ensemble playing of the
Sousa Band, which will be heard in Los
Angeles next week, is largely due to the
fact that since its organization, in the sum-
mer of 1892, there has been comparatively
few changes in its personnel. Year after
year the same instrumentalists have re-
mained under Sousa's direction, assimilat-
ing his ideas and rounding out and perfect-
ing the artistic balance of the band. Sousa
is a magnetic leader and his men are quick
to perceive every gesture and equally as
quick to respond.

Sousa has brought his band into world-
wide prominence by playing popular music.
His programs are varied, and while selec-
tions of a high order are judiciously inter-
spersed, the distinguishing feature of the
band's work is its popular music. This mu-
sic has been judiciously culled and Sousa
has himself added many works of genuine
merit. The music-lovers of Los Angeles
will not only have the pleasure of hearing
some of the best music, excellently ren-
dered, but there will be the opportunity
of hearing Sousa's latest compositions played
as only Sousa's band can play them. In
former visits to our city, Sousa has played
to immense audiences and, judging from the
advance sale of tickets, which opened yes-
terday, there will be many who will be un-
able to hear him next week. There will be
two concerts, March 14 and 16, and two
matinees on the same days at Simpson Au-
ditorium, which is the finest hall for con-
certs and recitals in Southern California.
Excursion trains will be run in from all of
the towns and smaller cities within reach
of Los Angeles and the "Sousa days"
promise to be gala days for music-lovers.
With the band are the soloists, Miss Maude
Reese Davies, soprano; Miss Dorothy
Hoyle, violinist; Arthur Pryor, trombone;
Franz Helt, flugelhorn, and Herbert L.
Clark, cornet.

San Diego, Cal.
Bridgette
3/10/99

Minneapolis Journal
3/10-99

San Antonio Express
3/10/99

SOUSA'S BAND.
Sousa—the prince of concert band conductors, and monarch of march composers, will appear in this city at the Fisher opera house on March 15, 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 composer. As for his band, whether it can be made a finer organization than it is now, 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 the way 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 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, and Miss Dorothy Hoyle, violinist.

MR. HOPPER SURPRISED
At the Way the Press Club Received Him.
De Wolf Hopper will no doubt bear a vivid remembrance of his experiences of last night, and it will be many a day before he can think of them without a shock to his nervous system. He knew that the Minneapolis Press Club was to "receive" him, but hardly expected the effusive and vigorous reception accorded him. As he stepped out of the theater last night, escorted by a pair of good-natured members of the club, he was pounced upon by three burly police officers and tossed into an old patrol wagon with as little ceremony as would be shown a well-known "vag," and before he could recover from his daze he was taking a wild ride up Nicollet avenue behind a noisily robust gong. The ride came to an end with a jolt, and Mr. Hopper was hustled out and upstairs to the clubrooms.
He blinked and stared and groped for his scattered senses, and in time secured his normal equipoise, after which he assisted in making the evening a pleasant one. Among the others on the program were Master James Byrnes, "Little Jimmy" Latourelle, W. I. Nolan, Charles Shibley, Edmund Braham, Oscar Ringwall and his clarinet, and Harry Randall, who blew a cylinder head out of the piano by the force of his playing. During the evening President Butman presented Mr. Hopper a fine Fedora hat to replace the one stolen when he was the guest of the club a year ago.

Bobby's
It was during the in evening Sousa concert and sation of the girls of a certain party had turned to the appearance of a lovely creature setting near. "She looked so pretty the in that white princess gown Mayblossom. "Princess gown? Dear princess gown?" inquired "Why, it's one that is piece," obliged Mayblossom. "So?" exclaimed thought that was a union Mayblossom, Pansy and heroically retained conscious the gallant beau next to Bobby him an awful kick of the shin

SAN DIEGO, CAL. - UNION
MAR 10 1899

SAN FRANCISCO, CAL. - POST
MAR 9 1899

Sousa and his band will give three extra concerts at the California Theater on Friday and Saturday evenings and Saturday matinee. The famous composer and conductor has prepared special programmes, and as it will be some time ere he revisits the Pacific Coast he is assured of large audiences. Sousa is soon to visit Europe for an extended tour with his band.

Sousa and His Band.
John Philip Sousa has been termed "The Maker of Music for the Millions," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesale 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 concerts will be given at the Fisher opera house on Wednesday matinee and evening next week.

San Francisco Chronicle
Register
3/11/99

NEW SOUSA MARCH.
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 but 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 theater and dance orchestra and the piano copies of the new composition have a sale that runs 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 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 their present long transcontinental tour. Apr. 8. Univ. Hall under Women's League

WEEKLY, KANSAS JOURNAL
MAR 10

Twenty-three years ago John Philip Sousa played as violinist in the orchestra of the Chestnut Street theater in Philadelphia, then managed by J. Fred Scott of this city. The "March King" was then a young man and was known simply as J. P. Sousa. Some of his first work as a composer was done the season he was in the employ of Mr. Scott.

SAN FRANCISCO CHRONICLE
MAR 10
Sousa's tour this time is simply phenomenal. In Oakland he played to a houseful at night and 1000 at the matinee, making \$2000 in one day. The sale for his three concerts at the California Theater on Wednesday and Saturday has practically exhausted the capacity.

WATERTOWN, N. Y. - HERALD.
MAR 11 1899

Philip Sousa, "The March King", is to visit Watertown in his transcontinental tour. The announcement will be received with great pleasure as many artists of this city admire the great leader.

SAN FRANCISCO - EXAMINER
MAR 7 11 1899

The Sousa Concerts.
The advance sale for the three additional to be given by Sousa and his band at the Theatre begins this morning at the box-office. The first will take place on Friday when a magnificent Wagner programme will be presented. At the matinee on Saturday the band will itself in the interpretation of "ballroom" numbers the pens of the most popular composers. The concert Saturday night will be made memorable by a rendition of a complete Sousa programme.

Seattle Wash
Intelligencer
3/10/99

SOUSA, THE MARCH KING.

GREAT INTEREST TAKEN IN HIS
APPROACHING ENGAGEMENT.

Large Crowds Greet the Band in
San Francisco and Elsewhere—
Numerous Medals Given Him by
His Many Admiring Friends.

John Phillip Sousa, the march king, who will give two performances at Armory hall, March 23, is meeting with a magnificent reception in every city in which he appears. At San Francisco he and his band were greeted with the largest audiences that ever assembled on a like occasion, and from the interest being evinced in Seattle, the record will be broken here. The reason the concerts will be given in the Armory is because that hall will hold more people than either of the theaters. The great composer is giving many c



JOHN PHILLIP SOUSA.

his recent successes on this tour, as well as other popular compositions.

Sousa is generously decorated with medals, all of which have come to him as unexpected tributes of admiration for his genius. Perhaps the handsomest of all is the big diamond sunburst that was presented to him by the management of Man-

hattan Beach. The cross bar from which the medal is suspended bears his title "The March King" in blue enamel, and the sunburst of seventy-five gems is surmounted by a lyre in blue enamel. Another costly decoration is that presented to the great leader by the St. Louis exposition, the cross bar in this case bearing the first two bars of "The Washington Post" march with diamonds for the heads of the notes. A large diamond solitaire surmounts a golden reproduction of the exposition building. One medal was a tribute from the musicians of Washington, D. C., and another came from the musicians of Leadville, Col. Pryor's band of St. Joe, Mo., gave still another medal and the Mormon choir, of Ogden, Utah, also remembered the "March King."

The California mid-winter fair gave Mr. Sousa a particularly beautiful souvenir of his pleasant season in Golden Gate park, and a crack cavalry company in St. Louis contributed a handsome addition to the glittering array on the composer's broad breast.

His latest decoration is in the form of an American flag of solid gold and red, white and blue enamel, which was presented to him by Mrs. David R. Barker, a prominent New York society lady, who has been a constant attendant upon the Manhattan Beach concerts for many years. The medal bears the inscription "The Stars and Stripes Forever" and is in recognition of Sousa's latest and greatest march of that title. Sousa was recently given a handsome and costly loving cup, and he owns about a dozen beautiful batons that have come to him as gifts from admirers.

AMUSEMENTS

While Sousa's band was playing the overture, I Promesse Sposi, at the Alhambra, a group of hungry music lovers were straining their ears at some of the cracks in a doorway on Jones street trying to catch a few strains here and there. My impulse being to purchase a ticket for each one of them, it was with some difficulty that I settled down to enjoy the program, when we reached our seats. Not that Sousa fails to inspire—quite the reverse—but rather, that the more we heard the greater became my desire to have those poor, disappointed wretches on the outside realize the happiness we were experiencing. As a rule the loafer about the stage door is repulsive, but these men impressed me as being genuinely alive to the artistic merits of the musical production.

While the introduction and Bridal chorus from Lohengrin were playing, one could almost believe himself to be within a grand cathedral listening to the strains of a mighty organ, so perfect was the harmony of sounds, and so majestic seemed the volume. Sousa is an inspiration—so alert to every intonation of an instrument, so magnetic, prompt and systematic—yet withal a quiet, gentlemanly man of dignity.

For one encore the famous arrangement of Hot Time was given, and even the students of the classic clapped their hands until their gloves were torn. But the prettiest piece of the day, by far, was Sweet and Low, arranged for four French horns. To any one appreciating the difficulty attached to French horn playing, perhaps the sweetness of the melody would appeal more than to the ordinary listener.

A name better known throughout the country than that of John Phillip Sousa could hardly be found, and as a musician no American is more esteemed and loved. For all his magnetism and his well merited popularity, Mr. Sousa is a modest man and strongly objects to having his name coupled with high-sounding titles. "After a continuous struggle extending over a score or more of years," he said, "I have finally succeeded in living down the title of 'professor' bestowed upon me by unthinking friends as a mark of esteem in my younger days. Not that I object to legitimate titles properly used, but it seems to me that 'professor' has been overworked and is used to indicate anything from skill in the manly art of self-defence to proficiency in long-distance pie eating. When I was a boy and went to school on Capitol Hill, Washington, I used to pass every day a small chestnut-

sign that advertized 'William Black, Professor of Whitewashing.' Perhaps that was what gave me my first dislike to the mis-use of the title, but certainly it was clinched by an incident that occurred while I was leading a government band and giving an open air concert at Fayetteville, N. C. We were greatly annoyed and impeded by the way the crowd closed in around us, but at length the local master of ceremonies mounted a chair and made an announcement: "The Professor and the Professor's professors can't play no more until you stop crowding the professors," he said. "Awed by the majestic array of titles the crowd fell back and the concert proceeded without further interruption."

SEATTLE, WASH. POST-INTelligencer

MAR 11 1899

Sousa. Sousa has started on his annual tour and is busy 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 this year 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 shortly be heard in concert here.

SAN FRANCISCO, CAL. CHRONICLE

MAR 11 1899

SOUSA GIVES WAGNER MUSIC.

Interesting Programme
for the Afternoon
and Evening.

It will be a long time before a San Francisco audience will have such a delightful musical sandwich as the one made by Sousa at his concert last evening at the California Theater. There was Wagner for bread and butter, and Sousa marches and the ringing popular music of the day for the pate de fois gras, the lettuce and all the appetizing fillings that were ever made. When the "El Capitan March," followed the "Funeral March" from "Gottterdammerung," it gave a "The King is dead; long live the King" atmosphere, which lasted until Sousa dropped his baton at the end of the programme. It was no slight to the great Wagner to enjoy the encores. Sousa was good after Wagner, and Wagner was good after Sousa. There were those who held it to be sacrilege to play anything but Wagner, but Sousa's little speech in justification was entirely satisfying. It was like hearing the dumb speak to hear something spoken by one known in pantomime only. Sousa said that once when he was in Vienna, where Wagner died, a most intimate friend of Wagner's told him that the great composer always insisted upon the brass bands playing the popular music for encores.

No combination of instruments could better express Wagner. Sousa with the splendid response from his band brought out the majestic music in all its intensity. All the numbers were satisfactory. The excerpts from "Siegfried" were gems, but if there must be a choice among all, it would have to be the "Grand Scenes" from "Parsifal." There was all the delightful bridal music from "Lohengrin," the well-loved overture from "Tannhauser," also the "Rienzi," and the programme concluded with the furious "Ride of the Valkyries."

Miss Davies sang better than at any other appearance in this city. She gave "Elsie's Dream" from "Lohengrin," and responded to an encore. Miss Dorothy Hoyle was twice recalled after playing the "Prize Song" from the "Meistersinger," which she did not do as well as her encores.

The concert this afternoon will be the "Dancing Class." The first part will be the fancy dances and the second will tell the story of the ballroom. The evening programme will be entirely Sousa, his compositions and arrangements of popular music.

KANSAS CITY COMMENTS

KANSAS CITY, March 1, '99.

Washington's Birthday was celebrated here in a unique and gorgeous manner. The new Convention Hall (which was erected by means of popular subscriptions from one dollar upward) was formally dedicated on that holiday. Sousa's Band gave two concerts in the immense and beautifully adequate building to upwards of 18,000 patrons. At 11:30 the canvas was taken for the immense arena floor, and the grace, beauty, wit and wealth of the t in cities at the Kawsmouth joined in a promenade march which opened the inaugural ball, and the music was by Sousa's Band. Never has the West seen such a brilliant spectacle as that afforded to the thousands of spectators in the colonades, the balconies and the roof garden. Until three in the morning of the twenty-third, the brilliantly lighted structure echoed the rhythmic strains of the superb band and the frou-frou of silk.

WATERBURY STANDARD
MAR 11 1899

SOUSA TO PLAY HERE.



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 no 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.



JOHN PHILIP SOUSA
In a favorite attitude.

many five seasons is a concert of never sold at the Los Angeles

SAN FRANCISCO, CAL. POST
MAR 11 1899

...cravaganza
...ocks," is in activ.

Sousa's band concerts are again drawing phenomenal houses. There is a matinee this afternoon, with a programme of ball room music, and a final concert this evening, the selections being entirely from Sousa's own compositions. This should pack the California Theater to the doors.

SAN FRANCISCO, CAL. POST
MAR 11 1899

Sousa and his famous band will give their farewell concert to-night at the California Theater. The programme to be rendered will consist entirely of compositions by the march king, including selections from his operas, popular marches and suites de concert.

OAKLAND, CAL. TRIBUNE
MAR 11 1899

Sousa has come and gone. He played two programs of nine members each, but they were amplified nearly two-fold by the repeated encores. There was not a number that was not redemanded and some of them were graciously accorded a third rendition by the popular bandmaster. Two more satisfactory programs, for a miscellaneous audience, could not have been contrived. Every taste found in each something suited to its palate.

Of the playing of the band, little need be said. It was equal to the best which Sousa have given us. There may be critics who may know how the pieces might have been played more aesthetically, in their minds, but those critics are not running bands. Neither do they prevent Mr. Sousa from running his band as he sees fit and winning plaudits from people in all sections of the country.

As was to have been expected, all musical Oakland greeted the great and affable leader. It times it seemed as if the appreciation led to demands beyond the bounds of reason. Be that as it may, Sousa and his band replied without a glance or movement that indicated a feeling of exaction or imposition. The leader, for his graciousness, and gentility; the band for its artistic work, and little Miss Dorothy Hoyle, the peerless violinist among the younger of her profession, will be long remembered for the clearness of her notes, and her marvellous bowing, fingering and wonderful expression.

The catholicity of John Philip Sousa's musical taste is admirably exemplified in the arrangement of his programs. 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 expressions; here the stirring rhythm of a Sousa march and there langorous swing of the dreamy waltz. A glance at the superb program that Sousa will present here on the 28th of this month when his great band will give a single concert at the Metropolitan, will show how the great bandmaster consults the wishes of the many.

San Francisco Cal.
Hanna
11/99

The Sousa season in this city, under the management of Gottlob, Marx and Co., has been the most successful concert attraction that has visited the Coast in years.

DETROIT, MICH. TRIBUNE
MAR 12 1899

The John Church Music Publishing Co. of Cincinnati, which holds the copyright of many of Sousa's works, obtained an injunction recently in Toronto, Canada from several music dealers of Canada from putting out certain pirated editions of "King Cotton," "El Capitán," and "Stars and Stripes Forever" marches. The decree included damages, costs and the surrender of all copies and plates.
At the Wednesday afternoon court...

Marion Col.
Journal
3/11/99

Sousa's Graceful Act.

The following incident told by the Denver News furnishes an interesting bit of character study.

A peep into Sousa's character was shown last Saturday night in a little incident which was appreciated by only two of the large audience which listened to his music.

When Sousa was in Boston in the fall of '97 a banquet was given by the Home Market Club with the distinguished musician for the guest of honor. A young lieutenant then adjutant on the governor's staff, was detailed as escort. Sousa became much interested in the young man and a friendship of considerable depth sprang up between them in a very short time.

The lieutenant is now visiting in Denver and last Saturday night he and his fiancée, a charming Southern girl, appeared at the theater where Sousa was playing.

While the director was engaged in that scrutiny of the house which characterizes him he caught sight of the couple.

Immediately he turned, gave a low order, gracefully lifted his baton and the audience was in a few moments loudly applauding the "Salute to the Colors." A few moments after the Southern girl's eyes were moist. The sweet strains of "Dixie" had just died away.

LOS ANGELES HERALD

MAR 12 1899

Los Angeles responds to Sousa's visit. Ellis company is assured.

John Philip Sousa and his band will be in Los Angeles this week, and the people will have the opportunity of listening to music galore, music classical, military, popular. Sousa will long 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.

Sousa's band is now on its thirteenth semi-annual tour. The magnetic man of marches and melodies captivates his hearers wherever he goes. His superb organization and his richly gifted soloists assure the public pleasures of the highest order. Americans love music by their own composers and good performances by their own conductors.

Sousa was at one time a violin soloist of note, but his fame as such has been lost in the ever increasing glory of composer and conductor. Major General Miles relates in a recent magazine article that when he inspected the great Turkish army during the Turco-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 in every country on the globe. Sousa will appear in Los Angeles upon the afternoons and evenings of March 14th and 16th, Tuesday and Thursday of the week. The band will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

The program for Tuesday's matinee is as follows:

Overture—"Carnaval Romain" Berlioz
Trombone solo—"Love Thoughts" (new)

..... Pryor
Mr. Arthur Pryor.

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

(b) Russian mazourka from "The Charlatan" (new) Sousa

Soprano solo—"Ah fors e lui" (Traviata) Verdi

Excerpts from "Siegfried" Wagner

Carnival Scene from Suite "Nican" (new) Giraud

(a) "Serenade Badine" (new) Gabriel-Marie

(b) March—"The Charlatan" (new) Sousa

Violin solo—"Souvenir de Haydn" Leonard

..... Miss Dorothy Hoyle.

Overture—"William Tell" Rossini

The Orphans' home concert will be given Wednesday evening in Music hall with the following program:

Sextette—"Lucia" Donizetti

Mrs. Modini Wood, Mrs. J. S. Scarborough, Messrs. Modini Wood, L. Semler, F. Colver and T. W. Wallace.

(a) Irish Love Song Lang

(b) Ouvre tes Yeux Bleux Massenet

Miss Anna Virginia Metcalf.

(a) Mazourka (Obertass) Wieniawski

(b) Berceuse Reber

Arthur Perry.

"Spring Is Here" ... Mrs. J. S. Scarborough

(a) "Wondrous Is Thy Power" Dr. L. Semler

(b) "I Love Thee" Franz

(a) "The Sea Hath Its Pearls" Foote

(b) "I'm Wearing Awa" Miss Edna Bicknell.

Recitation ... Mrs. James Watson Young

(a) "The Awakening" Byrne

(b) "We Two Were Maying" Gounod

Miss Maud Reese Davies.

Reveries Storen

Euterpean Quartette.

Hindoo Song Remberg

Miss Anna Virginia Metcalf.

(a) "Legions of the Chimes" De Koven

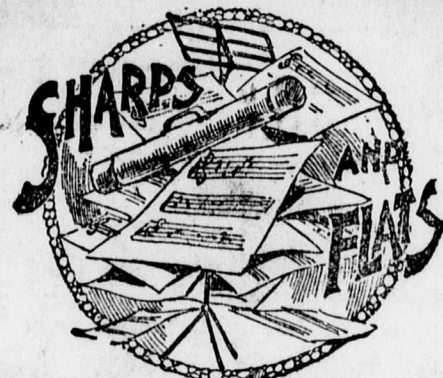
(b) Massa's in the Cold, Cold Ground. Foster-Parks

Mrs. J. S. Scarborough and Euterpean Quartette. Miss Blanche Rogers, accompanist.

Stray Chords

SACRAMENTO RECORD-UNION

MAR 12 1899



On the 18th inst., at the Clunie-Opera-house, matinee and evening, we are to have concerts by Sousa's famous band with John Philip Sousa as conductor.

The band is as full as of yore and as good if we are to believe our contemporaries. The solo trombonist of the band, Arthur Pryor, is a phenomenon; there is probably no one in this country who is his equal. Sousa's programs are built upon the popular plan.

When Sousa was recently asked what sort of music he considered pop-



SOUSA.

ular, 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."

The realm of musical activities in America contains no more conspicuous or important figure than Sousa. He who has for years held undisputed title to being "The March King" has acquired the right to that of "Opera King" also, if the simultaneous career of three very successful works can achieve it.

He wrote "El Capitan," like most composers, to a libretto supplied by another pen. Its "Typical Tune of Zanzibar," however, is his own. In "The Charlatan" all the lyrics are by Sousa. But the "Bride Elect" is entirely Sousa's composition—plot, libretto, lyrics, music and all. It is also the most successful, almost breaking all previous records. One of its prettiest numbers, "The Snow Baby," is an odd conceit and its evolution is interesting. An episode was needed to bring the audience down to a more quiet vein after being wrought up to a high pitch of hilarity. The composer, groping for the needed idea, was seated by a window looking upon a wintry landscape; memories of his boyhood and the building of snow men with eyes of anthracite coal, came to mind, and how the hostile sunshine melted them to death. Then, why not a child of snow, whose dissolution should relieve its mother's heart—though cold? Some considerable time after midnight this pretty conceit embalmed in verse and music, as on paper—the snow baby, "The Snow Baby," was born by the in-god's caresses.

Curiosity regarding his next work has been

TACOMA WASH NEWS

Introduce several novelties.

SOUSA AND HIS BAND.

"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 toward his patrons and his unflinching 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 a 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 can never 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, violinist, and with the great Sousa band will be heard at the Tacoma

Sousa's new 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 Puonic 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 cage and set him to shriek exultantly while he hurled his arrows at the aurora borealis." If this is the effect of the new Sousa march on a Philadelphian there is no telling to what heights of enthusiasm it may arouse more demonstrative patriots. Mr. John Philip Sousa, "The March King," and his famous band will appear in our city during the present month, assisted by Maude Reese Davies, soprano, Dorothy Hoyle, violinist, and Arthur Pryor, trombone.

FOYER CHAT.

Mr. Arthur Pryor, the trombone soloist with John Philip Sousa's band, is a great favorite with our theatre-goers. His name has in some instances nearly caused serious panics when called out by people in vast audiences where it has been mistaken for a cry of "fire." Fargo people will do well to remember this and not get excited should they near the gentleman's name shouted during their forthcoming concerts in our city this month.



JOHN PHILLIP SOUSA.

LOS ANGELES, CAL. - TIMES

MAR 12, 1899



JOHN PHILIP SOUSA.

LOS ANGELES, CAL. - TIMES

MAR 12, 1899

The musical oddities of Morton and Elliott are distinctly novel and win rousing applause. The closing feature of the evening, the Couture Brothers, acrobats, who are certainly the best in their line of work that have ever visited the city. John Philip Sousa and his celebrated concert band will give a veritable feast of music at the Tacoma theater Thursday evening, March 23. 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 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 concert 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, violinist, are exceptionally talented and certain to please.

arrived to New York, after his twenty weeks tour of the Pacific Coast, says Musical Courier. The Misses Preston and Simmons, the accompanying artists, are also taking a well-deserved rest after the long tour.

John Philip Sousa has composed appropriate hymnal music for the well-known words, "O why should the spirit of mortal be proud?" says the Musical Age. It is intended as a memorial to the martyred President Lincoln, by whom the poem was frequently quoted.

has this to say of Sousa and his band, which will give two concerts, at 8 and 10 o'clock, at Armory hall March 23. John Philip Sousa and his merry band played music last night at the Armory. They had an audience which aristocrats would call "mixed" and plebeians "fashionable." Society was fact present. One knew it by the number of very late arrivals and the amount of loud conversation during the music. The populace was also there. The cheering and the whistling attested that there is nothing esoteric about Sousa. His music is at once good and popular. His own pieces are far and away

successful on his programme, standing that his band last night magnificently a great scene from "Parsifal."

Sousa himself is half the entertainment. He stands on a little red dais and draws lines of beauty in the old graceful patterns of the air and fondles the cadences of an artist's tenderness. His unsmiling face, his graceful attitude, his swift little bows of acknowledgment were all as they have been seen and mimicked a thousand times. Last night he gave the people what they wanted. For encores the band played Sousa's familiar marches and waltzes, and the music that has inspired men in many a grand march at cotillions and in as many a weary march to battle under tropic skies was greeted with enthusiasm by the audience.

The band played their director's new march, "The Charlatan"—played it twice. It was the Sousa swing and spirit and concludes with a great and most effective blast of cornets and trombones.

The programme began with an overture by Suppe, well played, of course. Then followed a cornet solo by Herbert L. Clarke. Clarke's technical skill is marvelous; his notes were as sure and delicate as the instrument could produce.

Miss Maude Reese Davies is an excellent soprano. Her voice is not great, but is sweet and pure, and she knows her art. She sang a bit from Donizetti's "Linda di Chamounix." The third soloist was Miss Dorothy Hoyle, a slip of a girl with fine talent, skill and a good violin. She played with exquisite purity and aroused the musicians in the front. They shouted bravos and obliged her to play two pretty encores. The band played all sorts of patriotic airs and condescended even to "A Hot Time in the Old Town Tonight." There is nothing trashy about any song when Sousa's people render it, and the familiar melody was transfigured.

MAR 12

MUSIC AND MUSICIANS.

John Phillip Sousa, who is to appear here with his popular band Tuesday and Thursday of this week, at Simpson Auditorium, the following interesting sketch appeared in the John Church Company, "Laurel Winners":

"There is no composer in the world with a popularity equal to that of John Phillip Sousa. The reason for this overwhelming appeal to the hearts of a planet is not far to seek. The music is conceived in a spirit of high martial zest. It is proud and gay and fierce, thrilled and thrilling with triumphs. Like all great music it is made up of simple elements, woven together by a strong personality. It is not difficult now to write something that sounds more or less like a Sousa march, any more than it is difficult to write parodies, serious or otherwise, on Beethoven, Mozart or Chopin. The glory of Mr. Sousa is that he was the first to write in this style; that he has made himself a style; that he has so stirred the musical world that countless imitators have sprung up after him. Just to name these marches is enough, for they call up many episodes of parade gaiety and jauntiness or warlike fire. The 'Liberty Bell,' 'Manhattan Beach,' 'Directorate,' 'King Cotton,' 'El Capitan,' 'Bride-Elect,' and others, are all stirring works, the 'Stars and Stripes Forever' being undoubtedly the best—a deeply patriotic march, the second part being particularly strong in rhythm and fire. This march has also been arranged as a vocal solo, and has, by popular acclaim, become the nation's greatest patriotic song—a new national anthem."

"Mr. Sousa is a genuine American in spite of his name. He was born in the city of Washington, in 1854. His father was a Spaniard and his mother a German. He is thus entitled to a liberal heredity of Spanish tenor of rhythm, German mysticism and sentiment, and American appreciation of the rights of the people. His early musical training was of the best, for he attracted attention as a violinist when very young, and at the age of 18 became an orchestral leader, where unusual abilities in this direction were demonstrated."

"At the age of 26 he was appointed musical director of the United States Marine Band, which position he filled with great credit and honor for twelve years, during which time the national band was developed into one of the best-drilled bands in existence, and drew world-wide attention to Mr. Sousa as a bandmaster of unprecedented if not unequalled ability. Mr. Sousa remained with the Marine Band until he received an offer to take up the baton of his present unparalleled organization, August 1, 1892. He 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, Mr. Sousa is best known by his marches, although unusually prolific in other and more serious forms. He has composed over two hundred musical works, including his great marches, songs, overtures and five operas; two of which, 'El Capitan' and the 'Bride-Elect,' have international reputations. His new opera, 'The Charlatan,' is the operatic success of the season."

"Mr. Sousa's suite, 'Three Quotations,' has recently been arranged for piano solo. This suite of three descriptive melodious numbers occupies an intermediate place between the strictly popular and more highly classical compositions, and is within the resource of the average player. The first number—

'The King of France, with twenty thousand men,
Marched up the hill, and then marched down again.'
is the motive for a delightful scherzo march of much melody and spirit; the second,

'I, too, was born in Arcadia,'
is a pastoral, with delicious touches of extreme delicacy; the third,

'In darkest Africa,'
has a stunning beginning and is stirring grotesque in the manner Dvorak advised Americans to cultivate. All three are well arranged for piano."

The programmes for the first two Sousa concerts are here appended:

- Matinee, Tuesday, March 14:
- Overture, "Carneval Romaine," (Berlioz.)
- Trombone solo, "Love Thoughts," (Pryor)—Arthur Pryor.
- (a) Idyl, "Echoes des Bastions," (Kling.)
- (b) Russian Mazurka from "The Charlatan," (Sousa.)
- Soprano solo, "Ah Forse e Lui," (Traviata) (Verdi.)
- Excerpts from "Seigfried," (Wagner.)
- Intermission.
- Carneval from Suite "Nician," (Giraud.)
- (a) "Serenade Badine," (Gabriel-Marie.)
- (b) March, "The Charlatan," (Sousa.)
- Violin solo, "Souvenir de Haydn," (Leonard)—Miss Dorothy Hoyle.
- Overture, "William Tell," (Rossini.)
- Evening, Tuesday, March 14:
- Overture, "Paraphrase III," (Suppe.)
- Cornet solo, "Whirlwind Polka," (Godfrey.)
- (a) "War Tie," from "Indian Suite," (MacDowell.)
- (b) Tarantelle from "The Bride Elect," (Sousa.)
- Soprano solo, "Linda di Chamounix," (Donizetti)—Miss Maud Reese Davies.
- Grand Scene from "Parsifal," "Knights of the Holy Grail," (Wagner.)
- Intermission.
- Tone Picture, "Whispering Leaves," (Von Blon.)
- (a) Idyl, "The Bells of Christmas," (Sidney Smith.)
- (b) March, "The Charlatan," (Sousa.)
- Violin solo, "Gypsy Dance," (Nachez)—Miss Dorothy Hoyle.
- Overture, "Zampa," (Herold.)

MAR 13 1899

Musio.

John Phillip Sousa and his popular band will arrive in this city tomorrow and will give two concerts at Simpson Auditorium, one in the afternoon and one in the evening. Sousa has made for himself a little niche in the history of the war of 1898 by his march, the "Stars and Stripes Forever," which was the musical doxology of the ceremonies at the fall of Santiago, and it will be something to remember to hear this popular march played as only Sousa's band can play it. Up to noon today nearly \$750 worth of tickets had been sold for Tuesday's concerts, and there is every indication that every seat will be sold. Following are the Tuesday programs:

Overture, "Carneval Romaine," (Berlioz); trombone solo, "Love Thoughts," (Pryor), Arthur Pryor; (a) Idyl, "Echoes des Bastions," (Kling); (b) Russian Mazurka from "The Charlatan," (Sousa); soprano solo, "Ah Forse e Lui," (Traviata) (Verdi); excerpts from "Seigfried," (Wagner); Carneval scene from Suite "Nician," (Giraud); (a) "Serenade Badine," (Gabriel-Marie); (b) March, "The Charlatan," (Sousa); violin solo, "Souvenir de Haydn," (Leonard), Miss Dorothy Hoyle; overture, "William Tell," (Rossini). Evening—Overture, "Paraphrase III," (Suppe); cornet solo, "Whirlwind Polka," (Godfrey); (a) "War Tie," from "Indian Suite," (MacDowell); (b) Tarantelle from "The Bride Elect," (Sousa); soprano solo, "Linda di Chamounix," (Donizetti), Miss Maud Reese Davies; grand scene from "Parsifal," "Knights of the Holy Grail," (Wagner); Tone Picture, "Whispering Leaves," (Von Blon); (a) Idyl, "The Bells of Christmas," (Sidney Smith); (b) March, "The Charlatan," (Sousa); violin solo, "Gypsy Dance," (Nachez), Miss Dorothy Hoyle; overture, "Zampa," (Herold).

SOUSA AVERTS PANIC

Plays "Yankee Doodle" to Drown Cries of Fire

The concert given by Sousa and his band at Kansas City last week, in that city's great public auditorium, was a success in every respect; but the concert came very near being a disastrous one if it had not been for the presence of mind of Mr. Sousa, who had just begun to play the last number on the afternoon program, when 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.

The ensemble of Sousa's band is perfect. The magnificent sonority of his bass, the mellow almost appealing piping 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 universal. 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.

There is nothing vainglorious about Sousa. He is charmingly simple and companionable; but at the same time he is a musician who has elevated himself to a position of financial superiority to that of the President of the United States. Sousa earns over \$100,000 a year! What fact can instance more emphatically the elevation of musical art in popular estimation? He lifts his men with him. They are better paid and their salaries less precarious than were those of former days. His attitude towards his players is charming. While something like military etiquette prevails in their mutual relations, there is also a very cordial entente and an "esprit du corps" that is by no means a slight element in the general excellence of their work. They watch and interpret his beat or his gesticulations with far more intelligent insight into the desired effect than do his audience. If perchance a man makes a blunder Sousa puts his hand to his breast as much as to say, "Do you want to break my heart?" No reproach or reprimand; but when the passage recurs, and is correctly played, Sousa's hand invariably goes out with a "Thank you!"

From the standpoint of the audience, who observe his conducting from the rear, as it were, another phase of it is noteworthy. In referring to it I will confess that I was a former skeptic as to its importance, regarding it as rather theatrical and calculated to catch the groundlings and enhance his notoriety. Either Sousa has grown or my ideas are much modified.

I find ordinary conducting to be rather a necessary evil than embellishment. Time and rhythm must be indicated from a central authority whose beating gesticulations are so disagreeably like a metronome that they might as well be out of our sight.

But Sousa is different. He is not a metronome so much as he is an expression. What the physical illustration by face, attitude and gesture is to the spoken words of an orator the graceful attitude and gestures of Sousa are to the combined musical utterances of his executants. They aid the auditor to enjoy as much as the player to perform the composition.

When he plays a "cake walk," which he does with the same high art that a Coquelin might evince in depicting an Ethiopian, his gestures are a study. They excite the beholder's sympathies with the sentiment of the music quite as much as and far more elegantly than would the "cake walk" itself. Whatever he "conducts" his gestures convey to the audience the proper acceptance of the musical intention—just as

the orator guides the sympathetic acceptance of his most earnest thoughts.

Call this del Sarte or what you will, I call it genius. It was so recognized in Germany when Sousa conducted a special concert of Berlin musicians. They hailed him as having revived a lost art. The players thought him as great a leader as did his audience.

His sensible "conducting" is aided by his intelligent treatment of audiences. There is no foolish waste of time. Everything goes. If an encore is desired he gives it with alacrity—no palaver. He has strong dramatic instincts. He says as soon as action flags upon the stage an adverse variety of it is immediately evolved among the audience. His programmes are carried out with such spirit that no chance is given to anything in the way of distraction.

It is a singular fact that his mother, who is still living, until a year ago, had never attended one of Sousa's concerts. She did so in Washington and Sousa told me her commendation went straight to his heart, and was the most precious praise he had ever received. After the concert the mother embraced her son and said, "My dear boy, you deserve it all!" She remembered how often after midnight she had been obliged to drive him to bed from the study of scores and other musical literature through which he was trying to detect the secrets of musical composition.

In view of his long and arduous attention to his special profession, the early age at which it began and the comparatively short length of his school days, one is surprised to find Sousa so very well read and possessing such breadth of general attainment in the realm of culture.

One cause of the improvement that I find in Sousa is his emancipation from the irksome domination of his former manager, now dead. Although this bondage was more or less gilded it was annoying enough to make release provoke buoyancy of heart. Now Sousa's relations with his manager are conducted without any written contract whatever. The mutual honor of two gentlemen friends is their sole business safeguard. This unique plan works to a charm. There has never been the slightest

Sousa's Band Next Week.

This city numbers among its cultured music lovers, Sousa's warmest admirers. The magnetic man of marches and melodies captivates everybody. His superb organization and his richly gifted soloists assure 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 during the course of "The March King's" great transcontinental tour. Sousa will give two grand concerts in this city at Armory hall, afternoon and evening, March 23.

MAR 12 1899

SOME ANECDOTES ABOUT SOUSA.

He Is a Lover of Athletics as Well as of Music

THE MUSICAL world of America and even the public life of the country has no more interesting character than John Philip Sousa, the man. Divest him of all connection with music and bands, and you still have a strong, vivid personality, full of incident and interest.

Sousa's father, a Portuguese born in Avila, Spain, whence he was driven out for political and religious reasons, was brought to this country as a fugitive in a British warship. Among the papers which Sousa found in settling his father's estate a short time ago was a portion of a ship's manifest signed by the British captain, which mentioned as a passenger "Antonio Sousa, a native of Jamaica," the nativity given being a philanthropic fiction on the part of the Englishman to prevent the seizure of the man he was helping escape. In Washington Sousa's father was a member of the Marine Band, of which his son became the most famous leader, and was known as a linguist of unusual scope and accomplishment. One of the things in which Sousa takes a great deal of pride is the fact that his family, including his father, his two brothers and himself, have devoted something over sixty years to the service of the country. One of his brothers was employed in the Government naval gun factory at Washington, and enlisted in the Navy in the war with Spain, for the reason, as he stated it, that he wanted to see how the guns he had been making would work.

What is most unusual in a man of his profession, Sousa is a great lover of athletics. In his younger days he was a capital light-weight boxer and one of the best amateur baseball pitchers in the country. He still retains his interest in sparring, and is very apt to be found with a party of friends in a box at the meetings of champions. When he was last in Providence, R. I., Fitzsimmons was there with his company, and the two men were stopping at the same hotel. A party of Mr. Sousa's friends were lunching with him in a private room and Fitzsimmons was in-

vited to join the party. After a discussion of the tariff, in which Sousa won the boxer's heart by explaining a few of its intricacies, the discussion turned to boxing. Fitz illustrated some of the features of the Corbett-Fitzsimmons fight and referred to his method of guard and the difficulty men had in hitting him in a vital spot. "I wonder if I could hit you," broke in Sousa, and in a moment the bandmaster and the pugilist had their coats off, and the former was trying his best to "land" on the man of muscle and defensive skill. He succeeded so well that when they got through Fitzsimmons remarked: "De little feller is all right," but the effort cost Sousa many twinges of his baton arm, where it had become bruised in the warding off of his opponent.

With newspaper men Sousa is always genial and companionable. Once during the early days of the Sousa Band, his manager, Blakely, complained of the time Sousa spent with some of the boys of the pen. "They ought to be begging crumbs from you," was Blakely's remark. "I shall not stand around the theater doorway peddling my stuff to them," was Sousa's reply, "but when they come to call on me at my hotel I shall treat them as the gentlemen that they are."

During Blakely's lifetime there was more or less friction between the two men, owing to the fact that Sousa felt that he had been unfairly used in the matter of the contract under which they were working. One time Blakely came to him to discuss the question of a new contract after the expiration of the one then in force, which had about a year to run. Sousa looked over the contract submitted to him, which gave him much better terms than the old and finally said he would sign it if it were dated back to the first of the year. "Why I'm not fool enough to do that," remarked Blakely. "I have got you for a year anyway." "That may be so," was Sousa's reply, "but you want to remember one thing, Blakely, and that is that I am not going to lead a brass band over the country all my life. Now, I don't

need you. I can make a living on my royalties alone, even if I never wrote another note; but you do need me, for you can make up your mind that there will be no Sousa's Band without Sousa." The contract was dated back.

In the matter of royalties it is a matter of some interest that Sousa does not receive a cent from his two early successes, "The Washington Post March" and the "High School Cadets' March." The former, to which his reputation as a march writer is largely due, was sold outright for \$55 to Conn, the instrument manufacturer. It was written for a lawn party given by Frank Hatton of the Washington Post to the school children of Washington, and attracted Conn's attention. He offered \$25 for it on the spot and Sousa said he would take \$50. They compromised on the price named. A friend once asked him if he did not regret, when he received reports of the great circulation of the march, that he did not receive something from its profits. "Not a bit," he replied. "Conn has made a good thing out of it and I am glad of it. He has built two instrument factories out of the profits of that march alone, but I have made more out of it than he has. I have got the reputation and now I can sit down and write anything I like and sell it at my own figure before I put a pen to the paper. I had written good marches before, but they had never made any great hit. Conn did with this march just what was necessary to put me before the public as a march writer, and I am very grateful to him for it."

As a band leader Sousa is hypnotic, rather than magnetic. He throws his whole personality into the piece being played. After one of the San Francisco performances, when the "Siegfried" excerpts had been magnificently played, a friend complimented Sousa on the amount of action he showed in his work in this particular number. "Do you know," he said, in reply, "I was as limp as a rag after the 'Siegfried' and fairly staggered on my way to my dressing-room. People imagine that it is merely a matter of getting up there and beating the time and letting the band do the rest, but to bring out the best work you have to fairly hypnotize the men. In seeking after volume in a musical performance you can get a performer up to a certain point all right, but when you go beyond that, if it is a singer, she screeches; if it is a violinist, he scratches, and if it is a brass player, he blares. In the 'Siegfried' where you are seeking after magnificent climaxes with the volume increasing all along, it is a big task to

keep all your men at just the same point and not let them step over. When I got through that number I was as if every bit of that wind had been blown right through me, and I could hardly find my way through the stairs to the wings."

Sousa is an enthusiast on the instillation of the American character into American music. He has no sympathy for the tendency to bohemianism in the American artist who has striven abroad. "Keep the American home foremost," he says. "You are not and reared under the ideas of the life of Europe, and the people whom you live do not understand Bohemianism has ruined more minds than any other thing in the world. The greatest thing about the American nation is its home life. Try to copy the Frenchman, who has no home life, and you fail. The language of the Frenchman does not contain the word 'home' in its meaning to us. Why should we give up a boon which we possess alone for something which is contrary to our nature and which we cannot gain anything from? Get the American home life into your music and into the life of the musicians, and we will have the greatest musical community, in God's good time, that the world has ever known."

As a worker Sousa is simply indefatigable. Besides his work with his band, which is no light task, in view of the fact that the organization averages nearly two performances a day throughout its tour, and in various cases plays in two towns on the same day, he is almost constantly at work on musical compositions. He is at present under contract for two operas, one by Hopper and one for Kiaw & Co., called "Chris and the Wonderful Lamp," a story of an Aladdin's lamp who got hold of an Aladdin's lamp. He was always in trouble on account of which is to be produced in September, and is also at work on a new march, which he has contracted to have in the hands of his publishers in April. He worked on the march in nearly every spare moment during his San Francisco engagement. The day the band played in Oakland he received a note from a photographer there asking for a sitting, in which the suggestion was made that he could kill time there as well as in San Francisco. "Kill time!" exclaimed Sousa to a friend, pointing to the sheet of music paper on the table, half-covered with musical notes. "That's the way I kill time—sprinkling gold dust on paper."

Sousa believes firmly in the musical future of the West, or rather the musical present, for as long as two years ago he made the statement at a dinner that "the day of the musical fakers in the West has passed."

In his family life Sousa is delightfully situated. He has one boy and two charming girls. Mrs. Sousa was a singer of some note in amateur circles in Philadelphia and he depends greatly upon her estimate of his work, outside of the fact that he is an excellent judge of the comparative value of his compositions. "However much I appear to try to fool others," he said to the writer, "I am always honest with myself. I never try to fool So-

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MISS DAVIES TO BE MARRIED.

Popular Soprano to Leave the Concert Stage.

Miss Maud Reese Davies, the soprano with Sousa's Band, who was very popular both as a soloist and as a member of the San Francisco engagement just closed, will leave the organization on April 23d, at the close of the present tour, and will soon afterward become Mrs. Orville Van Thompson of Chicago. Miss Davies is a native of Los Angeles. Her musical studies included a course at the Boston Conservatory and a finishing course with Trobello in Paris. She made her debut on the concert stage with the Sousa organization, and her success has been so marked that she has remained with it ever since. The present is her fourth tour, and her record is longer than that of any other soprano among the many who have from time to time been connected with the popular company. Her only lapse was during the limited tour of the "Trooping of the Colors," which was a spectacular rather than a concert production. During that period Miss Davies filled an engagement in one of the most prominent Boston churches.

Orville Van Thompson is a prominent Chicago attorney and has also achieved some political prominence. The date of the wedding has not been set, but the affair will be attended only by the relatives and near friends of Miss Davies and Mr. Van Thompson.

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rive daily.

Sousa and His Band.

Sousa is omnipresent. He has his place in this history-making epoch, as unique as his musical genius—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 on the mountains, go where you may, you hear Sousa, always Sousa. The urchin in the streets blithely whistles the haunting melody of a Sousa march and the weet girl graduate evokes applause when she plays the same strains before admiring friends. 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. The American composer is the man; not of the day or of the hour, but of the time. His great 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 a visit to this city, on Wednesday for a matinee and evening performance at the Fisher opera house.

SOUSA AVERTS PANIC

Plays "Yankee Doodle" to Drive Cries of Fire

The concert given by Sousa and his band at Kansas City last week, in the city's great public auditorium, was a success in every respect; but the danger came very near being a disastrous one if it had not been for the presence of mind of Mr. Sousa, who had just begun to play the last number on the afternoon program, when 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." The times the band played it before the crowd was seated again in quietude.

Musio.

John Philip Sousa and his band made their first appearance today afternoon at Simpson Auditorium, and were greeted with a large audience. Mr. Sousa was appointed musical director of the United States Marine Band when twenty-six years of age, and he filled this position with great credit and honor for twelve years, during which time the national band was developed into one of the best drilled bands in existence, and drew world-wide attention to its leader as a band master of unprecedented, if not unequalled ability.

In August, 1892, he received an offer to take up the baton of his present unparalleled organization, and there does not exist today a band so perfectly drilled. This one, controlled as much by the magnetic personal charm of its leader as by vested authority. Nearly all of the musicians now with Sousa have been with him for more than six years and this accounts in part for their enthusiasm and their perfect control. Personally Sousa is magnetic in more ways than one, and is the very embodiment of grace and the poetry of motion as he stands before his band and controls them at will with the slightest movement of his baton or his uplifted hand. His gestures are all his own, and express quite as much of meaning to his audience as to his men.

The matinee program was admirably chosen, opening with the overture, "Carneval Romaine," by Berlioz, and closing with Rossini's "William Tell." In response to the most enthusiastic applause Mr. Sousa generously doubled his program by following each number with one of his popular marches, "The Bride Elect," "The Stars and Stripes Forever," "Manhattan Beach," and "El Capitan." From "The Charlatan," Sousa's last opera, both the Russian Mazurka and the March were given, and the latter was most enthusiastically received with twice repeated encores.

Mr. Arthur Pryor, a talented young musician and composer, gave a trombone solo, "Love Thoughts," one of the latest compositions, and arranged with an admirable accompaniment for the band. As an encore Mr. Pryor gave equally as pleasing a number. The soprano soloist, Miss Maud Reese Davies, quite won the hearts of the audience with her solo, "Ah fors e lui," from Verdi's "Travita." An airy little song, abounding in bird-like runs and trills, was given as an encore. Miss Dorothy Hoyle, the dark-eyed violinist, was also well received, and her playing was distinguished by its pure and sympathetic quality of tone, artistic phrasing and a high degree of finish. Miss Hoyle has played with Sousa for two years and is a general favorite everywhere.

In the evening a great audience gathered to welcome the "March King," and every number was encored, some of them more than once. About 18,000 bands in the United States alone are playing Sousa's marches, but there is only one band which plays them under the direction of Sousa himself, and they are invariably given as encores to the Wagner, Rossini, Suppe and other numbers on the program. Many of the selections are quite new and are being heard in Los Angeles now for the first time. The opening number, Suppe's overture, "Paraphrase III," was doubly encored and there was a graciousness in Mr. Sousa's manner of responding to the appreciation expressed that is characteristic. Miss Davies was delightfully received in her home city and was almost buried in exquisite floral tributes.

She has a sweet, bird-like voice of wide range and wonderfully clear in the high notes, which she takes with the greatest ease. She first gave Donizetti's "Linda di Chamounix," and then two other numbers. On Thursday afternoon Miss Davies will pay a graceful tribute to her own State by introducing a new serenade to California, "Camulos," by Strong, which has just been published, and which bids fair to be one of the greatest successes of the season.

Mr. Herbert L. Clarke's cornet solo, Godfrey's "Whirlwind Polka," was a pleasing number, abounding in trills and runs. The "Charlatan" march, which is so popular that it appears on every program, received another ovation last evening, and in response to the second encore the band gave a med-

ley, including "Columbia," "Dixie," and finally the "Star Spangled Banner," which brought the great audience was instantaneous.

Sousa and his band are in San Diego today, and on Thursday they will again be in Los Angeles for two more concerts. Following are the programs:

Matinee, beginning at 2:30 o'clock—Overture, "Tannhauser" (Wagner), instrumentation by Sousa; fluegelhorn solo, "Bright Star of Hope" (Robaudi), Mr. Franz Hell; "Tarantelle del Belphegor," new (Albert); (a) "Camulos," serenade to California (Strong); (b) "Se Seran Rose" (Arditti), Miss Maud Reese Davies; funeral march from "Gotterdammerung" (Wagner); duct for piccolos, "Birds in Flight," new (Kling); (a) antique dance from "Anne Boleyn," new (Ball); (b) march, "The Charlatan," new (Sousa); violin solo, "Rondo Capriccioso" (St. Saens), Miss Dorothy Hoyle; "Over the Footlights in New York," new (Sousa)—Paderewski at Carnegie Hall; "El Capitan" at the Broadway Theatre; "Lucia di Lammermoor" at the Metropolitan Opera House; "The Belle of New York" at the Casino; "The Girl From Paris" at the Herald Square Theatre; "Faust" ballet at Koster & Bial's; "Trovatore" at the Academy of Music, and Sousa and his band at Manhattan Beach.

Evening, 8:1 o'clock—Overture, "Il Guarany" (Gomez); trombone solo, "Air Varie," new (Pryor), Mr. Arthur Pryor; ballet suite, "Egyptian," new (Luigini); soprano solo, "Will You Love When the Lilies are Dead?" new (Sousa), Miss Maud Reese Davies; grand scene, "The Night of Sabba," from "Mefistofele" (Boito); tone picture, "At Midnight," new (Carlini), "Come Where My Love Lies Dreaming"; (a) graceful dance from "Divertissement Fantastique," new (Blatterman); (b) march, "The Charlatan," new (Sousa); violin solo, "Zeigeunerweisen" (Sarasate), Miss Dorothy Hoyle; introduction to Third Act of "Lohengrin" (Wagner).

SAN DIEGO UNION

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 we 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 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 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 before 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. The date for the Sousa concerts here is Wednesday, March 14, matinee and evening, at the Fisher opera house.

John Philip Sousa saved a disaster at a concert given by his band in Kansas City last week. Some one in the gallery called out thinking the word was "fire," and the great excitement, Mr. Sousa seized the situation at once. Shouting an order to his musicians, he faced the excited throng, waved his baton, and the band struck up "Yankee Doodle." By the time its rollicking strains had been played through three times, the audience was again calmly seated.

The appearance of Mrs. Rose Gage at the

MUSIC AND MUSICIANS.

The name of John Philip Sousa is a never-failing magnet to the cultured and the uncultured alike in things musical wherever he appears. People for whom music apparently has no charm at any other time, and others whose taste is most fastidious comprise the audiences that listen to this popular leader and his exceptionally strong forces. The reasons for this are manifold, and good. Sousa has gathered about him the best players obtainable, some of them eminent soloists on their several instruments; he has carefully weeded out as the seasons rolled by the weak and substituted only with the best material, and the result is a band that is unapproachable in point of general excellence on this continent. His men can play anything; their workmanship is like a perfectly adjusted, intricately constructed mechanism, which is in perfect working order. Their individual superiority, their long and constant training under one baton, provide the necessary factors for the very high degree of perfection to which they have attained, and merit the name they have made for themselves. The programmes cover a wide range, from the tuneful, catchy popular air to excerpts from Wagner and other great composers. They are purposely made short, that encores may be freely accorded without overtaxing either time or strength of players or audience. And, incidentally, the business end of the band and its tournees seems always to be in competent hands. This season is no exception to others that have preceded it. The two concerts yesterday in Simpson Auditorium were but a repetition of the successes elsewhere, and heretofore here. A few new faces in the ranks are those of seasoned musicians, who but add to the prestige of the performance as a whole. Herbert L. Clarke, the bandmaster, stands in the forefront ranks of cornetists in America, and his solo performance last night, Godfrey's brilliant "Whirlwind Polka," gave him excellent opportunity to prove his mastery of the difficult instrument. Arthur Pryor also showed himself to be an expert in handling the trombone at the afternoon concert, and both did their full share in the fine ensemble work. The numbers in which the greatness of the band was heard to best advantage from a musical standpoint were the two Wagner selections from "Siegfried" and "Parsifal," and the movement from MacDowell's "Indian Suite." In each the climaxes, color, dynamic gradations and superb workmanship of the different choirs of instruments were most satisfyingly in evidence. Miss Maud Reese Davies displayed a light, high, flexible soprano voice which she has well in hand, and Miss Dorothy Hoyle, violiniste, has a clever technique, a free bow arm and does clean finger work. Her tone is small but pure, and she and Miss Davies would both be heard to better advantage with a piano accompaniment. The programme for Thursday are:

Sousa's Brilliant Concerts.

Sousa's band concerts are distinguished for their spirit and cheerfulness, or, as an Eastern critic said, "they are more than cheerful; they are radiant." From the moment that Sousa takes his platform, the programme moves with a dash and whirl that quickly becomes infectious and that puts every one in sympathy with the occasion. There are no depressing waits or apses. Sousa kills no time by vague wanderings about the stage, among his members, discussing this or correcting that, 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 that are sure to be the daintiest tid-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 and includes the most possible in a given time and the largest 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 trebled and even quadrupled, as is often the case. Not a surfeit—for audiences never get too much of Sousa—but a feast, with always a lingering desire for "just one more."

Little is the wonder that his concerts are so wonderfully popular in every nook and corner of the land. 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 two concerts on Thursday, March 23, at Armory hall.

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombone.

MAR 14 1899

SOUSA'S BAND

The Program for Today's Concert at Simpson Tabernacle

John Philip Sousa and his band will arrive this morning, fresh from their triumphs across the continent. They will give a matinee and evening concert in Simpson Auditorium today, with the following program:

Matinee—Overture, "Carneval Romaine" (Berlioz). Trombone solo, "Love Thoughts" (Pryor)—Arthur Pryor. (a) Idyl, "Echoes des Bastions" (Kling); (b) Russian mazurka from "The Chateaux".

solo, "Ah Forse e Lui" from "Traviata" (Verdi). Excerpts from "Siegfried" (Wagner). Intermission. Carneval scene from Suite "Nican" (Giraud). (a) "Serenade Badine" (Gabriel-Marie); (b) March, "The Charlatan" (Sousa). Violin solo, "Souverir de Haydn" (Leonard)—Miss Dorothy Hoyle. Overture, "William Tell" (Rossini).

Evening—Overture, "Paraphrase III" (Suppe). Cornet solo, "Whirlwind Polka" (Godfrey). (a) "War Tie" from "Indian Suite" (MacDowell); (b) "Tarantelle" from "The Bride Elect" (Sousa). Soprano solo, "Linda di Chamounix" (Donizetti)—Miss Maud Reese Davies. Grand scene from "Parsifal," "Knights of the Holy Grail" (Wagner). Intermission. Tone picture, "Whispering Leaves" (Von Blon). (a) Idyl, "The Bells of Christmas" (Sidney Smith); (b) March, "The Charlatan" (Sousa). Violin solo, "Gypsy Dance" (Nachez)—Miss Dorothy Hoyle. Overture, "Zampa" (Herold).

PLAYS AND PLAYERFOLK.

Sousa and his band recently gave a concert in the great Auditorium in Kansas City. The event was a success, of course; Sousa concerts invariably are; but that it did not result in a tragedy was also due to Sousa, whose presence of mind prevented a disaster. The band had begun to play the final number when some one in the gallery shouted for Pryor, the popular trombone soloist. The audience, mistaking the call for the cry of fire, arose and looked about for the smoke, that dreadful signal for a panic.

Sousa was equal to the emergency. Quick as a flash he changed the great band from the programme number, which had been begun, to "Yankee Doodle," at the same time turning and facing his audience. Three times the band played the popular refrain before the audience had composed itself and resumed its seats.

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 hear Sousa, always Sousa. The march in the street, the whistles of the haunting melody of a Sousa march as the sweet girl graduate evokes applause when she plays the same strains before admiring friends. 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. The American composer is the man, not of the day or of the hour, but of the time. His great band fairly monopolizes the concert field and his operas are to be presented in every music loving community during the coming season. The course of their grand transcontinental tour the Sousa Band will pay an early visit to this city.

MUSIC PUBLISHERS WILL WAGE A WAR

Say Record Companies Are Infringing Their Copyrights.

USE SONGS WITHOUT CREDIT

Many prominent music publishers have taken alarm over a question whether or not their copyrights on the best paying popular ballads and compositions have been rendered null and void by the permitted sale of records in wax, gelatine, tin and paper broadcast throughout the country, without the copyright mark.

It was reported yesterday that a bitter fight is about to be made by the American Music Publishers' Association against the various record producing companies, who have placed the copyrights in jeopardy and paid no royalties whatever. The companies controlling the phonograph, graphophone, gramophone, gramophone, pianola, angelus, aeolian, regina music box and other devices have for a long time been selling disks, cylinders and perforated paper records, either with the full permission or with the tolerance of publishers, who brought out the original music. And it is well known that the record men have built up a business amounting to millions of dollars, without even the credit mention of any publisher's name. Most of these records sell at wholesale for double or three times the price of the sheet music. Thus, it is said, the so-called parasite trade has already become a serious rival of the business upon which it has thrived.

Say Copyright Is Involved.

At least one publisher, whose name cannot be mentioned on account of a suit which is now pending, has received from his lawyer an opinion that the copyright is rendered invalid by the general sale of automatic records, without the words "copyright by (etc.)" anywhere on the copy. Some of the publishers deny that the record of a voice, singing a song into a phonograph, can be considered a copy of the song itself.

Isadore Witmark said yesterday: "If a singer gets out on the stage and sings one of our songs, or somebody walks into a room whistling one, the publishers cannot be to blame because this person fails to credit them with it. And it is no more the fault of the publishers that the record companies are unscrupulous enough to take our songs and not stamp the copyright on with a die or stencil. I cannot see how our copyrights can be made invalid by this sort of thing. I think, though, that we have made a great mistake in not fighting this matter from the very first. One reason for not doing so was that some of the publishers believed it would help the sale of songs to allow records to be taken and sold."

Association Will Act.

"But we propose taking up this question at the next meeting of the American Music Publishers' Association May 1, and will arrive at some definite understanding of our position and the position of the record companies before we are through with it."

Mr. Haviland, of Howley Haviland & Co., said that there had been a combined effort on the part of some of the publishers to fight the record companies in the courts, which fell through chiefly for the lack of time in a very busy season.

"I am one of those," he continued, who believe in fighting the case for all it is worth and clearing up the atmosphere. There is no doubt as to the importance of this matter. Why, I am told by J. W. Stern & Co., who are record makers as well as publishers, that there were more records than copies sold of the 'Honey Moon March.' I think there has been almost an equal run between the records and the copies of Paul Dresser's song, 'On the Banks of the Wabash.' But I believe we have these record companies on the run."

Will Prosecute Singers.

W. B. Gray, another publisher, declared that the music trade was well protected by the copyright law, and that the toleration of publishers, who had condoned the offenses of the record men, would in no way affect the copyright on any of the songs. He said that certain singers had been granted the sole right to sing his productions into phonographs, and that all others would be prosecuted.

Manager Perkins, of the Aeolian Company, regarded the music publishers with the utmost indifference. "I reproduce whatever songs or music I please," he said, "and have never been interfered with. I shall continue to do so."

Several wealthy publishing firms have, however, already brought suit against the other concerns. Among the plaintiffs who ask to recover damages are Hamilton S. Gordon and the John Church Company. The principal music involved in the present litigation are the

SOUSA'S EXPERIENCE

At every performance of Sousa's 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 their humorous value. 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 is in the South, and is in strong 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 words: "Damn Wagner. Play the Liberty Bell."

While playing in 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 'El Capitan.'"

In Atlanta came this anxious request: "I came forty 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 one came from 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." And 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 following anecdotes of the way Mr. Sousa is taken into the confidence of his Western friends in their requests for encores is delicious, says the "Musical Age."

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: "— 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 forty 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 one came from 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 Sousa maniac is always present in force at these concerts, and this is a sample of requests that came from such almost daily: "Four young ladies would like to suggest the following programme: 'Washington Post,' 'High School Cadets,' 'Directorate,' 'King Cotton,' and 'El Capitan.'"

MAR 19 1899

The foregoing is nothing more than corroboration of the Berlin verdict with respect to Rosenthal. At home they took their hats off to his technique."

SOUSA'S BAND.

Sousa's band will appear in City hall on the afternoon and evening of May 23.

MAR 16 1899

The people of Ventura have discovered that they lost \$187.50 a few days ago by their own inadvertence. The amount was not in cash, but in an equivalent. They paid John Philip Sousa \$500 for playing his band for them for two hours. After the concert was over John Philip said he was prepared with entire sections to give them three-quarters of an hour more of music, but the audience didn't demand it. Now the Venturians are kicking themselves because, they say, they were so spellbound by the big band that they didn't think about encores.

MAR 14 1899



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 Torpisshore. 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 band master. 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 Charatan," 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 distinguish the Sousa music.

Ask the composer which of his marches he likes best, and he will invariably answer "the last one," very much on the same principle of the mothers' tender regard for her baby. Pressed still further after the 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, the South, and the 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."

Hear Sousa's band at the Fisher opera house tomorrow wafternoon or evening.

Merits of the Sousa Concerts

Sousa, with his wonderful band, has acted as a sort of an inspiring prelude to the grand operatic event of next week. Besides his brilliant compositions, we heard some excerpts from Wagner which were new to us, especially the imposing scene from "Parsifal," where the tolling of the Strasburg Cathedral bells are so mysterious, so impressive, so effective, intersecting their solemn sound with the mystic melodious strains and lofty modulations of Wagner's musical microcosm. A delightful surprise was to hear Miss Dorothy Hoyle's truly artistic performance on the violin, which not only can stand comparison with greater violinists, but loomed up for us as a decided wonder, side by side with the pretentious mockeries of several of our distinguished Paganinis. This young lady plays with extraordinary facility, purest intonation and telling tone, showing that she has received excellent schooling, besides an amount of æsthetic qualities which cannot be taught, but are the reflections of an artistic soul. Miss R. Davis' graceful singing was also deservedly admired. Two more concerts will be given at the California Theatre, this afternoon—"Dancing Class" program—and this evening—Sousa's Compositions program—therefore two large audiences are expected.

Rocky Hill, April 14, Sousa and His Famous Band.

John Philip Sousa has been termed "the maker of music for the million." It is a fact 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 happy soul, but simply the magic melody and sweet harmony bringing rest and contentment. A Sousa concert is an appreciation 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.

RIVAL FOR SOUSA.—Miss Nellie Miles, who is said to be a cousin of Gen. Miles, is soon to begin a tour of America at the head of a military band. She is the only woman conductor of a military band in the world. Miss Miles will have under her thirty men, each carefully selected, provided with the best of instruments, and also with stunning uniforms. She has been training her men for three years, and to tour with them fulfills the ambition of her life, so she declares. She is a musician, of a musical family, and is full of spirit and undaunted courage. Miss Miles is a skilled cornetist, and her knowledge of harmony is said to be exceptional. Miss Miles is favorably known to the Boston circles.

Photographers had to pay \$500.

John Philip Sousa saved a disaster at a concert given here and in Kansas City last week. Standing in the gallery—Fred Pryor, one of the soloists, and the audience—when the word was "fire," rose in great excitement. Mr. Sousa seized the baton at once. Shouting an order to his musicians, he faced the excited throng, raised his baton, and the band struck up "Doodle-Dee." By the time its rollicking strains had been played through three times the audience was again calmly seated.

Notes of the Tuesday Musical

Miss Margaret W. Wiley will give a musical at her studio with a number of her pupils, next Friday afternoon, March 24 at 3 o'clock.

Sousa and a few days of grand music have been promised for Detroit before the end of the musical season, but no dates are yet given.

MAR 18 1899

SOUSA'S BAND.

Sousa's band will appear in City hall on the afternoon and evening of May 23.

MAR 16 1899

AMUSEMENTS.

Sousa, the March King, will bring his great band to Sacramento next Saturday to give two concerts, one in the afternoon and one in the evening. Sousa is no doubt the greatest band director in this country to-day, and he ranks as one of America's foremost composers. Sousa and his band have made a tour across the continent and are now on their way back to New York. Their journey has been, practically, a triumphal march, for they have been greeted everywhere by large and enthusiastic audiences. The Clunie Opera House will no doubt be crowded on the occasion of the two concerts to be given under the direction of the March King. In the concert company are a number of soloists of note. Miss Dorothy Hoyle, who has made a number of tours with Sousa's band, is an accomplished violinist; Miss Maud Reese Davies is the soprano of the combination; Arthur Pryor, the trombone soloist, and Herbert L. Clark the cornetist. There are other soloists of note, also, including Franz Hell, flugelhorn; Signor Mantia, euphonium; J. Moeremans, saxophone; Frand Wadsworth, flute; G. Norrito, piccolo; J. Norrito, clarinet.

It is announced that there will be a completely different program afternoon and evening.

ST. LOUIS STAR

MAR 20 1899

At each recurring venture into the realm of comic opera Mr. John Philip Sousa demonstrates that only one form of composition is known to him. By common consent he is the March King, but when he attempts lyrics he is as mad as a March hare. In *The Charlatan*, now being sung at the Century by De Wolf Hopper and his company, the one-sidedness of Sousa's work is in constant evidence.

MR. DE WOLF HOPPER.

There is no song worthy of the name in the entire score, while there are scores of concerted numbers that have a sort of martial rhythm, and for want of something better they pass for music. Should Mr. Hopper and his excellent company by any change of happy fate secure an assortment of notes other than those put together by Mr. Sousa, a furor would be created. Hopper can sing in a Hopperesque way and so can Edmund Stanley. Nella Berger and Adine Bouvier have voices and so have several others in *The Charlatan* aggregation, but they can not even indicate these possessions when they interpret what Mr. Sousa, in his strenuous yearning for what he considers vocal effect, has written for them.

As a spectacle *The Charlatan* ranks with the best. As a romance it has much in its favor. As a medium for entertainment it is lavish in its offer of points of interest. One can be very well amused by this new creation if one forgets that it is intended to be comic opera. *The Charlatan* is an extravaganza of the best kind without music.

Miss Adine Bouvier is more beautiful than her pictures, and as the Grand Duchess she adds a wealth of attractiveness to the stage. Among Mr. Hopper's principals this year are the well-known tragedian Mark Price, who reads his lines with the same fine effect as in former years, and Alfred Klein, the little, who as a foil to Hopper's altitude, is simply indispensable.

It goes without saying that the dress of *The Charlatan* is first-class. Mr. Hopper has never stinted himself in this particular. Whether the action takes us to Bohemia, to Gogol's House or the Grand Ducal Courtyard makes no difference. In each the scenery and costumes are magnificent and more than compensate for any shortcomings in the plot or the music. As *The Charlatan*, Mr. Hopper does his best to amuse, and Klein helps him valiantly.

CAPTAIN LUTHERALD

ST. PAUL MINN. - GLOBE

MAR 19 1899

element is conspicuous, but not necessarily obtained.

Miss Nance O'Neil, whose talent and ability have already placed her in a prominent position among representative American actresses, will be seen in *The American Girl* in a play which will date in a new actor of her most successful plays.

her most successful plays.

her most successful plays.

her most successful plays.

her most successful plays.

her most successful plays.

her most successful plays.

MAR 16 1899

SOUSA'S CONCERTS

The Programs That Will Be Given at the Tabernacle Today

The last two Sousa concerts in this city will be given at Simpson tabernacle today, with the following programs:

Matinee—
Overture, "Tannhaeuser".....Wagner
(Instrumentation by Sousa)
Flugelhorn solo, "Bright Star of Hope"
.....Robandi
Mr. Franz Hell.
"Tarantelle del Belphegor" (new)....Albert
(a) Camulus (Serenade to California)....Strong
(b) Se Seran Rose.....Arditi
Miss Maud Reese Davies.
Funeral March from "Goetterdaemmerung"
.....Wagner
Duets for piccolos, "Birds in Flight."
(new).....Kling
(a) Antique Dance from "Anne Boleyn."
(new).....Ball
(b) March, "The Charlatan" (new)....Sousa
Violin solo, "Rondo Capriccioso"....St. Saens
Miss Dorothy Hoyle.

"Over the Footlights in New York"
Sousa
Paderewski at Carnegie hall; "El Capitan" at the Broadway theater; "Lucia di Lammermoor" at the Metropolitan opera house; "The Belle of New York" at the Casino; "The Girl from Paris" at the Herald Square theater; "Faust" ballet at Koster & Bial's; "Trovatore" at the Academy of Music, and Sousa and his band at Manhattan Beach.

Evening—
Overture, "Il Guarany".....Gomez
Trombone solo, "Air Varie" (new)....Pryor
Mr. Arthur Pryor.
Ballet Suite, "Egyptian" (new)....Luigini
Soprano solo, "Will You Love When the Lilies are Dead?" (new)....Sousa
Miss Maud Reese Davies.

Grand scene, "The Night of Sabba," from "Meistofele".....Bolton
Tone picture, "At Midnight" (new)....Carlini
"Come Where My Love Lies Dreaming."
(a) Graceful dance from "Divertissement Fantastic" (new).....Blatterman
(b) March, "The Charlatan" (new)....Sousa
Violin solo, "Zigeunerweisen"....Sarasate
Miss Dorothy Hoyle.

Introduction to third act of "Lohengrin".....Wagner

In order to relieve the crush at the front entrance of Simpson tabernacle Mr. Fitzgerald has decided that occupants of the top gallery will be admitted by the north door only.

TACOMA, WASH. - HERALD

MAR 17 1899

SOUSA BAND ON WEDNESDAY

Great Leader and Composer Is Ready for His Annual Welcome to Tacoma.

"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 Tacoma 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 a 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 three brilliant young artists as soloists. They are Miss Reese Davies soprano; Miss Dorothy Hoyle, violinist; and Arthur Pryor, baritone. The band will be heard at the Tacoma theater Wednesday evening only. The free list will be positively suspended during this engagement.

MAR 16 1899

Musio.

John Philip Sousa and his band gave a matinee concert at this afternoon at Simpson Auditorium, and this evening will appear for the last time in this city before leaving for the North and East. Sousa is now making the fourteenth tour with his band, extending from January to June, and appearing in all of the principal cities of the United States. During the six years existence of the band under Sousa's direction the number of miles traveled has equaled six times the circumference of the earth, and each year more than \$100,000 has been paid to the musicians in salaries. Two very successful concerts were given yesterday at San Diego. The matinee program today included solos by Miss Maud Reese Davies and Miss Dorothy Hoyle, and a flugelhorn solo by Mr. Franz Hell. Following is the evening program:

Overture, "Il Guarany".....Gomez
Trombone solo, "Air Varie" (new)....Pryor
Mr. Arthur Pryor.
Ballet Suite, "Egyptian" (new)....Luigini
Soprano solo, "Will You Love When the Lilies are Dead?" (new)....Sousa
Miss Maud Reese Davies.
Grand scene, "The Night of Sabba," from "Meistofele".....Bolton
Tone picture, "At Midnight" (new)....Carlini
"Come Where My Love Lies Dreaming."
(a) Graceful dance from "Divertissement Fantastic" (new).....Blatterman
(b) March, "The Charlatan" (new)....Sousa
Violin solo, "Zigeunerweisen"....Sarasate
Miss Dorothy Hoyle.
Introduction to third act of "Lohengrin".....Wagner

FROM

MAR 21 1899

SOUSA'S BAND.

"After a continuous struggle extending over a score or more of years," remarked John Philip Sousa, the famous conductor, the other day, "I have finally succeeded in living down the title of 'professor' bestowed upon me by unthinking friends as a mark of esteem in my younger days."

"Not that I object to legitimate titles properly used, but it seems to me that 'professor' has been overworked and is used to indicate anything from skill in the many art of self-defense to proficiency in long distance pie eating. When I was a boy and went to school on Capitol Hill in Washington, I used to pass every day a small shanty with a sign that advertised 'William Black, Professor of Whitewashing.' Perhaps that was what gave me my first dislike to the misuse of the title, but certainly it was clinched by an incident that occurred while I was leading a government band, giving an open air concert at Fayetteville, N. C. We were greatly annoyed and impeded by the way the crowd closed in around us, but at length the local master of ceremonies mounted a chair and made an announcement:

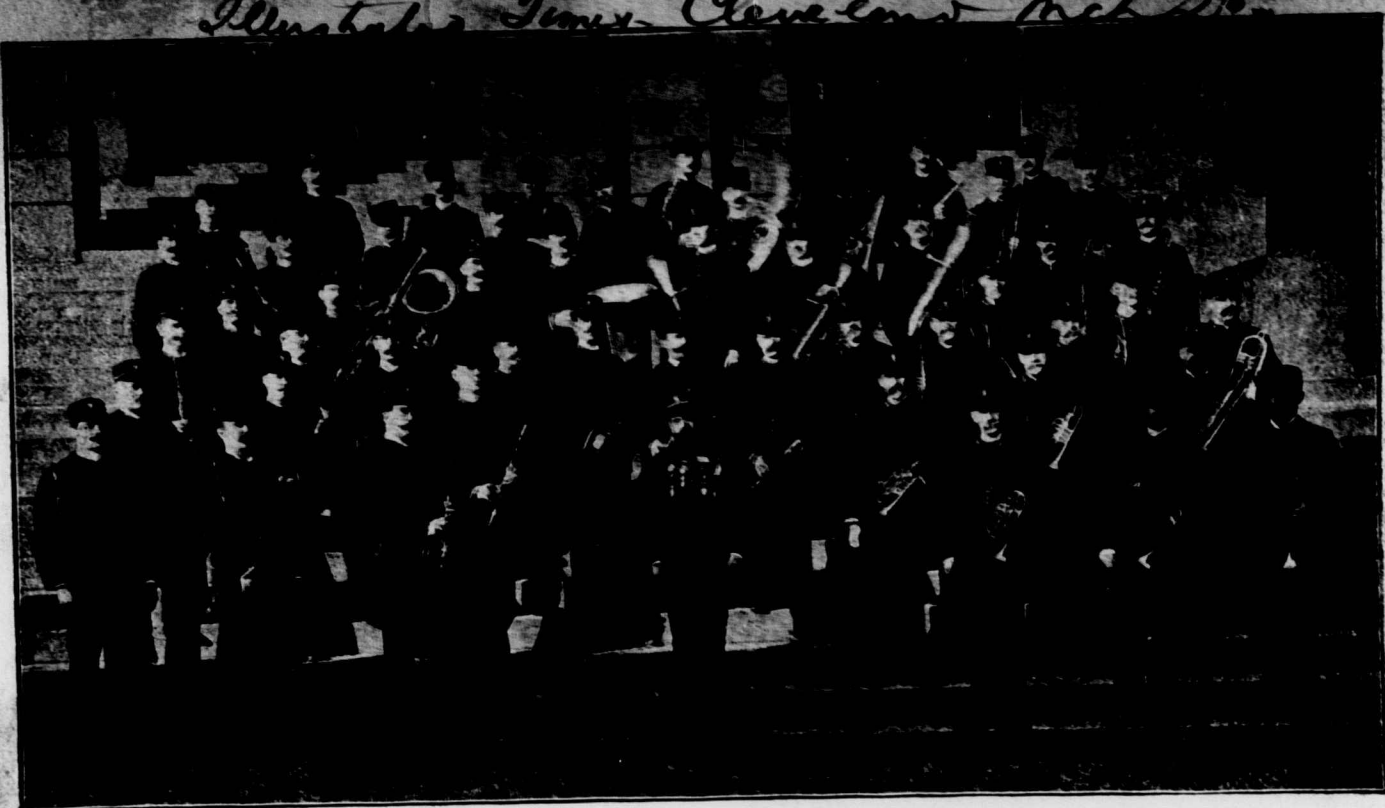
"The Professor and the Professor's professors can't play no more until you stop crowding the professors," said he.

"Awed by the majestic array of titles the crowd fell back and the concert proceeded without further interruption." Sousa, by the way, is booked for a concert with his great band at the Academy on May 16th. They will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

KNOXVILLE, TENN. - TRIBUNE

MAR 19 1899

The concert given by Sousa and his band at Kansas City last night in that city's great public auditorium, was a success in every respect but the concert came very near being a disastrous one if it had not been for the presence of mind of Mr. Sousa, who had just begun to play the last number on the afternoon program, when someone 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 in quietness.



Sousa at Gray's Armory April 12.

Sousa's patriotic march, "The Stars and Stripes Forever," was first played in Philadelphia at the time 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. Matinee and evening concert at Gray's Armory, Wednesday, April 12th.

*Command Appeal
Cleveland Feb 12*

*Inquirer 17
Cincinnati*

AMUSEMENTS.

A large audience last night and a small one at the matinee enjoyed two concerts of the Sousa band at the Grand Opera House yesterday. Inclement weather had much to do with the business, as the director and the members of his band are too well known not to attract. The concerts were both artistically a success. There is a peculiar individuality about this popular organization which distinguishes it in the musical world. Sousa is an artist who brings out the phrasing and refined softness of extremely difficult passages, with clarionette and other instruments, in a pleasing manner that closely resembles stringed instruments. It is not possible to know the exact secret of his success. He has extraordinary ability in knowing what will suit different musical tastes; he has also unusual strength of character in overcoming most difficulties, and enters into his work with great enthusiasm. Sousa's great success is due to his ability to command. He is absolute in his demand of discipline. Music, after all, is an art strung on nerves and allied to the most uncertain temper. To be thoroughly happy the musical director should be a clam, but Sousa is given to hyper-sensitiveness and has nothing of the cold-blooded mollusk in his nature. He is a man of nerve and nerves; he has the characteristic of a general and the courage of a tight-rope walker and a highly cultivated musical taste. His band is only the instrument. He performs upon it and interprets the various numbers according to his taste and knowledge. Sousa's accomplishment is playing on it with the most perfect technique. It must and does follow his slightest touch. He has trained it until his baton is its only source of motion. It breathes with his breath, pulsates with every heart beat of that insensate but vivid stick. No incapable players are tolerated, and when found simply vanish.

The concerts of yesterday but further demonstrate that there is no power equal to the power of a perfectly disciplined band. It is instinctive with one life and subjective in the highest sense to one thought and one mind.

Two charming soloists were introduced this season—Miss Maude Reese Davies, a soprano, and Miss Dorothy Hoyle, violinist. Both are accomplished and satisfactory artists.

Bandmaster John Philip Sousa has made more money than any musical exponent that this country has ever produced. Counting in his three operas, "El Capitan," "Bride Elect" and "Charlatan," his royalties from his marches and operas and the receipts of his band Mr. Sousa is making the comfortable income of nearly \$250,000 a year. He was seen by an ENQUIRER reporter behind the scenes during the intermission and asked about something on which the public has not been duly informed. During the recent war with Spain it was stated from Washington that Mr. Sousa had been appointed General Director of all the United States bands in this country and Puerto Rico, with the title of Colonel. Although the story was never verified it was a good advertisement for Mr. Sousa and his musical wares, and no one ever made an explanation of the real situation of affairs until last night, when Mr. Sousa himself kindly told the story. He said: "During the war General J. H. Wilson, in command of the Second Army Corps at Chattanooga, wrote me and said that there was great confusion among the bands, and he requested that I would come down there and help him out. The General at that time expected to organize the Sixth Army Corps, and asked me to be its bandmaster. I am a patriotic American and consented to serve in that capacity without any compensation. General Wilson was ordered to Puerto Rico with the Second Army Corps and the Sixth Army Corps was never organized. I fell a victim in the West on my tour to typhoid fever, which cost me not less than \$10,000. I am not a Colonel in the United States army and do not claim any such title."

In speaking of his various marches Mr. Sousa declared that he considered his "Stars and Stripes" the best from a musical standpoint, but believes that his "Charlatan March" will prove the most popular.



JOHN PHILIP SOUSA.

Composer and Librettist—"The Bride-Elect."

SOUSA AT MUSIC HALL

THE MARCH KING PLAYS BEFORE A BANNER CINCINNATI AUDIENCE.

Numerous Encores and "Requests" Given—Hits of the Soloists—The March King Talks.

A confirmed Symphonist would say, in surveying that immense outpouring at Music Hall last night, "There's no accounting for tastes." Cincinnati people like Sousa and his inspiring music; there is no denying that—and they like best those things which would not look well in one of Mr. Van der Stucken's programs—that is another fact. The program last night indicated but nine numbers. The March King and his men played thrice that many. Request numbers were numerous. Sousa's card case, if he cared to keep such retainers, is stuffed this morning with messages like this one, from a very prominent doctor of the city:

"Several gentlemen present, who marched to 'The Stars and Stripes Forever' in the recent war, beg that you will favor us with it as an encore."

Sousa favored them, not once, but thrice that and more. There were four encores to the first number alone, "Stars and Stripes Forever" heading the list, followed by "Georgia Camp Meeting," "Bride Elect March," and finishing with the turgid strains of "On the Wabash." Arthur Pryor played a delightfully romantic little thing of his own, "Love Thoughts," showing wonderful command of the trombone, and just to prove that he bore nobody any ill will, swung off into the old favorite, "On the Wabash."

The band in the third number gave an evidence of its shading qualities and ability to interpret something of a typically "heady" character, "Musette," from "Carillon de Noel," Sydney Smith, and Sousa's "Russian Peasant Mazurka," from "The Charlatan."

Miss Maude Reese Davies, the charming little Californian, who will be remembered from Sousa's last visit, sang next Donizetti's "Linda di Chamounix." Miss Davies made a much better impression last night than on her initial appearance here. Her voice has increased in volume; it has lost none of its sweetness and charm of lyric quality, and the young lady herself has improved in personal appearance in the interval. She gave as a first encore the "Will You Love Me When the Lilies Are Dead?" from Sousa's new "Charlatan," and for a second "Snow Baby," from the "Bride Elect."

As an end to part first of the program the band showed what it can do with the sort of music that tries average men's souls and rescues the blasé musical individual with the bulging forehead from the terror of popular airs. This was the grand scene from "Parsifal," "Knights of the Holy Grail."

People can not get used to Sousa as a Wagnerian exponent, however, and, as well as this beautiful and affecting music was played, one caught many auditors smoldering an involuntary shrug during its rendition.

After the intermission came an idyl, "Whispering Leaves," then the principal cornet in "She was Bred in Old Kentucky," and still another "request" number—this time introducing Mr. Conrad, the gentleman who plays that immense horn, the Sousaphone. After the two newest things, the "Badine Serenade" and the "Charlatan March," of which last the audience seemed to never get enough, Miss Dorothy Hoyle played the "Souvenir de Hayden," accompanied in a magnificent manner by the band. Miss Hoyle received two recalls, playing the "Natchez Gipsy Dance" for the first, and the "Gabriel-Marie Cinquaire" for the second. The tarentella from "The Bride Elect" closed the program.

The audience manifested the liveliest pleasure over the rendition of "El Capitán" and "Hot Time," two encores following the Wagner number.

During the ten minute intermission the March King took solid comfort in his dressing room with a cigarette.

"Yes, yes, I always like to get into Cincinnati. I've always done well here." And then the dapper bandmaster dropped into some reminiscences of last year; how he was urged to join General Wilson, take the musical command of the Sixth Army Corps, the expectations of Presidential goodness, in the way of special rank, etc., etc.

"The Sixth was never formed," observed the March King, "General Wilson went to Puerto Rico with the Second, our plans went awry, and I myself got a present of a malignant case of typhoid fever, but all's well that ends well, and here I am, feeling better than ever, and a new piece on the way."

"What do I consider my most popular piece? Why, 'The Stars and Stripes Forever,' by long odds, although I feel 'The Charlatan' is going to beat it."

The band plays in Dayton this afternoon and evening.

THE GRAND.

Sousa Today, Matinee and Evening—Sousa and his famous band will give two concerts at the Grand today, matinee and evening. Two different programs. John Philip Sousa has been termed "The Mak-



er 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 soloists are Miss Dorothy Hoyle, violinist; Miss Maud Reese Davis, soprano; Mr. Arthur Pryor, trombone.

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 Maud 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 Hayden," 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."

SAN DIEGO, CAL.

MAR 16 1899

SOUSA'S CONCERTS.

Standing room only was the order at the Fisher opera house at the matinee yesterday and at the evening concert by the famous Sousa's band. There has been so much said about Sousa, that there is but little left to say, except that the music lovers and everyone in San Diego who attended were entranced with the music, and all will join in saying "There is but one Sousa."

Dayton Ohio Journal

17 FEBRUARY 17, 1899.

AMUSEMENTS.



THE GRAND—Sousa Today, Matinee and Evening.—Sousa and his famous band will give two concerts at the Grand today, 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. The soloists are Miss Dorothy Hoyle, violinist; Miss Maud Reese Davis, soprano; Mr. Arthur Pryor, trombone.

For a Saturday night audience, that at the Grand last night was exceptionally fine both in point of numbers and character of people. Only John Philip Sousa and his incomparable band could have attracted such an audience.

The program was a Sousa program in all respects—one that appealed to the popular heart and the popular taste. There was much of newness in the pieces presented, but there was also the exquisite harmony and blending of tones that has made Sousa's band famous everywhere. There is very little of the blare and trumpet-like "music" in Sousa's selections. He reaches for harmony in all of his efforts and finds it in a way to please and cheer and elevate his listeners.

The band has lost none of its excellence, either in the soloists or the concerted action, and hence the hold of Sousa on the masses is as strong today as when he began his tours of the country.

AMUSEMENTS.

Sousa's band played at the Macdonough yesterday afternoon and evening. There was a large audience at each concert and the great leader was enthusiastically applauded for his splendid work. The program as rendered was a most pleasing variety of classical and popular music, and it seemed that the audience could not get enough of the great orchestra's work. Both the afternoon and evening concerts the playing was of the very highest order and many an Oakland music lover regrets that Sousa's engagement ended so soon.

AT THE OPERA HOUSE.

John Philip Sousa and his band attracted the usual Sousa audience to Chatterton's last evening and the popular leader gave a satisfactory program, happily dividing his attention between music of classic pretensions and that other kind which catches the feet into rhythmic measures. The new march, "The Charlatan," did not seem destined to measure up to some of the old favorites, but Sousa has such a way of putting loops in his melodies and life into his harmonies that it would be a wild guess to say that this new composition will not be hung up like "Liberty Bell" and "Stars and Stripes Forever" on the book of popular favor.

Miss Maude Reese Davies, soprano, was satisfactory in the girlish freshness and purity of her voice, in artistic phrasing and in the fine control of organs of song. Not a whit behind in winning the cordial plaudits of the audience was Miss Dorothy Hoyle, pianist. Miss Hoyle plays with skill and the inspiration of an ar-

The Kansas editors who attended the ball in Convention hall at Kansas City Wednesday evening for the purpose of hearing Sousa's band, not only heard the band, but Sousa music as well. The program for the ball consisted of sixteen waltzes and two-steps, and of these, but three were written by Sousa himself. Of course it is his business, and he has the right to make up his programs to suit his own taste, but if he had edged in a piece or two from the work of some other composer—Hall, for instance—the audience would have heard just as good music, and would have been impressed just as favorably, and probably more so, with the director of this great American musical organization. Sousa may not have known it, but there were some hot critics in that crowd of Kansas editors who were watching his men carefully. There was Gomer Davies, who has pushed more hot air through a cornet than he ever used in spreading the doctrines of the Pops. There was Billy Nelson, who handles anything with three valves, and his neighbor, Ben Baker, who plays sweetly upon the sack-but and hobo. John Parks, who is about the hottest man who ever poised a bass drum on a well developed abdomen, was narrowly watching the movements of Director Sousa, as was Jim Morphy, who plays with equal facility on the trombone or telephone. Abe Steinberger was there. He plays cornet in the Girard band, and sheel with fusion in the state at large. Charley Landis was present. Charley enjoys the distinction of being the shortest man on the American continent who can properly act as drum major for a band on the night of a whooping Republican ratification meeting. Besides these gentlemen there were present several expert players of poker; an instrument that is now almost out of date, but which is a sort of a half brother to the bull fiddle with which old Nero shattered the Italian atmosphere on the eventful night when the flames were doing sanitary work in Rome. This aggregation of talent pronounced Sousa and his men all right, from the lowest note to the very highest one in the added lines above, and they ought to be proud of the endorsement.

Opera House
Capitol
Feb 24th 19

AMUSEMENTS.

Sousa and His Band

The concert last night at the Grand was a joy to all lovers of classical music, and the kind of melody that touches and moves the heart. Sousa is today the greatest and the least ostentatious of conductors on the American stage. He is graceful, modest and obliging. After a number is finished and the audience manifests hearty approval, Mr. Sousa does not wait to be dragged back, but responds promptly to the expression of a desire for another piece. He does this quietly, without any fuss or condescension, apparently desirous only of pleasing and satisfying those who have paid their money for entertainment; although he can not fail to appreciate the high compliment to himself and his fellow artists implied by the repeated recalls before the critical audience last night. The first number was an overture, "Paragraph III," by Suppe, really a magnificent composition. For the first encore he rendered "The Stars and Stripes Forever," an air which will live with the last word of its title. For the second recall, "The Georgia Camp Meeting" wrought a degree of enthusiasm second only to that witness in the Georgia camp, where nature's melodies are produced by her dusky children. The second number was a trombone solo by Mr. Arthur Pryor, which also received an encore. The third was a composition in two parts, "a" Musette "Carillon de Noul," by Sydney Smith, and "b" Russian Peasant Mazourka from "The Charlatan," by Sousa. The dual parts supplemented each other so as to make a brilliant and perfect composition. For the encore the "High School Cadets" was played with brilliant action and spirit. Miss Maud Reese Davies, soprano soloist, rendered with faultless tone and exquisite expression, "Linda de Chamouni" by Donizetti, and received an encore. The fifth number was perhaps the most enchanting of any on the programme. It was the grand scene from Parsifal, "Knights of the Holy Grail," by Wagner. The great modern German composer knew well how to set the heart strings vibrate in unison with the chords that thrilled his own great soul. It will be a long time before Wagnerian music becomes stale; so long as human sympathy exists it will be taught by "Knights of the Holy Grail." "Whispering Leaves," by Van Blou, was enjoyed, as were "The Charlatan" and Tarrantella from "The Bride Elect," both by Sousa. Miss Dorothy Hoyle rendered Souvenir de Haydn as a violin solo with a deftness of touch and artistic skill which merited a hearty encore. The entertainment was superb.

AMUSEMENTS.

SOUSA'S BAND.

John Philip Sousa and the magnificent military band of which he is the director made their annual appearance at the opera house last night before a large and enthusiastic audience. Though not as large as the merits of the organization deserved, as almost one-third of the seats on the first floor were unoccupied. The programme was a popular number, embracing selections by Suppe, Sidney Smith, Wagner, Von Blon and Gabriel-Marle, as well as Sousa, himself, and in response to encores, sometimes twice over, Sousa responded by giving some of his popular marches, "Stars and Stripes Forever," and "Bride Elect," and a Mexican dance and "Georgia Camp Meeting." There is a swing and rhythm to his marches that never fails to set feet to beating time and bringing forth a thunder of applause at the end. Of course the masterpiece of the evening was the rendition of the scene from Wagner's "Parsifal," "Knights of the Holy Grail," a grand composition splendidly produced.

The solo numbers were fine. Arthur Pryor, the trombone soloist, was all but Herbert L. Clark's masterly cornet solo more than compensated for his non-appearance. Mr. Clark is a wonderful artist, and received the heartiest of encores, to which he responded. Miss Maude Reese Davis has a high soprano voice of excellent quality and considerable range and was compelled to acknowledge two encores, as was also Miss Dorothy Hoyle, whose exquisite fingering of her violin in "Souvenir of Haydn" by Leonard was one of the gems of the evening's programme.

Sousa Hears of His Death

A dispatch from Washington received at San Francisco Monday said that it was reported that Sousa, the great bandmaster, had died in San Francisco, and particulars were wanted. At that moment Sousa was enjoying a six-bit steak in the Palace grill room, and he remarked that it was somewhat strange he himself should not have heard the news before it was heard in Washington. "Do I look like a corpse?" he asked, as he proceeded to get away with another pound of porterhouse, says Monday night's Report.

MARCH KING PLAYS A DENVER MAN'S PIECE

"Music hath charms." This is a trite phrase, but the reception given John Philip Sousa and his band of world renown last evening at the Broadway theater justifies its use once more, for the coldness of Denver audiences has become proverbial among the people of the greenroom.

It was a distinctively Sousa evening. Although the program contained his name but twice, yet the predominance of the music was Sousa, as the audience clamored for encores, which the noted musician obligingly granted. Consequently the auditors were gratified by "El Capitan," "Stars and Stripes Forever" and other Sousa marches. It was almost impossible to arouse any enthusiasm in this city during the war by the playing of patriotic pieces, but when Sousa's band stood up and thundered forth the "Star Spangled Banner," almost the entire audience arose and stood during the rendition of the nation's hymn and cheered with unimpeachable lustiness.

Few of the audience seemed to realize the honor that Denver was accorded by the "march king" in the presentation of a local two-step composed by a Denverite. "The Rocky Mountain News Two-Step," by Harry Lee Wilber, a Denver newspaper man and musician, is the piece referred to, and even the author, who should be sup-

posed to be tolerably familiar with his own production, stood in rapture as the magnificent military band played the selection. This composition was slurred and ill-treated by an orchestra at one of the summer theaters last year, and its presentation by Sousa was a revelation to those who heard it previously. Sousa has certainly demonstrated Mr. Wilber's possibilities as a composer.

Miss Maud Reese Davies, the talented soprano, was unable to appear last evening, by order of her physician. It was announced that she would appear this afternoon if the condition of her throat permitted. The cornet solo of Mr. Herbert L. Clarke and the violin selections of Miss Dorothy Hoyle were given and were received with great enthusiasm. Especially can this be said of Miss Hoyle, who received more applause than the great musician himself.

The program in its entirety was exceptionally well selected and rendered, but the choice of the audience among the program numbers were Suppe's "Paragraph III," Wagner's grand scene from "Parsifal," the "Knights of the Holy Grail," Von Elton's "Whispering Leaves," and Sousa's march from the comic opera, "The Charlatan." Old favorites like "Hot Time," "Georgia Camp Meeting," etc., as encores were, of course, tumultuously received.

Denver Col Sunday Times
Feb 26th 1899

AMUSEMENTS

John Phillip Sousa, the march king of the world, made his graceful bow at the Oliver theatre shortly after 8 o'clock last night. Behind him was his famous band of more than forty men, completely filling the stage. Before him was an expectant audience that literally packed the house. A few box chairs were not occupied, but if there were any vacant seats in the main part of the house the vigilant ushers must have overlooked them. It was not exactly a repetition of the unprecedented crush of the night before, but it was a great audience and conditions were favorable for an ideal Sousa concert.

The demand for encores began after the first number which was Suppe's overture "Paragraph III." The encore was "The Stars and Stripes Forever," and this was immediately followed by the rollicking "Camp Medley." Arthur Pryor was given a rousing reception in remembrance of his residence here when he was a boy. His trombone solo, a new and haunting air called "Love Thoughts," was played with a luscious, mellow tone rarely heard from this instrument. His encore was "On the Banks of the Wabash."

Sousa's third number, a new "Carillon de Nooi" by Smith and his own Russian Mazourka, was split in the middle by the introduction of a couple of encores the irrepressible "Hot Time" and "El Capitan March." Miss Maude Reese Davies offered a soprano solo from Donizetti. She sang with a clear, bird-like voice and was recalled repeatedly, but for once Sousa was ungracious in granting an encore and cut short the applause by raising his baton for the noblest selection on the program. Wagner's grand scene, "Knights of the Holy Grail," from Parsifal. The encore was a medley of national airs that quickened the pulse and made the audience burst out in wild applause when the band stood and gave salute to "The Star Spangled Banner."

After his sixth number, Von Blon's "Whispering Leaves," Sousa gave an ill-mated pair of encores, a collection of darkey levee reels followed by Handel's Largo. The seventh number was a serenade by Gabriel-Marie and the new Sousa march, "The Charleston," followed by the famous march, "The Bride Elect," as an encore. "The concert closed with a violin solo, "Leonard's "Souvenir de Haydn," played with notable brilliancy by Miss Dorothy Hoyle, and Sousa's tarantella from "The Bride Elect."

This recital of the order in which the selections were given does not convey much of an idea of the real spirit of the concert. It was a jolly, sparkling, restful program, with enough snap and variety to make it enjoyable to the entire audience. It was a Sousa occasion all the way through. That means tense but easy and graceful conducting, perfection in tune and attack, graciousness and quickness in responding to encores, and the choice of good music that can be understood by the everyday audience. To say that the concert was given under the baton of John Phillip Sousa implies all that, and more. It makes comment superfluous.

At the Funke

San Fran
Bulletin 8/4/99

Sousa Band Coming.

Sousa will give his final concert at the Alhambra Theater on Sunday afternoon and evening. It is a curious and interesting fact that a large portion of Sousa's audiences attend his concerts chiefly, if not 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 in 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 forty 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."

AMUSEMENTS

Sousa, the most popular band director in the United States, appeared last night at the Oliver and gave a concert that was received with intense enthusiasm on the part of a very large audience. Sousa has the secret of success with the masses. He plays music that appeal to the popular heart. It is inspiring and invigorating and people who have no ear for music otherwise, can enjoy a Sousa program thoroughly, while the most fastidious stickler for the classic can listen to one of his concerts as a sort of recreation from heavier and more serious things.

One thing noticeable about Sousa's directing is his absence of striving after effect. He is calm and never desires effect from his band. He nods or moves his hand slightly and there is instant response. A great deal of his directing is done with his eye also, which is expressive and can indicate a great deal. Of the band itself there is no need to speak here, for it is known all over the land from ocean to ocean, and columns of praise have been written about it. The three soloists, Arthur Pryor, trombonist, Miss Davis, soprano, and Miss Hoyle, violinist, made a pleasing break in the program of band music.

Mr. Pryor is youthful looking, but he is a master of his instrument, and the difficulties of technique seem to have no terrors for him. His tone is soft and velvety and he merits the enthusiasm he creates. Miss Davis has a bright soprano voice and her solo last night was one of the good things on the program. Miss Hoyle has a selection in which she had opportunity to show pyrotechnical bowing and she played with fire and enthusiasm. She is a slip of a girl and created a decidedly good impression. The program was all too short, lengthened as it was by two and three encores after each number. Spontaneous applause, something almost unknown in Lincoln audiences, broke out frequently during the numbers by the band and every indication pointed to the fact that the program was enjoyed from the uniquely arranged "Hot Time in the Old Town," given as an encore, to the big scene from "Parsifal" by Wagner. The program proper embraced selections from Suppe, Wagner, Donizetti, Von Blon, Leonard, Sidney Smith, Gabriel-Marie, as well as arrangements and original compositions by Sousa and Pryor.

SOUSA'S BAND A PERFECT JOY First Concert an Im- mense Success.

Marches Which Charm as of
Yore and Soloists
Who Please.

Sousa and his satellites were the center of attraction last night for the Alhambra was crowded and the enthusiasm from the rising of the curtain till the fall was remarkable.

There is a cheerful celerity about Sousa's admirably constructed programmes—no hitch or protracted waits. Everything goes right along. Encores are liberal and so prompt as not to impede or delay.

He received a rousing welcome when he stepped from the wings. Seizing the baton the great band, guided by him, began with a Suppe overture which of course had as an encore one of his marches, wherein the brazen phalanx of trombonists put a finish to it in genuine Sousa style.

The selections were so varied as to suit everybody. The most distinguished number was a grand scene from "Parsifal" grandly played and immensely effective. The culminating phase of the programme from a patriotic standpoint was his "American Patrol," introducing a number of national airs, winding up with the "Star Spangled Banner," the band and audience all standing.

Three soloists last night contributed to the programme. Mr. Hubert L. Clark, who has returned to the fold, is a wonderful cornetist. His instrument seems fairly spargent with outburst of astonishing notes—some like the long steady sustained beams of a searchlight. He is quite as good as need be. Even "Levy the Blower" of ancient memory is rivaled. Miss Maude Reese Davies is a charming soprano. Her singing of the "Lullaby" Palacca left nothing to be desired. Her vocalization is agile, her intonation perfect and her singing of the sort that grows upon one. She was loudly encored and sang again. She is also young and very pretty.

Miss Hoyle, the violinist, is a petite, nervy little Yankee girl of whom Sousa said to me before she played, "She is the best violinist we ever had." It is safe to say the audience thought so, too, for she so charmed them by the grace and purity of her playing that she was compelled to give two encores and loudly cheered. Even the usually difficult Signor Luchesse was heard to cry "Brava." The personnel of the band seems nearly the same. The great trombonist Pryor is still there and there is a familiar look about "Laocoon" in the folds of the stage. Two concerts to-day and two on Sunday, then farewell to Sousa and his hosts till they come again. H. M. BOSWORTH.

AMUSEMENTS.

Sousa marched into Salt Lake in a triumphant sort of way yesterday and marched out again, bearing with him something like \$1,500 as his share of the two concerts at the theater. The matinee was not heavily attended. How Sousa's manager could expect to draw on a Wednesday afternoon at dollar and a half rates is a matter of wonderment, but at night the biggest, most brilliant and representative audience of the year jammed into the house, even the galleries being occupied by prominent society people, and fifty or more music lovers drinking in the strains from chilly positions outside the stage doors. Sousa's great band is, if possible, better than ever; it numbers something like fifty musicians, everyone a master of his instrument, but the clarionets, oboes and flutes are given such a preponderance, that the brassy effect so often heard in military bands is softened away and the volume of sound, even when a great unison forte burst comes forth, is not found too great for the auditorium. Sousa was just as of old, the easy, graceful conductor of many moods and multitudinous poses, but very few of the usual wind sawing gestures. Indeed his nonchalance was so extreme as almost to convey the effect of being studied. But the sounds his little nod, or the crook of his finger, or the turn of his head can cause his instruments to send forth, are of all things the divinest and most enchanting. Every taste was given an innings last night. Sousa was in his most accommodating mood, and two, three and four encores were given with a clarity and a willingness very grateful to his audience. Wagner's beautiful Parsifal selection was followed by a grand Lohengrin number, and then came the characteristic Sousa two steps, that set all feet to itching; El Capitan, the Georgia camp meeting, the "Hot Time," played with a witchery almost plaintive, followed each other in rapid succession, and all set the house aflame with enthusiasm. Sousa's newest march from his latest opera, the Charlatan, was given a great reception, and without doubt it will take its place among the notable march compositions which have proceeded from his tuneful brain. Mr. Pryor, the trombone soloist, who once resided here, was given an ovation, and a big floral offering; as a recall to his own pretty "Love thoughts" he gave an exquisite rendering of "Just one Girl." The violinist, Miss Hoyle, made a decided impression and her beautiful work gained her a big recall. The soprano, Miss Davies, has a voice highly trained but thin in quality. The afternoon concert was lighter in vein but thoroughly appreciated. Mr. Pryor appeared by request; Mr. Clarke, the cornetist, made such a hit at the matinee that he was called for at night and he graciously responded. The band appear next in San Francisco, getting in there just ahead of Melba.

There was a decided surprise at the Grand last night; it was thought that with Sousa at the Theater the popular priced attraction would go begging for patronage, but much to the general wonderment, there was even a greater crowd than on the opening night. It illustrates plainly that there is a big section of our public to whom light opera at popular grades will always appeal, no matter how strong the counter attractions. Olivette was the bill, brought strictly up to the present time of writing, as was the case with Boccaccio. Its fun and tunefulness were well brought out by the Grau company, the main hits being made by Miss Carlington and Mr. Felch. Olivette will be repeated tonight, and Friday evening the Mikado will form the attraction. The matinee of Boccaccio yesterday afternoon was not heavily attended owing to the inclement weather.

San Fran
Republican 8/7

One of the largest audiences that ever gathered in the Athenaeum assembled in the now popular local playhouse to hear John Philip Sousa's great band Monday evening. The vast audience was composed of citizens of Petaluma, Healdsburg, Sebastopol, Windsor, Fulton and many other neighboring towns, with, of course, large numbers from Santa Rosa and vicinity. The excellence of Sousa's concerts are so well known that it is useless to extol Monday night's event. It is quite sufficient to say that it was fully up to the Sousa standard and that it was thoroughly enjoyed by every one present.

The Athenaeum company certainly deserves the thanks of the theatre-going public for the excellent attractions they have secured for us throughout the present season.

San Francisco Chronicle
Y, MARCH 4, 1899.

SOUSA AROUSES HIS AUDIENCE.

A CROWDED HOUSE AT
THE NEW ALHAMBRA.

EVERYTHING HE PLAYS IS GREET-
ED WITH GREAT AP-
PLAUSE.

San Francisco Appears to Be More
Enthusiastic Over Good Mu-
sic Now Than It Has
Ever Been.

Sousa got one of San Francisco's choicest welcomes last evening. In numbers and enthusiasm the audience which crowded the Alhambra told how delighted all were to see him again. But there was a delightful exchange of compliments. Sousa, with that cordial grace peculiarly his own, gave everything that every one wanted to hear. The very first encore, "Stars and Stripes Forever," was gratefully received. It was above all others in mind as the march by Sousa which has been ringing up and down the land and in every American camp in every clime.

There was applause at the beginning of things, of times in the very middle and to an echo at the end. Sousa, with the expedition which marks the handling of all his programmes, responded briskly to encores, and all through, with the exception of the intermission, the numbers followed each other without a moment's pause.

Sousa has not lost one of his interesting mannerisms. He measures out melodious lengths, embroiders delicate bits, fondles some tender measures, gives an undercut when the tubas have a special phrase to accent or the drum a sharp roll to batter out, and altogether he marks a delightful swing for all.

The audience was a characteristic Sousa gathering, fashionable and happy. Each nudged his neighbor as the popular leader reeled off everything from the classics to rag-time dances, each perfectly done and delightful in its way. There was an all-around realization that even "A Hot Time in the Old Town" is something different when given by Sousa and his men. At this each set of instruments, even to the tubas, which were like the clowns in the circus, were heard. The "Georgia Camp Meeting" was greeted as an old friend. The excitement of the evening reached its height when Sousa, recalled again and again, responding each time, commenced with the strains of a familiar patrol. When the band was near enough to be heard it broke into "Columbia, the Gem of the Ocean"; "Dixie" followed, and finally the band stood, and with it the entire audience, while "The Star-Spangled Banner" was majestically done. In war times audiences were mute, last evening they cheered lustily.

Sousa's serious work was what it always is, a genuine treat. The opening overture was "Paragraph 3," by Suppe. Other numbers were "War Time," from McDowell's new "Indian Suite"; the "Tarentelle," from Sousa's new "Bride-Elect"; "Grand Scene," from "Parsifal," of Wagner; Von Blon's tone picture, "Whispering Leaves," also a late composition; an idyl, "The Bells of Christmas," by Smith, and Sousa's latest march, "The Charlatan," which he had to repeat. The closing number was the "Zampa" overture.

The soloists are agreeable artists. Herbert L. Clark played a cornet solo, "Whirlwind Polka," and for encore "She Was Born in Old Kentucky." Miss Maude Reese Davies, whose voice is a clear, flutelike soprano, sang a solo from "Linda di Chamounix" and responded to an encore. Miss Dorothy Hoyle, a girlish violinist, immediately established herself as a special favorite. She played with artistic delicacy and while not with great force, her violin is a rare instrument and she gets a pure, sympathetic tone. Two encores were demanded.

At this afternoon's concert Franz Held, the fluegelhorn soloist, who is well remembered from the Midwinter Fair days, will be heard again. There are equally good programmes for all the concerts, that of to-day, this evening and to-morrow afternoon and evening.

San Francisco Bulletin
EVENING. MARCH 4, 1899

JOHN PHILIP AND HIS FAMOUS BAND

Sousa's Opening Concert
a Very Great
Success.

House Crowded With People
of All Sorts and Con-
ditions.

Popular Marches Heard With Pleasure
and Repeatedly
Encored.

Excellent Soloists and a Performance
of the New "Charlatan"
March.

John Philip Sousa and his merry men played varied music last night at the Alhambra. They had an audience which the aristocrats would call "mixed" and the plebeians "fashionable." Society was in fact present. One knew it by the number of very late arrivals and the amount of loud conversation during the music. And the populace was also there. The noisy cheering and the whistling attested that.

There is nothing esoteric about Sousa. His music is at once good and popular. His own pieces are far and away the most successful on his program, notwithstanding that his band last night rendered magnificently a great scene from Wagner's "Parsifal."

Sousa himself is half the entertainment. He stands on a little red dais and describes lines of beauty in the old graceful way, pats the air and fondles the cadences with an artist's tenderness. His unsmiling face, his graceful attitude, his swift little bows of acknowledgment were all as they have been seen and mimicked a thousand times.

Last night he gave the people what they wanted. For encores the band played Sousa's familiar marches and waltzes, and the music that has inspired men in many a grand march at cotillions and in as many a weary march to battle under tropic skies, was greeted with enthusiasm by the audience.

The band played their director's new march, "The Charlatan"—played it twice. It was the Sousa swing and spirit and concludes with a great and most effective blare of cornets and trombones.

The program began with an overture by Suppe, well played, of course. Then followed a cornet solo by Herbert L. Clarke. Clarke's technical skill is marvelous; his notes were as sure and delicate as the instrument could produce.

Miss Maude Reese Davies is an excellent soprano. Her voice is not great, but is sweet and pure, and she knows her art. She sang a bit from Donizetti's "Linda di Chamounix." The third soloist was Miss Dorothy Hoyle, a slip of a girl with fine talent, skill, and a good violin. She played with exquisite purity and aroused the musicians in the front. They shouted bravos and obliged her to play two pretty encores.

The band played all sorts of patriotic airs and condescended even to "A Hot Time in the Old Town To-Night." There is nothing trashy about any song when Sousa's people render it, and the familiar ditty was transfigured.

The program last evening was as follows: Overture, "Paragraph 3" (Suppe); cornet solo, "Whirlwind Polka" (Godfrey), Mr. Herbert L. Clarke; (a) "War Time," from the "Indian Suite," new (MacDowell); (b) "Tarentelle," from the "Bride Elect," new (Sousa); soprano solo, "Linda di Chamounix" (Donizetti), Miss Maude Reese Davies; grand scene from "Parsifal" (Wagner); intermission of ten minutes; tone pictures, "Whispering Leaves," new (Von Blon); (a) idyl, "The Bells of Christmas," new (Smith); (b) march, "The Charlatan," new (Sousa); violin solo, "Gypsy Dances" (Nachez), Miss Dorothy Hoyle; overture, "Zampa" (Herald).

Sousa gives four more concerts, two to-day and two Sunday.

AT THE ATHENÆUM

A Grand Concert by Sousa's
Band Last Night

Splendid Treat Given a Large House
by the Celebrated Leader and
His Great Musicians

To say that everybody in the large audience at the Athenæum last night was pleased with the superb music of Sousa's world-famed band is but to hint at the rapture which filled each soul, a moving of spirit and senses such as words cannot express. The concert was a model of excellence in every respect, and the music was just of the class to cause the most genuine pleasure.

The critical in the audience, as well as those who love music of a lighter vein, were both amply satisfied with the program, and until Sousa comes again all will cherish the memory of the evening they enjoyed in Santa Rosa with him and his superb band. The music was inspiring, carrying the listeners far beyond the range of the pew, and in a sphere where the thrill of enchanting melody awoke to ecstasy the responsive chords of nature, they sat and listened.

When the music died away at the end of each number, the audience was enthusiastic in its applause, and Mr. Sousa's whole-souled liberality made his encores generous. The compositions of the leader were exceptionally well given, and were warmly received and were the favorites. When the band played "America" the audience rose and remained standing until its conclusion. Sousa's remarkable magnetism and skill as a leader was fully maintained at the concert last night. Every motion of his, whether with hand or baton, seemed to draw forth a swell of sweet melody.

Miss Maud Reese Davie abundantly proved her remarkable ability as a vocalist, and sang with rare success. She has a full, rich, resonant voice, faultless method, and she rendered her selections with conspicuous artistic excellence. She graciously responded to the encores given her.

Miss Dorothy Hoyle, violiniste, possesses a faculty of execution in the most difficult numbers that is rarely heard. She made a great hit last evening, and added another triumph to her many successes. After she had responded to an encore the audience was loath to have her lay down her bow.

Arthur Pryor, trombone, gave a superb solo, indicating in the rendition, his talent. Each number of the program as it was given seemed to be the best, until, when Mr. Sousa gave his parting bow and the musicians left the stage, the audience were slow to leave the seats so taken up were they with the music.

San Francisco
3/11

"Braying of arrogant brass, whimper of querulous reeds," and John Philip Sousa, the March King, dominating all with his extraordinary personality. Such was the entertainment offered at the Alhambra last week. There is nothing that appeals to the American heart as does a big brass band, and the bigger and brassier it is the better, yet I think that people throng to hear Sousa's band not because it is a good band, but because that funny little man, who writes marches so well and conducts so badly, is to be seen in the flesh, with his medals on his breast and his baton in his hand. His presence on the stage certainly serves no purpose other than that of an amusing spectacle, for aside from marking the obvious accents his grotesqueries of gesture, pose and posture are significant of nothing musical whatsoever. On Friday night the programme was copiously supplemented by his stirring marches, which were ripped out with a fine zest and evoked a frenzied enthusiasm from the large audience. The regular numbers were rather more serious and were as well played as it was possible for them to be by a brass band. It is needless to say that music intended for the orchestra cannot be adequately interpreted without string instruments, but we must not care too much, for, despite the absence of catgut, there is a certain pleasure to be derived from even a "Scene from Parsival" when played by such

capable musicians as these of Sousa's band. If Mr. Sousa cannot be credited with capability as a conductor, he deserves the greatest praise for his work in drilling his men to the stage of perfection at which they now are. Their absolute sureness is a delight to listen to. By far the best number on the programme was the War Time movement from Mac Dowell's "Indian Suite," a strikingly characteristic composition which it would be interesting to hear on an orchestra. I would recommend it to the Symphony Society, which is too sparing of novelties. Miss Maude Davies sang the aria from "Linda," dear to the heart of the sweet girl graduate. She has a fine soprano of equable quality and a brilliant execution. Her encore, "Will You Love When the Lilies Are Dead?" by Sousa, is a song of hopeless mediocrity which will not enhance the reputation of its composer. The surprise of the evening was furnished by Miss Dorothy Hoyle, a young violinist of remarkable talent. Her tone is singularly true and full and her style irreproachable. One would hardly look for so sure a poetic quality in such a young artist, but she is possessed of exquisite expressiveness and feeling. She is already far advanced on the road to success, and if she but bear out the promise that is in her, she will some day be a virtuosa of the first rank.

SOUSA VS. WAGNER

A Novel Concert at the California.

THE music of Richard Wagner is hardly as popular as that of John Philip Sousa, judging from the moderate sized audience that turned out for the Wagner programme last night and the tremendous advance sale for to-night, when an exclusively Sousa programme will be played. Still, Wagner in his own little way is not an uninteresting composer, and last night in the California Mr. Sousa stopped acting long enough to give excellent readings from many of the master's music dramas. After each Wagner excerpt there was an encore, sometimes two or three, usually a Sousa march or something of equal lightness and dash. So there was music to please everybody—the long haired and the short. Mr. Sousa danced, pranced and gesticulated as usual in the light music. His personal capers have become a part of the Sousa marches. We all watch and wait for them—that is, all of us except the bandmen themselves, who seem to make a specialty of looking the other way and blowing straight ahead in legitimate business-like fashion. But in the Wagner music Mr. Sousa did not beat the air in vain and wonderful diagrams. He employed none of his secret signals and wiggled not a bit. He directed with moderation and dignity, and drew from that perfect band of his a thrilling performance of the "Götterdämmerung" funeral march, of the procession of the Knights of the Holy Grail in "Parsifal" and of the "Tannhauser" overture. Not since the old days when John Philip played at the Midwinter Fair have we heard such good Wagner on a wind band. Miss Maud Reese Davis sang "Elsa's Dream," from "Lohengrin," in a nice, cool, ingenu way, and Miss Dorothy Hoyle gave another example of her excellent violin playing in the Wilhelmj arrangement of the "Prize Song." Altogether the concert was unique and entertaining. There will be a bigger crowd at the matinee to-day to hear the "ballroom and dancing class programme," and a still bigger crowd to-night for the "nothing but Sousa." S.

ALL SOUSA.

Wagner Interpreted Cleverly by Wind Musicians.

A thoroughly delighted audience filled the California Friday night. The program was Wagnerish to the last degree. The bridal march from Lohengrin was produced with the overture to Tannhauser, bits of Siegfried, Parsifal, Rienzi, closing with the "Ride of the Valkyries." For encores—and they were plentiful—there were Sousa marches by the score. Miss Davies sang "Elsa's Dream" from Lohengrin and Miss Hoyle gave an excellent rendition of the "Prize Song" from the Meistersinger and was enthusiastically received. She responded to two encores. This afternoon will be devoted to "Ball Room" music and Saturday evening Sousa's compositions will be heard. There should be a crowded house.

RIVERSIDE, CAL. - PRESS
MAR 15 1899

Musical and Dramatic

By courtesy of J. T. Fitzgerald of the Fitzgerald Music House of Los Angeles the "dramatic man" of the Press was present in the city to listen to the opening concert by Sousa's famous band. The organization is much improved since it was here in Riverside, and the writer sincerely regrets that we could not have had them for one concert. It embraces about forty-five instrumentalists, divided about half and half brass and reed. The program was one of excellence, varied enough to suit all tastes, but its crowning glory was a Wagnerian excerpt from Siegfried in which the three immense basses, augmented by the kettle drums, did wonderful execution, fairly making the great building tremble on its foundation. Sousa's new selections from The Charlatan, a mazourka and a march, were given with effect, the latter bringing down to the footlights a battalion of six cornets and three trombones, which put the audience into raptures. As a natural consequence, this brought a second recall—A Hot Time in the Old Town—with innumerable variations—first the cornets, then the clarinets, then the basses, and now all together. His marches, always forthcoming as encores, and in which he personally enters so conspicuously, give one a decided inclination to sit back and swing his feet. Young Pryor, the trombonist, is still a factor of the band, and does some execution that is marvelous. The soloists, vocal and violin, are both artists, and decidedly the best that Mr. Sousa has ever introduced to the musical public. If, perchance, there was floating about in the angelic atmosphere of Los Angeles any smallpox bacteria, the advent of Sousa's tooters has blown it to kingdom come.

San Francisco
3/11-99

In the new naval personnel bill which passed Congress last week is a provision for the reorganization of the Marine Band by which this famous musical body will become one of the largest and finest bands in the world. For years it has been regarded as the leading military band of the Government, and under the direction of Bandmaster Sousa became widely known throughout the country as an organization of high order. The new bill almost doubles the membership of the organization and besides makes the leader rank with a 1st Lieutenant of marines with the pay and allowances of that grade. Heretofore the leader has been simply an enlisted man drawing about \$75 a month, and having no commissioned rank. Sousa resigned from the band because he was not recognized by being given rank which all leaders of the great military bands of Europe are allowed. His successor, Fanciulli, now bandmaster of the New York Regiment, was refused a re-enlistment because of his disobedience of orders from a superior officer during a parade here, when a young Lieutenant asked for lively music and the leader said that what he was giving was already lively. The present leader is a musician from Washington. By the terms of the personnel act the band is allowed one leader with commissioned rank, as assistant leader, whose pay is to be \$75 a month, and who shall have the allowances of a Sergeant Major; thirty first-class musicians at \$60 a month, and thirty second-class at \$50 and the allowances of a Sergeant. The present strength of the band is not over forty, the musicians as a rule receiving not more than \$25 a month, which would not enable them to live except for outside engagements they are allowed by the Navy Department to accept. The whole band is to be reorganized under the new law and several high class musicians engaged who it is believed can be secured without difficulty on account of the increased pay allowed. All members of the band are enlisted men and must pass satisfactory examinations physically before being enrolled. The Marine Band is the official musical organization of the Government in Washington and on all formal occasions at the White House is ordered out for duty. Its concerts at the Marine Corps headquarters twice a week have always been largely attended and appreciated by Washington people.

THE SOUSA CONCERT.

The only Sousa and his band delighted an immense Santa Barbara audience at the Opera House last night with one of the inimitable concerts that have, with his unrivaled compositions, made the March King famous. The people of this city appreciate good music, and they did not let slip an opportunity to hear such a noted aggregation of talent as the one now touring the coast.

There was a splendid program prepared for the entertainment, but it was scarcely recognizable in the flood of encores demanded by the enthusiastic auditors. Such music is seldom heard in this city, nor anywhere—unless Sousa is there to direct it.

The soloists were Miss Dorothy Hoyle, violinist; Miss Maud Reese Davies, Soprano; Mr. Arthur Pryor, trombone, and their numbers were among the most attractive of the evening. The band selections were inspiring, and the leadership of Sousa was a revelation.

A criticism of Sousa or the artists who accompany him would never be forgiven by those who were so delightfully entertained at the Opera House last night. The concert was another Sousa success—he seems to never fail in anything he undertakes.

By special request Herr Franz Hell, played on the flugohorn a solo not down on the program. He also was most heartily encored.

Sousa's Band is an attractive entertainment in Los Angeles at this time. It has no few or no equals in the United States. The entertainments are taking place at Simpson Tabernacle each afternoon and evening this week.

FROM IMMORTAL WAGNER TO "THE HOT TIME IN THE OLD TOWN"

Although All Music May Not Look Alike to John Philip Sousa, the March King thinks that He Should Be All Things to All Men

Mr. John Philip Sousa is a man who is absolutely devoid of musical prejudice. The ease with which he drops from Wagner to "The Hot Time in the Old Town" and from the triumphal Sousa to "My Black Baby" or "The Honolulu Lady" shows that the "March King" has not traveled in vain among the busy haunts of men. Experience has taught the great leader that the musical pot-boiler is a necessary adjunct to a high-toned musical organization, and that classical severity, while it may win the praise of the judiciary, is apt to give pause to the box-office. And so the great man, the Sousa of gold medals and gold lace, plays upon the gamut of all human emotions, and while he does one thing, he is at the same time careful not to leave the other undone. The Wagners, the Suppes, the Donizettis, the Verdis, the hot times, the old towns, the Honolulu ladies, the reds, the whites, the blues, the Yankeedoodles, and last but not least, the Sousa of Sousas—all these form the hodge-podge of the only Sousa's grand conglomeration of musical novelties and antique pot-boilers. What words can describe the sudden bathetic emotions produced by the fall from Parsifal to the popular and interesting theme of the old town! After vainly grappling with the metaphysical problems of Wagner in his most analytical mood, is it not refreshing to have our staggering intellects refreshed by the master march mind with some easy things to understand.

The public of Los Angeles has been informed that Mr. Sousa is the most acute manipulator of programs that has ever led an orchestra to the heights of Wagnerian intellectuality and to the depths of rag-time distraction. The public has also been informed that Mr. Sousa ladies out his choicest gifts according to the musical capacity of the towns that he visits. To the severely classical Boston Wagner and Liszt are given with Briarean handed liberality, to Philadelphia goodly supply of Sousa in his best "Onward, Christian Soldier" mood, to Manhattan beach are given the "El Capitan" Sousa and encores of "El Capitan" Sousa. And so on all along the line. Chicago, we presume, gets piccolo variations that represent the squeaking of little pigs in anticipation of speedy reduction to sausage.

Pursuing this line of thought, it would be interesting to trace the process of reasoning by which the March King came to the conclusion that Los Angeles should have homeopathic doses of Wagner and bucketsful of "The Hot Time in the Old Town" in all the glory of its innumerable variations. If Mr. Sousa had not arrived in town early yesterday morning it would have been only natural to suppose that he had made a night tour of Los Angeles in the hope of arriving at some definite conclusion about the musical taste of this southern center of musical culture. A night tour would have been hardly complete without a visit to the Palace, where the charms of "The Hot Time in the Old Town" are exploited by the local orchestra in a tempo that ought to turn the Sousa enthusiasts green with envy. Although Mr. Sousa may not have had the privilege of being lulled to a forgetfulness of marches and of all earthly things by the divine strains of the Palace orchestra and by the contemplation of the beer when it is most yellow, it is not improbable that the March King may have been

informed of the nightly encores that greet "The Honolulu Lady." And so the great John Philip came to the conclusion that musically speaking Los Angeles is bounded on the north by the Symphony orchestra and on the south by the Palace musicians, who, though they do no Wagnering, neither do they Linst, are yet clad in all the glory that "The Honolulu Lady" and "The Hot Time" afford.

As the great man walked last night to the center of the Simpson tabernacle stage, there was a kleptomania feeling in the air among the female portion of the audience. Overawed by the presence of such a musical warrior bold, was there one fair creature who did not feel like stealing a kiss? What form! What a walk! What an eagle eye! What a wave of the baton! The contemplation of such an exquisite symphony of greatness smites us down in humble obeisance to that which is not ourselves but which make for the ideal. A slight tremor of disappointment percolated through the audience when the absence of the medals was noted. But after all these are merely the trappings of greatness. The March King has that within his right arm and his handsome, intellectual head which brings forth some years fifty thousand, some years sixty thousand, and other years seventy-five thousand dollars. There must be a peculiar wriggle in that giant right which can extract so much honey from those that are thirsting in a country where no water is. The March King seems to scoop up melody with his baton, which often forsakes the old perpendicular and acute angle methods to travel on a plain parallel to the surface of the earth.

For a moment it looked as if the great march man of the musical world would be eclipsed by being compelled to yield the center of the stage to Miss Maude Reese Davies, who has a little way of her own of attracting attention. When Miss Davies floats like a languid dream to the center, the men in the audience begin to feel that their astral selves have been acquainted with Miss Davies in the dim past. Miss Davies has what, for lack of a more appropriate expression, may be termed the glad eye. Her method in singing may be exquisite, some of her shrill notes may be carefully obscured by her art, that seems to know no ending, but to her glad eye, far more than to her art of to her method, must be credited her ability to establish an immediate entente cordiale with the audience. This glad eye is a wonder and far surpasses in deadly execution Barnabee's eagle organ. The moment Miss Davies steps to the middle of the stage, every bald head is transported into the seventh heaven of delight, for every man thinks that she is singing to him. All that is musical in the hardened old deacon of the church goes out unto her, and loses the attributes of hardness in ecstatic applause. The gift of making every man in the audience think that you are singing to him is absolutely invaluable to one who might otherwise have to be content with the crumbs of glory that fall from the Sousa table. Although an exquisite violinist, Miss Dorothy Hoyle has not a glad eye and consequently cannot lure men on to desperate deeds of unreasoning applause. Miss Hoyle appeals more to the women. But, oh! the days of chivalry are not gone. To behold the grace of movement with which El Capitan

Fresno
EVENING DEMOCRAT, TUESDAY, MARCH 14, 1899

A MUSICAL LEADER.

Sousa and His Splendid Band of Instrumentalists.

He is to the March World What Strauss is to the Waltz—His Music is American.

The criticism on Sousa's band concert at the Barton Opera House on Sunday night was among other matters unavoidably crowded out of the columns of the Democrat yesterday.

Of the numbers on the program, those which were especially characterized by tonal effects, musical precision and individual execution were "Love Thoughts," a trombone solo by the author, Arthur Pryor; "Whispering Leaves," an idyl; Wagner's "Knights of the Holy Grail," and Haydn's violin solo, "Souvenir de Haydn," brilliantly executed by Miss Dorothy Hoyle. The soprano solo from Donizetti, "Linda di Chamounix," was sung very sweetly by Miss Maude Reese-Davies, whose unaffected manner was very pleasing.

The masterful selection from Wagner referred to was a magnificent interpretation. The lights and shades, the crescendos, diminuendos and ensemble effects in the instrumentation of this dirge-like composition held the audience spell-bound, charmed the cultured ear and showed a degree of finish, native talent and wonderful discipline that was a revelation.

IN DIRECT CONTRAST.

Then, in direct contrast to this inspiring selection, the encore piece, "There'll Be a Hot Time in the Old Town," fell upon the auditors almost like a shock, but soon, through the subtle powers of harmony and effect, as manipulated by Sousa's wizard hand, a new and captivating creation was evolved from a hackneyed vaudeville song.

Of the encores "The Stars and Stripes Forever," "The Liberty Bell" and march from "El Capitan"—each compositions of Sousa—were the most generally enjoyed by the audience.

John Philip Sousa is a genius. His musical talent developed at an early age. At fifteen years he was a teacher of harmony and at seventeen leader of an orchestra. His insatiable desire for musical knowledge prompted him to take a trip to the old world, where ere long he met in Paris that eminent composer of French opera bouffe, Jacques Offenbach, and secured a position under his direction as one of the first violinists in that leader's celebrated orchestra.

Returning to America in 1878 he directed several musical companies and finally accepted an engagement with Jack Haverly, the minstrel manager, as musical director of his famous church choir Pinafore company which first brought into public notice Jessie Bartlett Davis. At the close of the Pinafore engagement in 1880 he received and accepted an unsolicited appointment as director of the United States Marine Band at Washington, D. C., his birthplace. He soon made this band one of the best in the world, comparing favorably with the world-famed British Grenadier Guards' band of seventy-five pieces, led by Dan Godfrey, and George Paulus' Garde Republicaine band of Paris, France.

WORKED ON NEW LINES.

He directed this band until 1892, when he originated on entirely new lines Sousa's band, with which he has invaded the domain of the string orchestra by the adoption of a preponderance of reed instruments in opposition to the blare of the strictly military bands which predominate in percussion effects.

osh, Thomas, Levy and other eminent American musical geniuses, Sousa stands almost alone as a great musical leader in America.

Sousa is but 40 years of age, yet he holds an unique position as a musical director and composer among the modern celebrities. He outranks Gilmore with his band and exceeds him in ensemble or sectional effects. As a director he should be placed in the ranks with Strauss, Godfrey, Offenbach, Paulus, Zerrahn, Dr. Eben Taurgee or the immortal Theodore Thomas.

What Strauss is to the waltz, Sousa is to the march world. He is a typical American; his music is American. His marches are incorporated and woven into the Spanish-American war to a degree never before attained by a composer in any war. "The Stars and Stripes Forever" was the doxology at the fall of Santiago; "El Capitan" was played from the decks of Dewey's flagship after the glorious victory of Manila bay, and along with "The Star Spangled Banner," America's national air, "Sousa's "Liberty Bell" and "Washington Post" marches greeted the unfurling of the Stars and Stripes at Havana, Porto Rico, Hawaii, Guam and Pago Pago.

Since the demise of Gilmore, Strack-

LOS ANGELES EXPRESS

MAR 17 1899

MUSIC.

John Philip Sousa and his band gave two concerts yesterday to crowded houses both afternoon and evening. In the afternoon, besides Miss Davies and Miss Hoyle as soloists, Mr. Franz Hell gave two pleasing solo numbers on the fluegelhorn. Mr. Sousa was particularly generous with his encores and the audience was quite as enthusiastic as ever over the inimitable Sousa marches which once heard as Sousa's band plays them, can never be forgotten. In the evening the encores made up the greater part of the program, two being frequently demanded after a particularly pleasing number.

MAR 17, 1899.

Mr. Arthur Pryor gave a composition of his own as a trombone solo, and the gracious round of applause which greeted him proved him to be a general favorite. Miss Davies was enthusiastically welcomed and her selections were given with much spirit. Miss Dorothy Hoyle gave two numbers which were delightful.

The irresistible attraction of the famous band is not the superb organization of musicians, each of whom is an artist himself, but Sousa. Without its magnetic leader the band would doubtless attract much attention, but it could never hope to draw the immense crowds that are irresistibly drawn to Sousa. Not only has he invaded the domain of the string orchestra and made its treasures his own, but he has refined the military band and made it the most powerful factor in this country in the effort to popularize the best music of all times. Sousa has learned the secret of stirring the public heart, not by artifice and not by shallow pretence, but by a direct appeal to the purest and best sentiments that music can evoke. So perfect is his control over his great band that the slightest motion of his baton brings out the most artistic touches of tone coloring and creates effects of light and shade which have hitherto seemed unattainable in band music.

100000.

The Sousa Concerts drew crowded houses at the Alhambra last week, and the admirers of Mr. Sousa's peculiar methods of conducting were as much entertained as ever by his performances. In the popular numbers, especially the Sousa marches, the band is heard to fine effect, but the Wagner numbers can hardly be considered satisfactory with a stringless band. Miss Maud Reese Davis sang several operatic airs, in which her flexible soprano voice was heard to advantage, and Miss Hoyle proved herself quite a talented violinist.

Fresno News Letter
Mar 11-99

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The Santa
Barbara 3/14

SOUSA'S BAND.

A Varied Program for Various Tastes, and All Good.

Between Wagner's "Parsifal" and "There'll be a Hot Time in the Old Town Tonight" there is a vast difference, but those were the two extremes in the Sousa concert given at the Barton opera house Sunday night before a large and appreciative audience of music lovers. The former is grand, soul-stirring, impressive, while the latter is just a catchy negro melody that has been very much in vogue of late. It is surprising the amount of real merit that was gotten out of this simple little melody.

Sousa's program was certainly varied enough to please all tastes, and the storms of applause that followed nearly every number proved that he had his audience with him at all times. For encores—and there were many of them—he played all of his now famous marches, and as these are best known to the majority of his hearers they were received with much relish and were warmly applauded.

Arthur Pryor, always a great favorite here, seems to improve greatly and his trombone solo was one of the gems of the concert. I do not recall ever having heard a trombone soloist whose tones were truer or purer than this artist's. Miss Maude Reese Davies, to me, was somewhat of a disappointment after all that has been said of her. Her voice while true and pure seemed rather light and inexpressive, especially for concert work where she is accompanied by such an immense band. Quite a surprise was given both to Sousa and his audience in the solo of Franz Hell. Sousa was undoubtedly surprised to learn that several people in Fresno were acquainted with this soloist's work, and when he was requested to give him a solo he very gladly complied. Franz Hell's solo, "It Was Not So To Be," was given a hearty reception and when the audience insisted on having an encore he responded, playing with exceptionally fine tone and expression. Miss Dorothy Hoyle with her violin solos displayed remarkable talent and stamped herself as an artiste of great merit. She handles the violin with a master hand, her tones are always perfectly pure and steady and her modulation is superb. She does not put the dash and fire into her work that a great master would, but she is young and this may come with age and experience. I believe this young lady has a very bright future before her.

The charge that Manager Barton purposely brought Sousa here on Sunday night is certainly unjust. Manager Barton has about as much to do with the making of dates for these traveling companies as the persons who make such charges. Companies passing Fresno either north or south must play here on the day that they reach here or not at all. They cannot and will not go to the expense of paying heavy railroad fares to return here after once passing the town. Many good attractions cannot be played here because the open dates of the company and opera house do not correspond. Some months ago the Melbourne McDowell and Blanche Walsh company wanted a two nights' engagement at the Barton, March 20th and 21st. This Manager Barton would not consent to, feeling satisfied that this high priced company would not draw well for two nights. Either of the dates mentioned was open to them, but they refused unless given both nights, so negotiations were dropped and the company decided not to play here at all. After John L. Sullivan and his vaudeville company had signed a contract for March 20th the McDowell-Walsh company decided that it would like to have that date, but it was too late. So it will be seen that Manager Barton does not have everything his own way as many people seem to think.

STEELE PENN.

SOUSA MANNERISMS AND SOUSA MUSIC

Audience at Opera House Treated to Both Last Night.

Music of a Character That All Mankind Likes to Hear.

The attempt has often been made to show in pictures "Sousa's mannerism"—the queer antics of the March King when before his band. But Sousa's mannerisms without Sousa's music is like "Hamlet" without Hamlet. It is a question often which the audience follows more closely, the leader's movements or the music. But last night at the opera house at first it seemed that those who wanted to study "mannerisms" would be disappointed. The leader used the baton with customary energy, but there was less of the winding, swinging, coiling, gyrating and movements without name that are set down as a part of the mannerisms, until one of Sousa's own marches was reached. Then Sousa was himself again. Delsarte grace and Ralston ease are combined in these movements; there is a peculiar, insinuating swing that follows like the fingers over the keys of a piano every variation in the music. Every muscle of the body seems to be in time, and when the band strikes up a Darktown rag time air, as it did last night, one can't help but expect to see the leader forget his dignity and rag off the little platform and across the stage.

There was a printed programme distributed at the entrance to the theater, of course, but clearly the ushers forgot to give any to the band leader. The programme didn't contain half of the music that the large audience was treated to, hardly more than a third, for every number was followed by at least one and nearly all by two encores, until everyone forgot that there was a programme at all and just kept applauding and demanding more. And Sousa is generous. He hadn't a programme, so kept right on playing. After a Wagner selection the band played "There Will Be a Hot Time in Old Town To-Night," and then a medley of national airs, when the audience stood while "America" was played.

No one would attempt to offer a musical criticism of Sousa's concerts; it is always enough to say they are good, and everyone knows that before it is said. The concerts are popular because the music is mostly of that class that everyone can enjoy without feeling his lack of a conservatory of music training. Still there is enough of the higher class to please those who are sticklers for it. There is energy and go to the entertainment that arouses enthusiasm.

The audience last night was a compliment to the great band and its famed leader; as fashionable as even Sousa can meet in any city, and as large as the house would accommodate.

SOUSA'S CHARM

The March King Is Delightful Even in Bed

HOW BABY MARCHES ARE NURSED

Like a Fond Mother, He Loves His Last-born Best.—New March Will Soon Appear.—Opera in September



When will I write the American "Marseillaise"? Why, do you know, I am convinced that a man who starts out to create the national hymn of a country writes down as the banner ass of Christendom, and gets left in the bargain.

"Nobody," composes a national hymn, such. A piece of music may be written that will appeal to the martial spirit of patriotism of a great people, but make of it a "Marseillaise."

At this point John Philip Sousa, sitting in a fluffy, loose brown bath robe, with much open at the neck, drew himself from under the blankets, and, sitting up to the head board, seemed prepared to pursue the subject further.

The noonday sun slanted into the room, and Sousa, sitting in his apartment and in the Sousa's apartment, turned into halo of manly glory. The big Sousa hair was slightly tousled, and the raven Sousa beard and the gleaming Sousa eye-glasses were both slightly awry, but no degree of negligence can detract from the magnetic, fascinating Sousa personality. The charming, open, unaffected manner was all there, working sixty minutes to the hour. There were moments this morning when Mr. Sousa looked like Rabbi Jacob Voorstanger of San Francisco, but the rabbi of course, is not so handsome as the irresistible Sousa.

John Philip, the "March King," may be no hero to his valet, for to no king, they say, is given so priceless a privilege; but be this as it may, to the common mortal, the Sousa personality is entrancing, whether encountered in the "gold lace" that has a charm for the fair, and of which he has plenty to spare, or in the deshabille of his sleeping room.

"Ill? ... no; on the contrary, I'm feeling fine," said Mr. Sousa. "We didn't get in from Santa Barbara till about daylight, and I didn't sleep very well, so I'm taking it easy. At every town we came to the engineer blew a long, sleep-destroying whistle, and then, it seemed, they rang the bell till the next town was reached."

"Yes, there are a great many self-appointed Messiahs," continued the composer, returning to the national anthem idea, "but they're a misled, idiotic lot. They make a dead-set at the public with a composition manufactured with a view to the public need. They haven't insight to know that it is only what a man does to please himself that lives to please others in the great national service."

"But hasn't it been said that your 'Stars and Stripes Forever' may eventually come in great increasing waves of popularity to the status of an American national air."

"Well, I don't know," replied Mr. Sousa. "It is true that I have been very fortunate with this composition, a circumstance that has been extremely gratifying to me. The march was simply the outburst of a homesick man in Europe. I was abroad in 1896, and a more homesick American never existed. The idea of the composition began to grow on me while in Germany, in November, and I rounded out the composition while on the steamer homeward bound."

"During the following spring I talked baby talk to this new infant, as is my habit with all my baby compositions; examined its joints, stuck fingers in its anatomy, listened to its respiration, worried over its digestion. At last I felt I had doctored it into readiness for baptism. The christening took place in Philadelphia on May 19, 1897—just after the war broke out. The public has taken very kindly to my youngsters, and I am proportionately proud."

"What is my favorite composition? I cannot imagine a man that does not imagine his last creation his best. To him, as to a mother, the youngest is never ugly. On the table over there is the partly finished score of a new march I am composing. It may be the worst thing that was ever put to note, but in my blind paternalism, it really seems quite clever. And so, you see, my opinion in this regard is of little value. The public's opinion is of vastly greater moment."

"I can't tell you the name of this new march, although I have one chosen. The composition will be first played by my band in Philadelphia on April 21."

"It is difficult to decide how musical compositions are created. I have carried the germs of musical ideas for years, to bring them into being at last. The process is by a kind of self-hypnotism. I am under contract to have a new opera ready by September 1. I already know the story and know what kind of music is necessary. I have a number of ideas about it already. When the time comes for composing the opera I will throw myself into the thing, and I will hypnotize myself. I can do this, even under the most considered distracting and unfavorable conditions."

Los Angeles "Herald"

6 March 15th 1899

THE INSPIRING SOUSA

DRAWS LARGE CROWDS TO
SIMPSON TABERNACLE

HIS MEN AND HIS MAIDENS

Give Two Concerts That Are Enthusi-
astically Received—Maud Reese
Davies, the Soprano

At the first of applause greeted John Philip Sousa. He appeared upon the platform at the Simpson tabernacle last night. The house was packed to the doors, and the greeting received by the "March King," was one that emphasized his place in the hearts of the Los Angeles public.

The afternoon matinee was thoroughly enjoyable, but, somehow, the enthusiasm grew with each interpretation, while the evening program comprised almost more encores than original numbers.

Sousa did not wear the decorations that flashed from his breast when he visited Los Angeles before, but the Stars and Stripes were ornamented the dark blue uniform of the gifted composer. The magnetic man of marches and melodies understands his public thoroughly, and when his audience thrills with the grand tone effects of the reeds and brasses in the excerpts from "Siegfried" he returns in the midst of the tumultuous applause and sets all the pulses dancing with "A Hot Time in the Old Town Tonight," full of wonderful Sousasque variations.

At the evening concert, after the grand scene from "Parsifal," when the audience filled the house with applause, Sousa responded with a series of popular airs that thrilled the audience into patriotic fervor. "The Red, White and Blue," "Dixie," and, finally, "The Star Spangled Banner" bringing everyone to his feet.

Miss Maud Reese Davies has a clear, pure

—after that I went abroad for two years. In Paris I studied with Trabatelo. After my return to New York I was engaged by Sousa, making my debut at Manhattan Beach.

"Of course I enjoy my work," Miss Reese said. "I find it very delightful and I am sure I am especially enjoying this trip through California."

It was with difficulty Miss Reese had said this much, for callers were continually claiming her attention, and so The Herald representative left the fair Angeleno with her hands full of flowers and her many friends around her.

Miss Dorothy Hoyle, the violinist with Sousa, is a little English maiden, quite young and most charming in manner. She studied in England with Albert Pollard, a teacher in the Royal academy. Later she was under Emil Mohr in New York. While she has been taught in both French and German schools, she prefers the German method. Miss Hoyle made her debut with Sousa at Manhattan Beach about the same time Miss Davies did. Both of the soloists have been with "the March King" two seasons.

EDUCATIONAL CONVENTION

Encouraging Committee Reports.
Half the Funds Already Raised

An unusually interesting meeting of the local executive committee of the National Educational association was held at the chamber of commerce last evening. Chairman F. Q. Story, Charles Silent, John R. Mathews, C. B. Boothe, J. A. Foshay, H. W. Frank, E. T. Pierce, W. H. Housh, C. C. Davis and Burt Estes Howard were in attendance.

Charles Silent, chairman of the finance committee, reported that to date \$5000 of the \$10,000 needed to carry the convention to a successful issue had been promised. He was granted authority to add the following to his committee: W. H. Holabird, Harry Chandler, E. P. Clark, Herbert R. Yerxa, Elon G. Fay, Herman C. Lichtenberger, Wilbur D. Campbell, F. Q. Story, J. F. Francis, J. S. Slauson, R. J. Waters, R. W. Burnham, Hancock Banning, F. J. Zeehandelaar, Gregory Perkins, H. M. Sale, P. M. Daniel, Dr. Walter Lindley, George Montgomery, Louis F. Vetter, L. W. Godin, General C. F. A. Last, A. W. Plummer, J.



MAUD REESE DAVIES

The Los Angeles Girl Who Is the Soprano Soloist With Sousa's Band

Soprano of considerable power and pleasing quality. Her voice is highly cultivated and has delicacy, expressiveness and fine finish, though lacking in strength. Miss Davies was rewarded with an ovation and with many armfuls of beautiful flowers. She responded to encores with "Will You Love Me When the Lilies Are Dead?" and again with "Last Night I Was Dreaming."

Miss Hoyle's work was artistic, intelligent and marked by grace, tenderness and beauty. As an encore in the matinee concert she played "La Cinquantaine," a little French dance, delightfully interpreted. Miss Hoyle was warmly received in the evening, "Gypsy Dances" (Nauchez) being given with remarkable delicacy. Miss Hoyle produces a beautiful tone and has a fine command of technical resources. For an encore at the evening concert Miss Hoyle played Musin's popular mazurka delightfully.

Sousa's great band will give two performances tomorrow, a matinee and evening concert, at Simpson tabernacle with well varied and very attractive programs.

THE LOS ANGELES GIRL

Who Varies Sousa's Concerts With
Her Soprano Solos

No one could question the welcome that Miss Maud Reese Davies received from her Los Angeles friends upon her arrival in the City of the Angels yesterday morning. When the Herald representative was ushered into the reception room of Sousa's fair soprano, she was found holding court with half the Tuesday Evening club around her.

The young singer wore a pale pink silk tea gown cascaded with valenciennes lace, and her pretty hair was worn pompadour in little enticing waves. Around her were flowers—a perfect garden of flowers—while bouquets continued to arrive with countless callers, until the room was heavy with the odors of roses, carnations and heliotrope.

When the flowers were cleared away, and the Tuesday Evening club chattered by itself in the corner, Miss Reese turned to the Herald representative with a smile:

"Of course I am awfully glad to be in Los Angeles again," she said, "I have so many friends here. Though I was back a year ago last September, it seems a long time, and every one is so glad to see me."

This is my fourth tour with Sousa, and my second season with him. I am quite proud of that," she added, "for I am the only singer who has been with him more than one season."

In answer to a question as to her work in Los Angeles, Miss Reese said: "I was always singing in Los Angeles, at the Band of Hope, at the flower festivals in Caledonia hall and at school, the Ellis and Hanna colleges."

"Yes," she laughed, "I used to go to Hanna college and I was always naughty and had to sit on the front seats where the teachers could watch me. My music lessons in Los Angeles were not of long duration. I took one year, I know, with Mollie Adelia Brown."

"In '90 I went to the Boston conservatory

March 16th
1899
San
DIEGO UNION. THUR

FEAST OF MUSIC.

Sousa and His Artists Delight San
Diego Audiences.

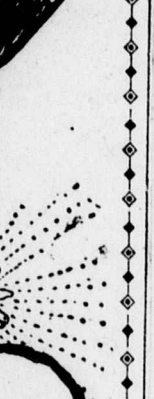
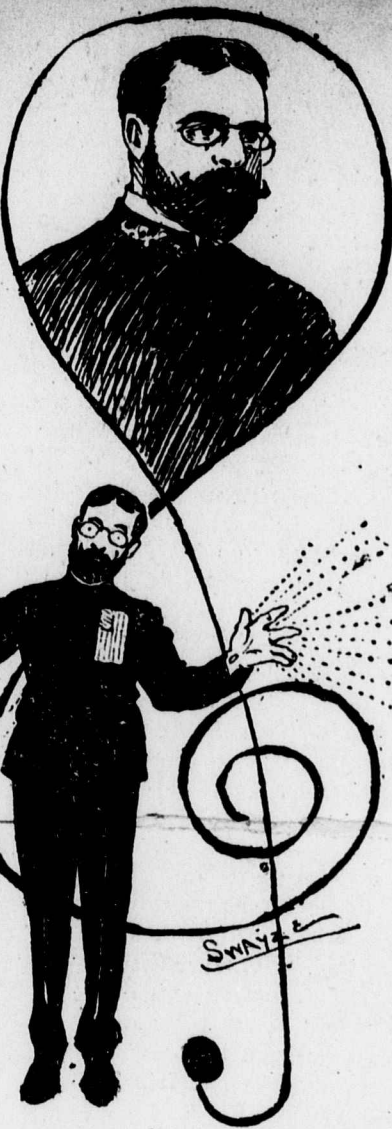
Sousa's great band played to delighted audiences yesterday, and the spontaneous and hearty applause was acknowledged by numerous encores. The band numbers nearly fifty pieces, and with the talented soloists, Miss Maude Reese Davies, soprano, Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombonist, constitutes a company of artists whose equals in musical attainment has seldom been heard on this coast. Sousa, the unassuming but magnetic leader, is too well known in achievements and individual charm of manner to require even favorable mention. There is only one Sousa, and the popularity of himself and his inspiring compositions was manifested in no uncertain manner.

Miss Davies possesses a soft voice, but one of great flexibility and range, and the trills, which were noticeably difficult in her solos, were executed in the most perfect style. The violin playing of Miss Hoyle captivated the audience at both the matinee and evening performances, the young lady playing with such expression and with such a grasp of technique that she was compelled to respond to encores. Her execution of "La Cinquantaine," given as an encore at the matinee, was particularly enjoyed. Arthur Pryor, the trombone soloist, received an ovation and was recalled twice.

WHEN JOHN PHILIP PLAYED THE BAND

AMERICA'S greatest brass band hero, John Philip Sousa, played in the Alhambra last night to an audience that would have done Melba honor. The flower, fashion and culture of the community were squeezed into the last avail-

gia Campmeeting" he offered one of the most graceful suggestions of cake-pedestrianism that has ever been seen on any stage. And when he played his own marches, those brave Sousa marches that make soldiers of us all, there wasn't a



able inch of sardine space. Women cheered and brave men stormed with heel and hand and the small boy whistled, and the only John Philip and his band played on.

There was a set programme, duly printed and distributed at the door, but it was almost forgotten in the avalanche of encores. The applause could have been heard in Oakland, and the extra pieces came in bunches of threes and fours. Nobody will ever know just how many were played, and Mr. Sousa had poses and gestures to fit every one.

Only one thing was wanting to complete the glory of the night, and that was Mr. Sousa's matchless collection of medals. His chest was entirely unprotected, save by his uniform and a medium sized edition of the American flag, worn just over the heart. But whatever was lacking in hardware and properties was made up for in action. Mr. Sousa worked as you never saw him work before. He was in perpetual pantomime, explaining the most involved passages of the music by spellbinding dexterity and living pictures. When he played the tremendous scene from "Parsifal" he illustrated it in slow, processional stride. The "war time" movement from MacDowell's Indian suite he accompanied with J. Fenimore Cooper undulations and handswings; and in the "Geor-

quiet foot nor a still shoulder in the house. As of yore, the trombones and the cornets marched down to the front of the stage and blew until the electric lights flickered, and the crowd noised for more and more.

But the great climax came at the close of the medley of national airs when the whole band rose to its feet and played to the standing audience "The Star-Spangled Banner." Not since Melba sang this same song on the night that war was declared with Spain has there been such a demonstration in San Francisco over a patriotic melody.

Two pretty young women soloists added sweet sound and picture: Miss Maude Reese Davies, who trilled birdly through the "Linda" aria, and Miss Dorothy Hoyle, who played on the violin the "Gypsy Dances," by Natchez, with brilliant tone and fancy. They, too, were encored, as was Herbert L. Clarke, who blew faultlessly a fancy work polka on that not too amiable instrument, the cornet.

Everybody had a good time, and the concert was in every way a success. The band is unquestionably the finest organ-

ization of its kind in America, if not in the world. Every instrument is manned by an expert, and every man is unerringly servant to the will of the leader. It is in truth a perfectly adjusted instrument, and it is in the hands of a virtuoso. John Philip Sousa is a wonderful actor, but he is also a wonderful bandmaster. He has smash and feeling and poise, and above all a sense of humor that at times seems to make his music trip in epigrams. In his own compositions, especially the marches, he has found expression for the national popular feeling. Some day he will write the "Marsellaise" of America.

ASHTON STEVENS.

San Francisco "Call"
March 4th 1899

SACRAMENTO RECORD-UNION.

MAR 12 1899

AMUSEMENTS.

The concerts of Sousa and his band are always welcome in 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 band, under Sousa's direction, will be heard in two grand concerts at the Clunie Opera-house on Saturday afternoon and evening of this week. In his choice of supporting artists Sousa has always been particularly fortunate. On the present tour he presents two accomplished young women who have 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 one of the best women violinists of the day. The box office opens this morning for sale of seats.

SEATTLE, WASH. POST-INTELLIGENCE
MAR 17 1899

AT THE THEATERS.

Sousa's Tempting Programmes.

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 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. One 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 disaster. If any populous country is not musical and will not take up with any sort of conglomerate mass, 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 the afternoon and evening of March 23 at Armory hall. The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombone.

SPOKANE, WASH. - CHRONICLE

MAR 12 1899

Sousa.

But these features are only part of the attraction of the week, which come Friday afternoon and evening. The shape of Sousa's great band, the event has been eagerly watched since this attraction was booked away long back in last season and is no reason to doubt that it will be a hearty reception by the Spokane going public. Special excursions will run on the Spokane Falls & Northern



JOHN PHILIP SOUSA.

Great Northern in order to allow in neighboring towns to also see the band.

Prices will be advanced for the engagement, the following being announced for the afternoon: Dress circle, \$1.50; balcony, \$1, and 75 cents; remainder of the box seats, and gallery, 50 cents. The evening will be: Dress circle, \$1.50; balcony, \$1, and 75 cents. For the concert the balcony seats will naturally be desirable.

MAR 18 1899

Sousa's Band.

Sousa's band will be heard at the Auditorium Thursday afternoon and evening. 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. 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 everywhere grow 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 of any stage. One conclusive test of her artistic abilities is the remarkable success she has 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 success 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. 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 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, including Franz Hell, flugelhorn; Sig. Montia, euphonium; J. Moeremans, saxophone; Frank Wadsworth, flute; G. Norrito, piccolo; J. Norrito, clarinet, and others of equal reputation.

MAR 18 1899

AMUSEMENTS.

Sousa's Band with its three soloist stars will give a concert this afternoon at the Clunie Opera-house rather than this evening. Sousa is so, and the work of his corps here that remark upon his leadership over all others public is unnecessary. We ourselves therefore with programs for the two matinee the numbers ture, "Carneval Rome" (Benioz), cornet solo, "Whirlwind" (Godfrey), Herbert L. Clarke; ballet suite, "Egyptian" (new) (Luitini); soprano solo, "Ah fors elui" (Verdi), Miss Maud Reese Davies; grand scene, "The Night of Sabbath" (Meffi), (Boito); tone picture, "At Midnight" (new) (Carlini); (J. Idyl, "Echo

des Bastions" (new) (Kling), "The Stars and Stripes" (Sousa); violin solo, "Zige" (Sarazate), Miss Dorothy Hoyle; the Footlights in New Paderewski at Carnegie "at the Broadway" at the Metropolitan Opera; Belle of New York; "The Girl from Paris" Square; "Faust," by Bial's; "Trovatore" of Music, and Sousa at Manhattan Beach. The concert the program will be, "Paragraph III" (S. Pryor), Arthur Pryor; (a) musette, "Carillon de Noel" (new) (Sidney Smith), (b) "Russian Peasant Mazourka," from "The Charlatan" (new) (Sousa); soprano solo, "Linda di Charming" (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; tarantella, from the "Bride Elect" (new) (Sousa).

MAR 18 1899

AMUSEMENTS.

Sousa, the March King, will appear at the Clunie Opera House to-night with his famous band. The soloists of the organization are Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. The program will be as follows: Overture, "Paragraph III" (Suppe); trombone solo, "Love Thoughts" (new) (Pryor), Arthur Pryor; (a) musette, "Carillon de Noel" (new) (Sidney Smith), (b) "Russian Peasant Mazourka," from "The Charlatan" (new) (Sousa); soprano solo, "Linda di Charming" (Donizetti), Miss Maud Reese Davies; grand scene from Parsi-

"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; tarantella, from the "Bride Elect" (new) (Sousa).

MAR 17 1899

SOUSA'S BRILLIANT CONCERTS.

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 with a dash and whirl that quickly becomes infectious and that puts every one in sympathy with the occasion. There are no depressing waits or lapses. Sousa never refuses any reasonable request for encores that are sure to be the daintiest tid bits in the whole category of music or stirring martial strains.

Little is the wonder his concerts are so wonderfully popular in every nook and corner of the land. 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 on Wednesday evening only, at the Tacoma theater. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone. The free list for this engagement is positively suspended.

MAR 19 1899

At Sousa's band concert last night at the opera house, in response to an encore, the band gave a medley of American airs amidst much applause. When "The Star-Spangled Banner" was reached the band arose. For a moment the audience, which was loudly applauding, did not take the hint—our audiences are unaccustomed to paying such tribute—then one man rose, then another, and then a third, and next a woman, and then the entire audience of nine hundred people stood up and applauded. We do not recall that this has ever been done before in Sacramento except on two occasions, and on both those there was lack of unanimity and some apparent confusion of thought as to what was meant. Last night, however, the people received a lesson from Sousa and took it gladly. After all, then, patriotic manifestation of this order has not been refined out of Sacramento gatherings. For a long time at the East American audiences have been accustomed to rise whenever "America" or "The Star-Spangled Banner" are sung or played, but the patriotic custom has not reached here with much vigor. Hereafter let it be hoped this beautiful tribute to our land will be uniformly paid on occasions of large or small gatherings.

MAR 16 1899

AMUSEMENTS.

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 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 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 \$1,000,000 in seven years.

For this tour Sousa has prepared unusually bright and attractive programmes. 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 the afternoon and evening of March 23 at Armory hall.

SACRAMENTO.

John Philip Sousa said a good thing the other day in conversation 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."

While the extent of John Philip Sousa's income is a matter that is purely personal with himself, 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 fabulous sums every season he came to America, and so have Jean de Reszka, Patti, Melba and several others; and yet the flow of wealth in all these instances was more or less intermittent. In Mr. Sousa's case, it is setting toward him in a steady stream of pure gold. Some people have said his annual earnings are in excess of \$100,000. Making allowances for exaggeration, it is probably substantially more than \$75,000. And yet, he is the man who sold "The Wahington Post March" a few years ago for \$35. Mr. 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 Capitán," "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, which is the largest and steadiest regular money maker in the amusement field.

MAR 18 1899

MUSICAL NEWS.

Sousa Upon Bohemianism in American Musical Life.

Some Notes Upon the Grand Opera Season.

An Old Folks' Concert—News of Musical People at Home and Abroad.

Sousa is an enthusiast in the institution of the American character into American music. He has no sympathy for the tendency to bohemianism in the American artist who has studied abroad. His words in an interview had with him recently in San Francisco, ring strong and true, and awaken a responsive echo in the hearts and minds of many good American musicians who discountenance the bohemian life which so many of their colleagues affect.

"Keep the American home life foremost," he says. "You are not born and reared under the ideas of the artist life of Europe, and the people among whom you live do not understand it. Bohemianism has ruined more great minds than any one other thing in the world. The greatest thing and the most beautiful thing about this great American nation is its home life. You try to copy the Frenchman, who has no home life, and you fail. The whole language of the Frenchman does not contain the word 'home' in its meaning to us. Why should we give up a great boon which we possess alone for something which is contrary to our nature and which we cannot gain anything from? Get the American home life into your music and into the life of the musicians, and we will have the greatest musical community, in God's good time, that the world has ever known."

It is astonishing to note how very generally local musical activities are suspended because of the opera season. Not a concert of any importance, as far as known, is planned in either Oakland or San Francisco for several weeks to come, and well that such is the case, for, judging by the money that is daily pouring into the coffers of the box office at the Grand Opera House, the patrons of music will not have much money left to spend upon concerts for some time to come.

The opera season has been an unprecedented financial success and it is pleasant to be able also to record that the management has evidently made every effort to carry out all its promises. There had been some little fear that too low an estimate might be placed upon the ability of California music lovers to appreciate the best, and that in some of the many departments which go to make a complete

grand opera production, there might be lack of attention, but these fears have been proven groundless for the chorus, orchestra, and scene commensurate entertainment have been displayed.

The orchestra is particularly capacious and well equipped, and among the wind section several who are stars among orchestral players. Among them is Reiter the French horn player, who is well-cited in this country.

The chorus is also large and well trained and makes a much more successful attempt at acting than the average grand opera chorus. The costumes are up to date, and it is the most complete opera yet heard in this city.

All this is out of the question, and from the truth and grand opera with chorus and ensemble, average principals, is referred to grand opera with poor orchestra, and poor ensemble.

But from this it must be inferred that the artists of the Grand Opera Company are not of the class whose success is a course to be granted, both of the other leading opera companies, and De L. have made immediate hits, and hereafter when they appear they will not be considered "off" nights. The male artists have also proven themselves adequate to all demands of the repertoire and two of them have made more than a passing impression.

Next week Melba will be heard in three different operas from those heard this week. "The Huguenots," Monday; "Romeo and Juliet," Thursday, and "Lucia" Saturday afternoon. The remaining nights will be devoted to this week's successes with "La Boheme," (also with Melba), Tuesday; "Aida," Wednesday; "Carmen," Friday, and "Pagliacci," in conjunction with "Lucia" at the Saturday matinee.

Songs and costumes of the olden time will be in evidence at the First Methodist Church next Friday evening, when one of the characteristic Old Folks' concerts which always occasion so much interest, will be given by a chorus and soloists, assisted by the church orchestra. Music and costumes will all be appreciated to the character of the entertainment, and during the evening refreshments such as our grand parents are supposed to have indulged in, will be served to both audience and performers. The entertainment is given for the benefit of the church orchestra, and already a large number of tickets have been sold, insuring a fine attendance.

SACRAMENTO, CAL.-BEI

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Scusa was thrown in to lighten the whole. Scusa was modest and sparing with his compositions, though he played three selections from his more recent operas, and in response to an encore gave the "El Capitan" march. Popular selections for the evening, and the "Georgia Camp Meeting" and "Just One Girl" seemed to have an additional zest given to them by the splendid combination of wood and brass under Scusa's guidance, though, be it said to the credit of local bands and their leaders, that they have done as well with the same and even more difficult selections so far as expression and precision are concerned.

Sousa's band is the chief attraction of the week. The engagement is for one concert only at the Tacoma theater Wednesday evening. The program embraces the works of the great masters of music of all ages, 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 audience just what they want to hear.

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 the dangers from constant exposure to changes in

Mr. Herbert Clark, the cornet player of international reputation, is a acquisition to Sousa's band, or, to be exact, resumes the position formerly held by him, that of cornet soloist. He is one of the most skilled and accomplished performers in America.

There are other soloists of note, Franz Hell, flugelhorn; Sig. Mantle, phonium; J. Moeremans, saxophone; Frank Wadsworth, flute; G. Norrito, solo; J. Norrito, clarinet, and others of equal reputation.

A short season of comic opera is given for the Lyceum theatre next Friday and Sunday evenings, when the Metropolitan Opera company will in La Mascotte, Fra Diavolo and others of Normandy. Among the principal members of the company are Will Risinger, who is said to be not only a singer, but an actor as well; P. Aldrich, prima donna, hails from San Francisco, and is said to be far from the ordinary. Jennette Lincoln and James are among the important members. Maurice Hageman and Eddie are the comedians of the company. On Friday the Chimes of Normandy will be given at the matinee.



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.

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 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.

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.

SOUSA'S GREAT SUCCESS.

FROM \$15 A WEEK AS FIDDLER TO
\$100,000 A YEAR AS COMPOSER.

**Present Tour the Biggest Money
Getter in the History of the Or-
ganization—Caustic Rejoinder and
Summary of Leader's Rapid Rise.**

GEORGE N. LOOMIS, representative of the famous Sousa organization, who spent a day in Seattle last week, gave the Post-Intelligencer a chatty account of the present Sousa tour, and, incidentally, told of a clubhouse incident that occurred not long ago in New York, concerning Sousa's rapid rise as a composer, director and as a man.

"The present tour," said Mr. Loomis, "throughout the Pacific coast country is proving by far the most profitable Sousa has ever had in the same regions. For instance, in San Francisco the five concerts played March 3, 4 and 5, aggregated \$7,400, while three return concerts on March 10 and 11, yielded nearly \$4,000. The big opera sale then going on did not injure our business in the least, but served to stimulate it, for it was larger by 33

percent, and the young Marine bandmaster at \$1,800 a year became the most famous composer of the day, who was drawing \$50,000 a year before he was forty, and whose income is now nearly \$100,000 a year. Any 'accident' about that?"

"But this is not all. He then wrote for reeds and brasses. Now he is writing for the human voice, and voices are singing his operas and still go to hear his martial strains and his magnificent concerts. Any 'accident' about John Philip Sousa writing operas that the people scurry to listen to, and go again and again to enjoy?"

"Not only the music did he write, but the book of his operas is from the March King's pen. Every line and every lyric, every verse of the comedy songs, and every scene and situation, and the plot, detail and ensemble he designed and evolved and joined together in a symmetrical, sequential and harmonious whole. 'The Bride Elect' book and music is a creation of his brain. Operas don't grow on bushes, nor blow in ready-made at open windows from nowhere by 'accident'."

"Did you ever sit down and talk to John Philip Sousa for an hour? No? Well, if you ever have an opportunity, try it. Ask him about the literature of the day, the last and best books. He'll tell you readily about them. Ask him about the music of the hour, or past days or past decades, he'll tell you of it. Suggest the national crises of the times, you'll find him ready and conversant enough. Call up the poets, you will find him familiar with them also. And if not satisfied then, go into history a bit, and if

per cent. than ever before in that city. The whole tour thus far has shown a large gain over former tours. Sousa is in splendid health and spirits and wholly recovered from the effects of an ugly attack of typho-pneumonia last November. Our course is eastward now, and will cover portions of the far East and the Dominion by June 1. Sousa will play at Manhattan Beach again this summer. Mr. E. R. Reynolds, Sousa's manager, is at present organizing a European tour for 1900, which includes the Paris exposition also, and of which great things are expected. Europe has been waiting for Sousa for a long time, as many requests and offers show. A European tour including Great Britain, France, Belgium and Germany was completely arranged for last summer, beginning May 25, but the Spanish war upset all plans. Sousa then tendered his services to the government for assignment on Gen. Wilson's staff in Cuba, but the assignment was, in some way, delayed so long that the campaign was virtually over and it was not worth while. Gen. Wilson wrote a letter of regret to Sousa and the war department."

A rather heated discussion ensued in a certain club in New York not long ago, in a group of members over Sousa's music, his operas, marches, etc., and Sousa himself as a composer, through the inadvertence of one of the gentlemen present stating that he thought that much of Sousa's success was "accidental" rather than achieved through hard work and musical construction of rare order. The remark, while not acrimoniously or insistently made, served to slightly irritate another gentleman of the party who has known Sousa all his life and who has watched his career with always accruing interest.

"John Philip Sousa's wonderful successes," he said, "are no more accidental than are Edison's or Sir Arthur Sullivan's or Washington Irving's or Dickens' or Verdi's or Massenet's, or any genius who has carved for himself career and fame."

"Every success Sousa has had has been achieved through design first and next, assiduous, hard work and indomitable will to hammer out victory. Adherence to strong purpose is, with him, a gift by nature, which also has richly endowed him with other and greater gifts."

"I knew him when he was a boy playing first violin in an orchestra and fiddling hard to earn the little money that the position yielded. He wore no golden slippers then with which to glide into fame and fortune. I knew him later when he had written an opera—this was in the '70's—and was staggering under a heavier load than he could carry to make it a success by conducting it through the West. In those days he had just the same chances of making name and fame that thousands of other young men had, and no more. But he had purpose and design, and pushed on, studying and writing, hammering away, until suddenly a flood of light burst in upon his mental vision and he saw in the light an inscription: 'Set the people marching to your martial strains!' With the vision came an inspiration to do it. He did it. The first success inspired another, and these inspired others, and successes multiplied in rapid progression. He wrote the glorious martial strains and then played them as gloriously, and the nation at length kept step to the measures of his time. And these same thrilling strains rolled on through other nations and set them marching, too. And now the whole world seems marching to Sousa's music, and lightning presses can barely throw off the millions of sheets that are demanded."

"How came it that that black-haired boy violinist in an orchestra pit in Washington so quickly became the 'March King' of the world? By accident?"

"Not by a million degrees. That young musician had something in his brain, his heart and soul that the world was glad and quick to buy the instant it recognized its merit, and the little fiddler at \$15 a

there is any little thing you omit he will prompt you quickly. And if still you should be curious, ask him if he has ever indulged in belles lettres. He might turn to the magazines and show you some quite rare articles over the simple signatures of John Philip Sousa."

"I have tried it all and I know. There is nothing 'accidental' leading up to the success in all of Sousa's career. By hard and incessant study, by cultivation and expanding his talents and natural gifts and through devotion to a purpose, determination and undeviating application of wonderful energies Sousa has carved out for himself the most brilliant career of any young man of his years in America, unaided and alone. His music is more often played, is more universally known and more demanded by the people of two hemispheres than that of any composer, living or dead. I tell you there is no 'accident' in these achievements."

The group of clubmen pondered awhile and one of them said at length:

"By Jove, colonel, you are right!"



John Philip Sousa.

hauser" 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 one came from 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 'Maitten's Prayer' on your band."

The Sousa maniac 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 Capitan.'"

ANACONDA MONT. STANDARD

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proceed helter skelter at a place that never slackens."

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 on the mountains, go where you may, you hear Sousa, always Sousa. The urchin in the streets blithely whistle the haunting melody of a Sousa march and the sweet girl graduate evokes applause when she plays the strains before admiring friends. 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. The American composer is the man; not of the day or of the hour, but of the time. His great 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 be at the Grand next Sunday for two concerts in the afternoon and evening.

John Philip Sousa and his celebrated band will give a veritable feast of music at the Auditorium Friday afternoon and evening. 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 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 Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, are said to be exceptionally talented.

MUSICAL COMMENT.

By H. M. Bosworth.

The realm of musical activities in America contains no more conspicuous or important figure than Sousa. He who has for years held undisputed title to being "The March King" has acquired the right to that of "Opera King" also, if the simultaneous career of three very successful works can achieve it.

He wrote "El Capitan," like most composers, to a libretto supplied by another pen. Its "Typical Tune of Zanzibar," however, is his own. In "The Charlatan" all the lyrics are by Sousa. But the "Bride Elect" is entirely Sousa's composition — plot, libretto, lyrics, music and all. It is the most successful, almost breaking new ground in previous records. One of its prettiest numbers, "The Snow Baby," is an odd conceit and its evolution is interesting. An episode was needed to bring the audience to a more quiet vein after being wrought up to a high pitch of hilarity. The composer, groping for the needed idea, was seated by a window looking upon a wintry landscape; remembrances of his boyhood and the building of snow men with eyes of anthracite coal, came to mind, and how the hostile sunshine melted them to death. Then, why not a child of snow, whose dissolution should grieve its mother's heart — though cold? Some considerable time after midnight this pretty conceit embalmed in verse and music, was on paper — the snow baby, "dead by the sun-god's caresses."

Curiosity regarding his next work has been often expressed. He is engaged upon the dramatized version by Mr. Broadhurst of a story by Mr. Stern, called "Chris; and the Wonderful Lamp" — not "Christ, or the Wonderful Lamb," as the New York "Sun" recently announced.

The fancy of this idea reminds one of Mark Twain's happy story regarding a Yankee at King Arthur's court. "Chris" is a Yankee boy, protege and employee of an old professor, who, dying, leaves a collection of sundry bric-a-brac as his professional residuum, which is sold at auction. "Chris," to secure some slight memento of his old friend, bids fifteen cents on an old lamp that no one else coveted, and gets it. But, while contemplating the deplorable verdigris hue of his treasure, naturally gives it a rub with his elbow, and summons Aladdin's genie — for this is the original long-lost "Lamp." "Chris" then proceeds, throughout a very richly appointed operatic representation, to illustrate the futility of endeavoring to extract unalloyed happiness even from unlimited potentialities, without superhuman judgment regarding their use. Many very funny specimen failures are shown. At a baseball game, "Chris" is on the verge of ignominious defeat, but gets his genie to assume his place and retrieve the game. "Chris," just before the last inning, concludes to go in himself and take the honors, although the slave hoots at the idea. The master, however, prevails, and loses the game ignominiously. The genie constantly urges "Chris" to give him something beyond commonplace tasks to perform. So he is ordered to produce Aladdin's palace and its old proprietor. Done. But for some reason "Chris" suddenly wants it obliterated, oblivious to the fact that he is in its upper story — result, "Chris" among the ruins. A very humorous up-to-date outcome of the modern domination over a genie is depicted in the latter's final response to the Lamp. He comes in so reluctantly that he receives a reprimand for insubordination. He, however, explains that his coming at all was merely for a leave-taking. He admits that he has been a slave, but slavery having been abolished by Lincoln's proclamation, a copy of which he displays, he is now entirely out of the business.

Another idea for a succeeding opera is "The Man With Intermittent Memory." Mr. C. Cline and Grant Stewart are preparing the libretto.

Sousa is an indefatigable worker. By long practice he has acquired corresponding facility in accomplishment. Even while surrounded by a buzz of callers, including old friends that he remembers and a good many that have faded from mind, but to whom he is universally polite — by seekers for encouragement, singers, players, composers, autograph hunters, etc., etc., all of whom scarcely leave him time to eat and sleep when off the stage — he still furnishes "copy" to his publishers. He showed me the full score of a new march that he wrote in the Palace Hotel Tuesday morning just before going to his Oakland concerts. The ink had not yet turned black. How many thousand little dots there were I know not. There were no erasures or alterations among the maze of different clefs and staves.

He invited me to go to Oakland with him on Tuesday. I am glad I accepted, for in the twelve hours from noon to midnight I gleaned many stories of his career and a deeper insight into the singular equation which makes him such an interesting personality.

the orator guides the sympathetic acceptance of his most earnest thoughts.

Call this del Sartre or what you will, I call it genius. It was so recognized in Germany when Sousa conducted a special concert of Berlin musicians. They hailed him as having revived a lost art. The players thought as great a leader as did his audience.

His sensible "conducting" is aided by his intelligent treatment of audiences. There is no foolish waste of time. Everything goes. If an encore is desired he gives it with alacrity — no palaver. He has strong dramatic instincts. He says as soon as action flags upon the stage an adverse variety of it is immediately evolved among the audience. His programmes are carried out with such spirit that no chance is given anything in the way of distraction.

It is a singular fact that his mother, who is still living, until a year ago, had never attended one of Sousa's concerts. She did so in Washington and Sousa told me her commendation went straight to his heart, and was the most precious praise he had ever received. After the concert the mother embraced her son and said, "My dear boy, you deserve it all!" She remembered how often after midnight she had been obliged to drive him to bed from the study of scores and other musical literature through which he was trying to detect the secrets of musical composition.

In view of his long and arduous attention to his special profession, the early age at which it began and the comparatively short length of his school days, one is surprised to find Sousa so very well read and possessing such breadth of general attainment in the realm of culture.

One cause of the improvement that I find in Sousa is his emancipation from the irksome domination of his former manager, now dead. Although this bondage was more or less gilded it was annoying enough to make release provoke buoyancy of heart. Now Sousa's relations with his manager are conducted without any written contract whatever. The mutual honor of two gentlemen friends is their sole business safeguard. This unique plan works to a charm. There has never been the slightest friction.

There is nothing vainglorious about Sousa. He is charmingly simple and companionable; but at the same time he is a musician who has elevated himself to a position of financial superiority to that of the President of the United States. Sousa earns over \$100,000 a year! What fact can instance more emphatically the elevation of musical art in popular estimation? He lifts his men with him. They are better paid and their salaries less precarious than were those of former days. His attitude towards his players is charming. While something like military etiquette prevails in their mutual relations, there is also a very cordial entente and an "esprit du corps" that is by no means a slight element in the general excellence of their work. They watch and interpret his beat or his gesticulations with far more intelligent insight into the desired effect than do his audience. If perchance a man makes a blunder Sousa puts his hand to his breast as much as to say, "Do you want to break my heart?" No reproach or reprimand; but when the passage recurs, and is correctly played, Sousa's hand invariably goes out with a "Thank you!"

From the standpoint of the audience, who observe his conducting from the rear, as it were, another phase of it is noteworthy. In referring to it I will confess that I was sometime skeptical as to its importance, regarding it as rather theatrical and calculated to catch the groundlings and enhance his notoriety. Either Sousa has grown or my ideas are much modified.

I find ordinary conducting to be rather a necessary evil than embellishment. Time and rhythm must be indicated from a central authority whose beating gesticulations are so disagreeably like a metronome that they might as well be out of our sight.

But Sousa is different. He is not a metronome so much as he is an expression. What the physical illustration by face, attitude and gesture is to the spoken words of an orator the graceful attitude and gestures of Sousa are to the combined musical utterances of his executants. They aid the auditor to enjoy as much as the player to perform the composition.

When he plays a "cake walk," which he does with the same high art that a Coquelin might evince in depicting an Ethiopian, his gestures are a study. They excite the beholder's sympathies with the sentiment of the music quite as much as and far more elegantly than would the "cake walk" itself. Whatever he "conducts" his gestures convey to the audience the proper acceptance of the musical intention — just as

The Jules Gran opera company is one of the April attractions at the Fargo theatre, and from all accounts should prove particularly successful. It speaks well for the popularity and merits of the organization that during its recent engagement at Salt Lake City the theatre was crowded nightly in spite of the fact that Sousa and his great band was the opposition.



Philip Sousa, the "March King."

Sousa's enthusiastic clientele in this city will hear some surpassingly fine music from his band at the concerts here, the later part of the month. The "March King" has brought many rich editions to his musical library, and the very choicest of them will be included in his programs in this city.

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AMUSEMENTS.

Sousa's band of fifty-six pieces, a finely balanced body of musicians, moved and directed by a master spirit whose magnetic personality dominates it. The tone of the band is round and powerful, and all its work careful and precise. Clearly the band includes abundant talent that gives evidence of unlimited good will in performance. It gave two concerts yesterday, that in the evening drawing very nearly a full house. In both cases the audience was roused to enthusiasm very frequently. Sousa was the recipient of as hearty welcoming applause as any artist could wish. The soloists were especial favorites also. Mr. Pryor, the trombonist, proved to be one of the most finished artists we have ever had here. Miss Davies, the soprano, who sang only in the afternoon, has a clear, strong, pure tone; her style is refined and her work thoroughly artistic. Miss Hugel, the violinist, is a remarkable player for one so young. Her playing is like that of a man — virile, full, strong and sustained by an enthusiasm born of love of the art. The encores at both concerts were so many that the programs were very nearly doubled, for Sousa is very gracious and accommodating to his audiences.

At Sousa's band concert last night at the opera-house, in response to an encore, the band gave a medley of American airs amidst much applause. When "The Star-Spangled Banner" was reached the band arose. For a moment the audience, which was loudly applauding, did not take the hint — our audiences are unaccustomed to paying such tribute — then one man rose, then another, and then a third, and next a woman, and then the entire audience of nine hundred people stood up and applauded. We do not recall that this has ever been done before in Sacramento except on two occasions, and on both those there was lack of unanimity and some apparent confusion of thought as to what was meant. Last night, however, the people received a lesson from Sousa and took it gladly. After all, then, patriotic manifestation of this order has not been refined out of Sacramento gatherings. For a long time at the East American audiences have been accustomed to rise whenever "America" or "The Star-Spangled Banner" are sung or played, but the patriotic custom has not reached here with much vigor. Hereafter let it be hoped this beautiful tribute to our land will be uniformly paid on occasions of large or small gatherings.

SACRAMENTO, CAL.

Violetta

MAR 15 1899



SOUSA CONCERT.

Diegans will have an opportunity afternoon and evening to hear the renowned Sousa's Band, and the opera house will certainly be well at each concert.

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

Sousa's great band of fifty eminent solo-

ists, 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 reed 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, violinist.

AMUSEMENTS.

A large audience, despite strong counter attractions, greeted Sousa and his band at the Clunie Opera House Saturday night, and, one might say, hung every note.

Music is not good, but Sacramento music lovers like music good of its kind, and this Sousa and his organization gave in ample measure.

The first impression produced by Sousa's band is the impression of its goodness. Simultaneous attack, excellence of tone and justness of intonation are the characteristics that go to make it up. The band, also, is not all "sounding brass and tinkling cymbal," though many of Sousa's effects are produced by methods whose novelty makes them the more impressive.

Sousa is a unique personality in music; as a leader or director, whichever is preferable, he is at once magnetic and graceful; as a composer, especially of march music, his reputation doubtless reaches from "Greenland's icy mountains to Africa's coral strand." In the latter qualification is he unique. Others have followed the path for which he blazed the way, but the utmost commendation that has been showered upon them is that their marches have the "regular Sousa swing."

The concert of Saturday night demonstrated anew what probably needed no additional proof—the great success in discerning and satisfying popular musical taste. It also showed that the jolt of sudden transitions in a musical entertainment is endured as well in Sacramento as elsewhere; that whether the selection be by Wagner, Von Suppe, or plain John Smith, so long that it be instinct with true melody and be well played, it exercises its potent influence.

But a short time elapsed between the rendition of "A Hot Time" and the scene from "Parsifal"—"Knights of the Holy Grail." The former has almost been glorified into a National anthem, with its rhythmic swing, by brave boys in blue on the heights of El Caney and on the shores of Manila Bay; the latter held the attention of the audience by its majesty, stateliness and solemnity, something that was not of the earth, earthy, but rather, spiritual, after the deep red had dyed the heights, or crimsoned the sandy shores. These were some of the transitions that occurred. The program ran the gamut from "grave to gay, from lively to severe," from Wagner to a sand shuffle with a mixture of the romantic and the idealistic thrown in to lighten the whole.

Sousa was modest and sparing with his own compositions, though he played three selections from his more recent operas, and in response to an encore gave the "El Capitan" march. Popular selections ruled for encores, and the "Georgia Camp Meeting" and "Just One Girl" seemed to have an additional zest given to them by the splendid combination of wood and brass under Sousa's guidance, though, be it said to the credit of local bands and their leaders, that they have done as well with the same and even more difficult selections so far as expression and precision are concerned.

Miss Maud Reese Davies was unable to appear, owing to a bad cold, and

SACRAMENTO, RECORD-UNION.

MAR 19 1899

AMUSEMENTS.

Sousa's band of fifty-six pieces, a well-balanced body of musicians, moved and directed by a master spirit whose magnetic personality dominates it. The tone of the band is round and powerful, and all its work careful and precise. Clearly the band includes abundant talent that gives evidence of unlimited good will in performance. It gave two concerts yesterday, that in the evening drawing very nearly a full house. In both cases the audience was roused to enthusiasm very frequently. Sousa was the recipient of as hearty welcoming applause as any artist could wish. The soloists were especial favorites also. Mr. Pryor, the trombonist, proved to be one of the most finished artists we have ever had here. Miss Davies, the soprano, who sang only in the afternoon, has a clear, strong, pure tone; her style is refined and her work thoroughly artistic. Miss Hugle, the violinist, is a remarkable player for one so young. Her playing is like that of a man—virile, full, strong and sustained by an enthusiasm born of love of the art. The encores at both concerts were so many that the programs were very nearly doubled, for Sousa is very gracious and accommodating to his audiences.

Plaflo Bld.,

Second Ave.

IN THE SEATTLE THEATER.

Sousa's Band to Be Heard There, Rather Than in Armory Hall—Heavy Sale of Seats.

The Sousa concert will be given in this city in the Seattle theater next Thursday, March 23, instead of in Armory hall, as heretofore announced. The change is made partly in the interest of Mr. Sousa's health and partly because of the acoustic advantages of the theater. That this will be acceptable to music lovers need hardly be said, there being no question that the band will be heard to better advantage in the theater than in the hall.

Manager Hanna has agreed to exchange for all tickets already sold Seattle theater tickets of the same value. The prices at the Seattle theater will be as follows:

Night—First floor and first four rows in balcony, \$1.50; balance of balcony, \$1; gallery, 50 cents; boxes, \$10.

Matinee—First floor, \$1; balcony, 75 cents; gallery, 50 cents; boxes, \$7.50.

Seats are on sale at Hansen's jewelry store, 706 First avenue. The sale of tickets yesterday was heavy, 200 or 300 people securing seats.

Franz Hell filled the hiatus with a solo, "Bright Star of Hope," on the fluegelhorn, which was one of the finest performances of the evening. His tone production was rich, rounded and mellow, phrasing superb, expression exquisite and the entire selection so vibrant with feeling that it deserved to rank as the gem of the evening.

Arthur Pryor also gave a beautiful solo for trombone, though his playing was not so impressive as on the former visit of the band.

Miss Dorothy Hoyle as the violinist and her playing but served to accentuate the effectiveness of Sousa's band, for it made an excellent background for her solo work. Miss Hoyle gave her selections with excellent taste. The tone seemed to be lacking in volume, however, and there was neither the grace nor the charm to her playing that surrounded Currie Duke, who was the violin soloist with Sousa when the band was here a couple of years ago.

Sousa was liberal with his encores, and a number of times the hearty applause resulted in double encores.

At the conclusion of the first part of the program the band struck into a medley of National airs, winding up with the "Star Spangled Banner," which brought the audience to its feet, and the people remained standing while the stirring selection was being played. It was an almost spontaneous tribute to the glorious flag and aroused the audience to a high pitch of enthusiasm.

Aug
JUN 16, 1899.

OUR MUSIC TICKLED THE FILIPINOS

American Military Bands Did Much to Reconcile Manila to American Rule.

An officer in the United States Engineer Corps who has recently returned from the Philippines gave an account the other evening of his experiences while in command of a detachment of engineers engaged in locating the various camping sites, regimental headquarters and commissary bureaus in the Philippines.

"We reached Manila," the Lieutenant said, in telling his story, "three days after the arrival of the first troops in Manila Bay. The sappers' and miners' division of the Engineer Corps, to which I was attached, was among the first of the American troops to land in the city proper, as our services were required to select and prepare suitable sites for the camps of the different divisions of the army.

"By the order of the General in command, one regiment of regulars was landed from the transport to act as a guard over the camp supplies and general commissary stores, which had already been unloaded at the wharves along the Pasig River.

"The city as we landed at the Government wharf presented a most picturesque appearance. The narrow streets leading to the bay were filled with interested inhabitants, both Spaniards and Filipinos, who watched the landing of our men from the little tender which had brought them ashore with keen interest.

"A certain number of regulars relieved the marines from the warships, who up to that time had acted as a guard over the Government property on shore. The rest of the regiment and the miners and sappers were then formed in column and marched to the northern part of the city, where the work of preparing shelter for the members of the four regiments at that time in the harbor was begun. None of the men was landed from the transports, on which they were perfectly comfortable, until the camp sites had been thoroughly arranged for their reception. As a result, when the troops were finally landed there was no confusion. Every regiment was marched immediately to its allotted station, without any of the exasperating delay which would have resulted had the men been put ashore as soon as the transports reached the harbor.

"The reception accorded the American soldiers by the inhabitants of the city, while not enthusiastic, except on the part of the foreign residents, was courteous enough. The better class of Spanish and native inhabitants kept, for the most part, particularly in the case of the women, to their houses, and viewed the parade of our men from windows and balconies. The common people, however, crowded the sidewalks along the line of march and seemed greatly impressed by the bearing of the American soldiers.

"One of the most noticeable things about the feeling engendered among the Spaniards and Filipinos alike by the arrival of our soldiers was the enthusiasm aroused by the bands accompanying the different regiments. The music played by the Spanish military bands, while much of it was very good, was to a great extent solemn and lugubrious. The first American band, therefore, to break into one of Sousa's marches in Manila was hailed with exclamations of delight from all sides. The natives, particularly, were greatly delighted by the American two-steps and cheered the bands wherever they were met. The American music has contributed in no small degree to make American rule popular among the inhabitants of the city of Manila.

"I recall an amusing incident which occurred not long before I left the city. One of the Spanish military bands was returning from the palace, where it still continued its daily concert in honor of the Governor-General. The bandmaster, dressed in a magnificent uniform of rich dark blue, liberally bedecked with gold lace, stalked majestically at the head of his musicians. Midway of their march the Spaniards came upon two companies of an American regiment on their way to drill or guard mount. The American soldiers were preceded by their band in service uniform, consisting of khaki trousers, leggings and blue flannel shirts. The band of the American soldiers was silent, except for the drums, as the Spaniards came up. The expression of withering contempt on the faces of the Spanish musicians was too much for the American leader, and as the rival band came full abreast of the head of the American column he gave the signal to play, and the band under his command broke out into the 'El Capitan' march. The Spanish leader for a moment was nonplussed. His face finally became wreathed with smiles, however, and at the close of the piece he bowed pleasantly to the American bandmaster and motioned to his players, who struck up a Spanish march. When the Spaniards were through, the Americans broke into another two-step, which was followed by one more effort on the part of the Spaniards. In this way the two bands proceeded side by side for several blocks, the American players listening while the Spaniards played, and vice versa.

"When the engineers had completed the work of establishing the American troops in their new quarters, a certain number of experienced men were told off from each section to stretch a private line of communication between the division headquarters. The lines of the American troops at that time were close within the shadow of the city wall, and extended more or less in the shape of a half moon around the three sides of Manila. I was chosen to command one of the construction parties, and, as luck would have it, the most delicate part of the work fell to my share. In order to connect the headquarters of the officers commanding the two ends of the American position, it was necessary to run a line over the house tops in the city. I was directed to superintend the stretching of this line, and, owing to the difficulty of making the Spanish and native inhabitants understand our object in asking permission to enter their houses, the work was anything but agreeable. We finally succeeded in our task, but not until several of the men in my command had had narrow escapes from violence at the hands of the indignant householders, who were used to the vagaries of the Spanish soldiery, and naturally were at first unable to understand that our soldiers were controlled by better principles.

"Later on, I understand, it was found necessary to change the telegraph lines connecting the headquarters, as the rebels got into the habit of climbing at night to the housetops over which the wires passed and severing the connections."

some girl:

"There was a study of grace in his beating of time. His motions were poetry. Now there was the triumphant swing of both arms, now light patterings in the air with his stick, and then slight motions of the fingers only, as if playing an invisible piano, and at times he stood perfectly calm.

"When he brought in Maud Davies and escorted her to the front, he caught up her hand in simple ready boy-and-girl fashion. Quitting his hold with a glad, quick withdrawal, as if to say with pride, "Here she is." It was a case of actions speaking louder than words, for words could not so fittingly and entirely have introduced her.

"Then the scene from the 'Holy Grail!' The music itself seemed holy, steady, mighty, resonant with meaning, as one thought of the words:

" 'Sweet brother, I have seen the Holy Grail,
For, naked, at dead of night, I heard a sound
As of a silver horn from o'er the hills blown,
And the slender sound, as from a distance beyond distance grew,
Coming upon me—O, never harp nor horn

Nor aught we blow with breath, or touch with hand
Was like that music as it came;
And then the music faded, and the Grail passed.' "

On the whole it was an evening of such music as gives one inspiration for good for days to come. The soft musical breathings, the climbing cadences, and the mighty minors were a very fit opening for spring which brings new life to all."

An event that promises to be of very

...ions of dollars, it is urged that it would be entirely proper to use a portion of the surplus moneys now carried by the interest which would be served by such an institution.

The Renegades in Delaware.

The three Democrats who voted for ADDICKS on the last day of the contest at Dover are learning what their neighbors think of renegades. Two of them are afraid to show themselves in public and the third has not ventured to return to his home. Meanwhile, a rigid investigation is going on, to determine why these men deserted their party and ranged themselves under ADDICKS's black flag. The chief candidate of that party, it must be remembered, was GEORGE GRAY, a man of the purest character, whose public life was a record of distinguished services, and who had lately earned the gratitude of his country by his patriotic labors as a Peace Commissioner. To him these Democrats preferred J. EDWARD ADDICKS, a carpet-bagger of unsavory political antecedents who posed as a Republican, but who was as much a Republican as his shame-faced allies of the eleventh hour were Democrats. Is it surprising that neighbors denounce them fiercely without mincing terms, that they are in hiding, and that men, suspecting their motives, are engaged in investigating the sympathy which exists between them and J. EDWARD ADDICKS?

A convention is to be held in Buffalo at the end of June "to consider the present condition of American politics." Among the prominent persons who will take part are: Gov. PINGREE, Senator ALLEN of Nebraska; RICHARD T. ELY of Madison, Wis.; HENRY D. LLOYD, Senator BETTIGREW, EUGENE DEBS, Mayor JOSIAH QUINCY of Boston, Congressman MAGUIRE of California, the Rev. LYMAN ABBOTT, Senator BUTLER, SAM GOMPERS, ex-Gov. ALTGELD, the Rev. B. FAY MILLS, Col. THOMAS WENTWORTH LIGGINSON, ex-Congressman SIMPSON of Kansas, ex-Congressman SIBLEY, GEORGE FRED WILLIAMS, WILLIAM DEAN HOWELLS, BOOKER WASHINGTON and JOHN BRISBEN WALKER. But where are the Hon. CARL SCHURZ, Dr. MARKHURST and Dr. RAINSFORD? A convention of weeping Jeremiahs without these would be very incomplete.

The men of Pennsylvania who have sought and found prosperity in this town are to band themselves into an association for convivial and other purposes. In doing so they are only following the example of the sons of other States and localities. Last night the sons of Oneida gathered together. Justice TRUAX, in reading letters of regret, remarked: "All these give you but a small idea of what Oneida county men are doing for the country. We are holding offices over the country, and we are doing it for the country's good." Would it not be more correct to say that the Oneida men are here for "our gods and chattels"?

The District Attorney's office was not ready yesterday with an important brief in an important case, though it had been ordered to be prepared at that time. This is the result of detaching the time owed to the public to efforts against public order and common decency.

It is now stated that the opportunity for the blowing up of the magazine at Toulon was offered by the laxness of the military authorities in guarding the place. The officers are so busy watching the Revisionists that they haven't time for their ordinary work.

As GARDINER sits in his office to-day he must reflect on the folly of a public officer, removable after a hearing, trying his strength against public officers who are only removable after successful impeachment. By this time he has learned something to his disadvantage.

The Germans state that no new agreement has been reached with regard to Samoa. And none will be until there has been a full apology for the disrespect, to use a mild word, shown to Chief Justice CHAMBERS.

It is not very dignified for the General of the army to be chasing about the country in a panic-stricken effort to get evidence to back up his statements when he ought to be attending to his duties.

Apparently because a complainant would not withdraw a charge, the notorious Capt. PRICE of the Tenderloin ordered him locked up, as well as the accused. A nice way of encouraging citizens to take the trouble of helping the police!

"A Trumpet Call for a Gold Standard. Representative HILL at Bankers' Banquet Assails the Cowardly Policy of Congress."—*The New York Herald*.

In the name of your own blinking owls, what have we now but a gold standard?

The man who jumped into the Harlem River and then climbed out because the water was too cold for purposes of suicide, gave an excellent demonstration of the fact that it is the minor troubles of life that count.

A Jersey City policeman was found off post and explained that he had only been busy mending a baker who had to get up early. He thought that this sort of thing was confined to Brooklyn.

The German Ambassador was presented to the Sacred Codfish at Boston yesterday. When he has met the Hon. G. FRED of Dedham he will be able to go back to Washington satisfied in his mind.

"No child with decent parents would kill sparrows at the rate of \$1 a sparrow."—*The Boston Transcript*.

Perhaps he would if the rate were \$1.50 a piece.

Ex-Senator INGALLS thinks that the Democratic lightning may strike GORMAN in 1900. Pickery is not usually considered the only qualification in a Presidential candidate.

The official chart of the naval battle of Santiago will play a prominent part in the deliberations of the Navy Board which shall consider

Horton

d Pacific Ave.

SOUSA'S BAND HERE TONIGHT

The March King and His Famous Organization to Appear at the Tacoma Theatre.

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 girl to view Sousa, the dance writer, while the average citizen rejoices in the whole some, 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 com-

poser it of as step. As he li "the Sousa bly "resent march "As tion, ever' tempo fied section and V have and v people it was in Cui Sous in Ta venin

First Sousa Concert Tonight.

Portland will turn out in force tonight to bid welcome to John Philip Sousa, the "March King," who, with his incomparable military band, will give the first of three concerts at the Armory. It was necessary to procure the Armory for these concerts by reason of the limited seating capacity of Portland's playhouses. The advance sale of seats gives promise of a large house, not only tonight, but also tomorrow afternoon and tomorrow night.

With Sousa and his band appear two soloist artists of national reputation—Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

Miss Davis, the soprano soloist of the 14th tour of Sousa and his band, has all the graces of youth, beauty, voice and method to commend her as an artist. She was born in Topeka, Kan., but most of her early life was spent in California, coming East of the famous New England conservatory of music for her first instruction. Then she went to Paris for two years' study. Under Trabadelo, and there she won the approval of Massenet and Bemberg. Immediately on her return to America Miss Davies was engaged by Mr. Sousa for his tour, after her successful debut at Manhattan beach under his direction, and her pronounced success with the band led to her re-engagement for the present tour of the organization.

Miss Hoyle, the youngest of all the great violinists, is of English birth. She received her first instruction on the violin from Albert Pollard, of the London conservatory of music, and has studied at the New England conservatory of music, under the instruction of Emil Mahr, and afterward with F. Jehin Prume, of Montreal. Her debut and subsequent public concerts proved veritable triumphs to this young artiste, and led to her engagement by Mr. Sousa, with whom she has played for two years. Her stage appearance is extremely prepossessing and unassuming. Miss Hoyle's playing is distinguished by its pure and sympathetic quality of tone, faultless phrasing and a high degree of artistic finish.

Sousa and his Company Are at the Tacoma on Wednesday Evening.

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 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 "phenomenals;" he demands thoroughly scholarly, tried and proved artists. To play with facility a given instrument is not enough; the member Sousa's band must be master of music as well as master of 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 out in full force, and is in prime condition, probably more perfectly balanced than ever before. The soloists are Miss Maude Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone. The concert here will occur Wednesday evening at the Tacoma theatre.

MAR 22 1899

Sousa Will Go to Europe Next Year

His Present Tour Has Been a Session of Triumphs.

The advance sale of seats for the Sousa engagement begins at the Auditorium box office tomorrow morning at 11 o'clock. It is expected to be one of the most tremendous crushes ever seen at the Auditorium. Sousa is always certain of a full house in this city and this season has been a record-breaker for big audiences. Seats will be reserved for the Friday matinee as well as for the evening.

"The present tour," said George N. Loomis, his advance representative, last week, "throughout the Pacific coast country is proving by far the most profitable Sousa has ever had in the same regions. For instance, in San Francisco the five concerts played March 3, 4 and 5 aggregated \$7400, while three return concerts on March 10 and 11 yielded nearly \$4000. The big opera sale then going on did not injure our business in the least, but served to stimulate it, for it was larger by 33 per cent than ever before in that city. The whole tour thus far has shown a large gain over former tours.

"Sousa is in splendid health and spirits and wholly recovered from the effects of an ugly attack of typho-pneumonia last November. Our course is eastward now, and will cover portions of the far east and the dominion by June 1. Sousa will play at Manhattan Beach again this summer.

"E. R. Reynolds, Sousa's manager, is at present organizing a European tour for 1900, which includes the Paris exposition also, and of which great things are expected. Europe has been wishing for Sousa for a long time, as many requests and offers show. A European tour including Great Britain, France, Belgium and Germany was completely arranged for last summer, beginning May 25, but the Spanish war upset all plans. Sousa then tendered his services to the government for assignment on General Wilson's staff in Cuba, but the assignment was, in some way, delayed so long that the campaign was virtually over and it was not worth while. General Wilson wrote a letter of sincere regret to Sousa and the war department."

SOUSA'S LAST CONCERTS

Miss Maude Reeves Davies Makes Decided Hit.

Enthusiasm ran high again at the Armory yesterday afternoon. Even the babies—and there were many lively specimens of budding humanity present—were hypnotized into a state of quiescent enjoyment by the captivating strains of Sousa's band. A leading event of the afternoon was the first appearance in Portland of the soprano, Miss Maude Reese Davies, who was too ill to sing at the opening concert Monday night. She sang a new song, written by Sousa himself, "Will You Love Me When the Lilies Are Dead?" and established herself firmly in

Portland Ore
Oregonian
March 22nd
1899

the good graces of the audience. Her voice is a pure high soprano, of unusual freshness, clear and ringing as a bell. Miss Dorothy Hoyle and Franz Hell duplicated their successes of the previous evening; but, as usual, the biggest salvos of applause came after Sousa's own marches, chief among which was his new "Charlatan." Novelty by Luigini, Carlini and Blattermann were introduced, the programme closing with a Wagner number, the introduction to the third act of "Lohengrin."

There are 47 instruments in Sousa's band this year—14 clarionets, a bass and an alto, three saxophones, three flutes, two oboes, two bassoons, four French horns, three trombones, four cornets, two trumpets, two euphoniums, three basses and three drums.

A very large audience heard the third concert in the evening.

Stockton
Mail
3/20/99

Somebody writes to a morning paper complaining that Sousa played "popular" tunes like "A Hot Time" or "My Honolulu Lady." There are perhaps some people who have such high stomachs that they could never abide corned beef and cabbage or pork and beans, while there are others who like such things for a change no matter how grand their daily menu may be. Such remarks as those of the writer in the morning paper are due either to an unusual degree of sensitiveness or a very common kind of affectation. A good many are prejudiced against an air by the words that happen to have been put to it. Both the "Hot Time" and the "Honolulu Lady" are pretty. Queen Victoria was out driving one day, and, in passing, heard a band playing a tune that caught her ear and pleased her very much. So she sent one of her aides to find out what the name of it was. He returned looking embarrassed and seemed disinclined to tell her. But of course she insisted and he then told her that the name of the tune was "Come Where the Booze is Cheapest." The Queen laughed heartily, but, before she could give her opinion about the tune.

MAR 21 1899

AMUSEMENTS.

SOUSA AT THE TACOMA.

John Philip Sousa and his celebrated concert band will give a feast of music at the Tacoma theatre tomorrow evening only. Sousa's repertoire is so extensive 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 genuine pleasure, and he always aims to cater to the whims of the great public that flock to his concerts. 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.

The young lady artists with the band, Miss Maude Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone, are exceptionally talented and are certain to please local audiences.

MAR 20 1899

AMUSEMENTS.

Sale for Sousa Opens.

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 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 two concerts here will be given at the Armory hall on next Thursday, March 23, afternoon and evening. Seats are now on sale at Hanson's jewelry store, 706 Front street.

MUSIC OF MANY NATIONS

BUT SOUSA'S OWN COMPOSITIONS PLEASED BEST.

As Usual Portland Concert - Goers Greeted the March King With Great Enthusiasm.

It is now two years since the Armory has seen such a throng of Sousa's admirers as that gathered under its roof last night. More than 2500 people were in the seats on the floor and in the gallery when the director lifted his baton for the first number, and a more enthusiastic crowd never assembled in Portland. Sousa's marches set them fairly wild, and when the band played the "Star Spangled Banner" all rose to their feet and the roof would hardly hold the applause that rang out from every part of the hall. The audience was thoroughly democratic. All of Portland's fashionable people were there, all the lovers of music, and besides there were hundreds who have come to know Sousa's marches because they are more played, sung and whistled than popular songs. Never has a band been more highly appreciated in Portland, and never was an audience better pleased.

The great hall had been tastefully decorated with the entire contents of the color locker of the regiment. Back of the stage an American flag bigger than the side of a house set off the dark uniforms of the men, and the gallery rail was hung with a brilliant succession of signal flags. Wherever the eye wandered it was met by a dash of color, and the effect was both striking and beautiful.

A notable feature of the concert was the cordial reception given Wagner's music. The grand scene from "Parsifal" brought a hearty encore, and the only request number of the evening was "Siegfried's Death" from "Die Gotterdammerung." None of the numbers on the programme was listened to with more breathless attraction than these. One thing is certain, if anyone can popularize Wagner, Sousa with his band of 50 men is the one to do it. The big audience seemed to appreciate the fact that the most difficult work of the evening was done in these numbers. In the "Parsifal" scene the elaborate set work of counter melodies, against which as a background the grave, majestic motive of the Holy Grail, solemn and insistent, stood out in strong relief, the thundering phrases of the brasses, each paralyzed into silence before the end was reached, profoundly impressed the listeners, while the weird and awful struggle with death sounded in Siegfried's number with its low wail of sorrow at the close moved the audience no less.

Among the new numbers, MacDowell's "War Time," from his Indian suite, was specially interesting, full of wild savagery and brilliant color. In effective contrast was Sousa's "Tarantelle," from "The Bride Elect," a dance nearly as wild in character as MacDowell's.

But after all it was Sousa's own marches that did most to quicken the blood and rouse enthusiasm. "The Charlatan" proved as stirring and spirited as his older marches, and quite captivated the audience with the noble swing of its rhythm. Half a dozen encores were given very generously; most of them being Sousa's marches, for the conductor intuitively guessed what the people wanted.

Miss Dorothy Hoyle, the violinist, proved herself an artist of rare ability, her technique being clean and brilliant, well-nigh faultless, in fact, while the tone she brought from her violin was sweet and pure. Her rendering of Machez' gypsy dances brought for encore one of Musin's mazurkas.

Herbert L. Clarke made a marked hit by his wonderful management of breath, enabling him to do remarkable feats in the way of long trills with effective crescendo at the end.

One of the most delicious bits on the programme was Franz Hell's fluegelhorn solo, "Bright Star of Hope." The fluegelhorn is a trumpet, equipped with valves, and is to the cornet what the contralto is to the soprano. Mr. Hell gives to this metallic instrument the pathos, sweetness and melody of the human voice. There is soul in the tones which he produces, and a charm that is not easily forgotten.

Two concerts will be given today, this afternoon at 2 and this evening at 8. The evening's concert closes the engagement.

UNMUSICAL BUT HEARTY.

Sousa's Concert Criticized by Swipsay at Flannigan's Saloon.

"Talk about yer Wagners an' yer Vurdys, I've heard de whole push, an' yer can put yer pile up against a wite chip dat dey aint in it fer long enough ter watch de turn o' de first card. Music? Well, I guess it was music. None of dis here 'gee hawin' a little in one corner an' pullin' all together in another at the same time, neither. It was chunes ye hear every day on de street; chunes wot whistles demselves troo yer lips wen yer aint tinkin', and yer ought to see dem boys lay back de ears an' throw em out. Soosa he don't saw de air nor do no muscle dance to git em to out wid a sound, neither. He jus stands easy an' swings his little tootpick, an' de guys behin' de horns does de rest. Now an' den he reaches out an' uppercut, and den de mug wid de drum throws his club against it de way Fitzsimmons landed on James J. an' de drum just gits up an' hollers like Kilfeather at a convention. An' all de wile de boys wid de slidin' horns is a keepin' time an' not forgettin' dat dey aint de whole show. Say, I've heard de bands dat comes wid de nigger minstrels, an' dey is all right, all right, I'm tellin' you; but wid a tree-lap handicap dey wouldn't be in it wid de Soosa boys long enough to git under de wire."

"Wen he played some o' dem ole timers like yer mother yuse ter sing, it made me dig fer me wipe, an' I've been to funerals wen I didn't know wot pocket it was in. An' wen dem marches was a boommin' out I wanted ter git up an' sashay aroun' de room just because I couldn't keep me feet still."

"But de time he win me in a dead easy walk was wen de crowd wouldn't let him quit after one of dem star plays dat was spotted all over de programme, an' he plays 'De Star-Spangled Banner.' I aint never b'longed to no militia, but I'll serve three terms in Sunday school if I didn't take me oat I'd buy me a ticket to Manila as soon as I could get de coin, an' if dere's been a Spaniard or a Filipino among dat crowd, his friends would a been goin' broke against de price of a coffin an' funeral expenses dis mornin'."

SOUSA ON THE SIDE.

The March King Talks About Americans and Music.

"No; I have made very few changes in the personnel of my band since I was here two years ago," said Sousa. He had been out to dinner, and was just about to take a nap, for he was very tired; but with that genial courtesy which has made him quite as popular with newspaper men as with the music-loving public, he surrendered his nap in favor of The Oregonian reporter, and, seated in a comfortable armchair of the Hotel Portland, awaited, smiling and defenseless, the onslaught of questions. "You think my band is made up of Germans, do you?" Far from it. Among my 50 musicians I have 10 Americans, a sprinkling of English, Italian and French, with 18 Germans. And so you really think an American is not so musical in temperament as a German? That is just where you are mistaken. I will not deny that the Germans are the cream of the earth so far as music is concerned; but why? Simply because they absorb good music with the air they breathe every moment of their lives. It is only a mat-

ter of environment. A German is not a whit more musical at birth than an American. Germans are very plodding by nature; they go to the bottom of things, and they are accordingly the most scientific musicians we have; but let them find out some other business that pays better and they will show themselves quite as ready to adopt that as a profession in place of music, and throw themselves into it with the same earnestness and fervor. Americans are the best baseball players on earth; is it because they are born good baseball players? No; it is because they have made themselves so by dint of hard work and vital energy. And it is the same way with music. Both are matters of environment merely.

"Since we are on this subject of musical temperament, environment and heredity, I can say that in my own individual case, heredity has nothing whatever to do with my fondness for music. My father and mother were not musical; neither were my grandfather and grandmother, nor indeed any of my ancestors that I know of. To be sure, there was a poet somewhere in the family long, long ago. But that was about the time of Shakespeare. I think I have a right to be proud of this ancestor of mine, for he was really a great poet. Camoens, you know, was the Shakespeare of Portugal, and Farla Sousa was next in rank to Camoens. You can read all about him in the 'Story of Portugal,' national series. Here, I'll send out and get it for you." And, in his kind-hearted affability, he called a boy and sent him out to the stores.

"I consider the Americans a musical people," Sousa continued. "That they have an excellent ear for music is certain. And during my tours over the country in the last 15 years, I find they have improved a hundredfold in musical taste. They have learned how to discriminate. If I should play a song of the street I would have to play it with great artistic skill to get any applause at all. The day of faker musicians has passed away; these have a hard time paying their hotel bills now. There was a time when only novelty was asked for; now it is interpretation. Nor are the Americans awestruck by the size of the name on the bill posters. They are not impressed a whit more if it is three feet tall than if it is only three inches."

At this juncture the boy returned without the book. "Well, perhaps you can find it at your city library," said Sousa. "What; no city library! Have you a jail?" And the interview ended with a laugh all around.

AN UNUSUAL SCENE.

Sousa's Band Brought Entire Audience to Their Feet Last Evening.

The most unusual thing ever witnessed at the Yosemite theater occurred last evening, while Sousa's band was giving a concert. The house was packed and enthusiasm knew no bounds, as number after number was rendered in that superb manner so natural to this great musical organization. The program was so arranged that the classical selections were intermingled with the many popular marches which have made Sousa so famous, but it was left to an old song to create the feature of the evening.

After finishing a march from "The Charlatan," the great leader kindly assented to give an encore and he selected a medley of national airs. A few bars of "The Red, White and Blue," and "Dixie" were completed and "The Star Spangled Banner" was begun. The musicians rose as they struck the first bar and in an instant everyone in the house from pit to dome, was standing as someone in the parquet stood up and the others were not slow to follow.

Sousa was given an ovation lasting several minutes and was compelled to respond with another selection. His late arrival was completely overlooked, as it was learned that the train had been detained in a washout between here and San Diego, whence the band came yesterday. After every number on the program he was compelled to give two encores and quite often the audience insisted on a third selection. The soloists were very fine especially Miss Dorothy Hoyle, the violinist and Arthur Pryor, the trombone player.

TACOMA, WASH. - NEWS.

MAR 22 1899

AMUSEMENTS.

SOUSA AT THE TACOMA.

Sousa, the prince of concert band conductors and monarch of march composers, will appear at the Tacoma theater this evening for a single concert with his great band.

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 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.

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, and Arthur Pryor, trombone.

Portland Telegram
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Chronicle
Mar 24 1899

League

Sousa Band Concert.

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The programme was a treat from beginning to end. Sousa himself was a treat, for from the moment he ascended the rostrum there was music in his every movement. Every move of the baton, every sway of the body was poetry of motion, and even had the instruments been mute enchanting melodies would have fallen upon sensitive ears.

The only disappointment of the evening was the nonappearance of Miss Maude Reese Davies, the soprano traveling with the band, who was unable to appear by reason of a severe cold. Her place on the programme, however, was most acceptably filled by Mr. Franz Hell, the fluegelhorn soloist, who rendered Robinson's "Bright Star of Hope" with a pathos that stirred every heart. He made his instrument talk, the soft, mellow tones of the fluegelhorn being given the magnetism and sympathy of the human voice.

Miss Dorothy Hoyle, the violiniste with the band, proved herself an artist entitled to the highest rank in her profession. She played Machez's "Gypsy Dances" with the feeling and finish of a true artist, and in response to a hearty encore gave one of Musin's mazourkas with the same graceful ease and brilliant technique.

Herbert L. Clarke proved himself a wonder with the cornet. The silvery notes of his instrument came out clear and strong, and his sustained high tones were a revelation. His only number was Godfrey's "Whirlwind Polka," but he was not allowed to retire without responding to an encore.

The band numbers included Suppe's overture, "Paraphrase III," MacDowell's "War Time," from the "Indian Suite"; Wagner's "Parsifal," "Knights of the Holy Grail," "Whispering Leaves," by Von Plun, "The Bells of Christmas," by Smith; the overture "Zampa," by Herald, and two of Sousa's new compositions—"Tarentelle" from "The Bride Elect," and his march, "The Charlatan." His encore numbers included most of Sousa's own popular marches, patriotic medleys, a "rag-time" selection, and Wagner's great composition, "Siegfried's Death," from "Die Gotterdammerung," the latter number being the only one given by special request.

The verdict was general that Sousa's band is better this year than it has ever been before, and many who attended the concert last night signified their intention of taking in the concerts this afternoon and this evening also. The Sousa band concerts are considered an opportunity of too much importance to be missed.

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And that band—nobody wonders that Sousa is proud of it.

"While I am not inclined to be conceited," said Sousa confidently, "I think I can safely say that we now have a better band than we ever had. This is due not only to the fact that the personnel of the band represents the cream of the profession, but the further fact that we have played together so long. We started on our present tour November 1, but as I was sick with typhoid fever with pneumonia accompaniment from December 1 to January 16 the band was idle during that time. We have been south as far as San Antonio, Texas, and the reception we have received all along the line is very gratifying. From here we go to Helena, Butte, Fargo, Winnipeg, Crookston, Minneapolis and St. Paul. From St. Paul we take a jump to Chicago and from there we go east through the middle states to the New England states and Canada, then to Manhattan beach, where we play the summer engagement, and then to the Pittsburgh exposition.

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The Tacoma theater was filled to the doors last evening, the audience whose appetites for music were most insatiable, and the nine numbers of the program were swelled to sixteen before the finale.

It is not too much to say that the band under the direction of Sousa this year is fully qualified to maintain his reputation as an organizer and conductor. It is evenly balanced, the brasses not preponderating as in some organizations, with a full sufficiency of reeds, and under his inspiring baton, rendered the numbers of the rather popular program to the entire satisfaction of the large audience. The one grand number, the scene from Parsifal, was given an artistic interpretation with grandeur and power not possible to an orchestra.

From the first overture encores were the order, and in most cases a second was given, to which Sousa generously responded with light and pleasing numbers, including The Stars and Stripes, a patriotic medley and other compositions of his own, which were fully as much appreciated as the regular numbers.

Miss Davies, the vocalist, has a light, pure soprano voice, and sang to the satisfaction of the audience, responding to a double encore in a pleasing manner.

Miss Dorothy Hoyle the violiniste, is an artist of much promise, and rendered delightfully an air and variations by Haydn and responded to a hearty encore, with a brilliant number, both of which were fully appreciated. She gives a rich, pure tone, her bowing and harmonies are true and show a wonderful mastery of her instrument.

Barring the self-evident fact that except in such productions as the Wagner scene, a military band is not the most pleasing musical entertainment, in the limits of an ordinary theatre, Sousa's concert was heartily enjoyable, for every number, even to the rag time encores, given with a careful precision and brilliant execution.

SEATTLE, WASH. POST-INTELLIGENCER

MAR 23 1899

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"Sousa is coming" is the cry of the day. The march king will interest every lover of music in this vicinity. 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 performances of his patrons and his programs are models of good taste invariably. The Sousa band will give a single concert at the Metropolitan on Tuesday evening, assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.

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Through the efforts of the Woman's League of the University, Sousa's Band has again been secured, and will give a grand concert in University Hall, at Ann Arbor, Saturday evening, April 8. Seats will be on sale at Brown's Drug store, Main street, and Calkin's Store, State st., Ann Arbor, and at Roger's Ypsilanti, from April 1 to 5.

Sousa is the greatest conductor of the greatest band in existence, and his coming will arouse enthusiasm among the lovers of popular music, who look upon his organization as the representative of its kind.

The title of "The March King" bestowed upon Sousa by the thousands of his admirers is justly applied. The magnificent tours of Sousa, and his band have proved that Americans love music by their own composers and performances by their own conductors. 21000 miles through American territory is a record that an explorer might be proud of. The present tour is the fourth transcontinental trip of his band, and concerts will be given in 38 different states. The opportunity of hearing him at Ann Arbor, is one that should not be missed.

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Portland Telegram
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Chronicle
Mar 24 1999

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SPOKANE

MAR 25

SOUSA'S TRAIN HITS ANOTHER.

Tries to Butt a Regular On the Track and Gets Hurt.

Some peculiar combination of fates works against Bandmaster Sousa when he attempts to cross the state of Washington. The last time he visited Spokane his train met with an accident in coming from the coast and reached here late, so that the musicians had to get off the cars at the Post-street crossing and hurry to the theater. Yesterday, when Sousa again had a special train on the Northern Pacific railway heading for Spokane, he met with hard luck once more. His train tried to butt a passenger train off the track and it, in consequence, had its engine smashed up, and delayed traffic half an hour.

The accident occurred at Lake station about 100 miles west of Spokane. The special, coming from the west, had the right of way, and the delayed west-bound regular passenger train was to meet and pass it at Lake. As the regular approached Lake the engineer saw the side track occupied by a freight. He slowed up, when suddenly the Sousa special, consisting of an engine and three cars, swung around the curve and headed for him. The engineer of the special promptly reversed and considerably reduced the speed of his train. His engine, however, was a light one, while that of the regular was a monster. In consequence the light engine was badly demoralized, while the regular engine had only a few scratches to show for its encounter. No one was injured.

SOUSA'S MUSICIANS TODAY.

All Seats for Night Performance Already Sold—Still Tickets for the Matinee.

Sousa and his band will arrive this morning from the South. This afternoon and evening at the Seattle theater a large audience will hear the delightful music this band will play under the direction of a composer and a bandmaster who has become world-renowned. Every seat for the night performance has been already sold, but a few are left for the matinee. There seems to have been a feeling that the afternoon entertainment will not be as good as the evening. This is a decided mistake. The matinee programme equals if not exceeds that for the evening, and there is the added advantage of a lower schedule of prices. Between 200 and 300 people from out of town are expected to attend both afternoon



and night performances, and will arrive in the city today to attend.

This is the fifth transcontinental tour of Sousa. The first visit to Seattle was in 1892, as conductor of the United States Marine band. The next visit was with his own band, in 1894, and again in 1896 and 1897. He has come to receive the warm welcome he is entitled to, and which is no greater than he is receiving everywhere. This tour is proving a wonderful success in every respect. Everybody is anxious to hear the band, the services of which, together with its director, were tendered the government for duty in Cuba during the recent war with Spain. Sousa was offered a staff appointment, which he would have accepted had the organization of the corps he would have been identified with been consummated. Its failure was caused only by the cessation of active hostilities.

It will be some time before Seattle will have the opportunity to again hear this great band, as next year it will play at the Paris exposition, after which a tour of the continent and England will be made. A writer, after paying generous tribute to Sousa and his band, asks: "How does Sousa expect that anyone 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 a director doses people with that stuff that tastes bad, and says it will be good for them when they learn to like it. It is possible, after all, that Sousa doesn't understand his business. One never hears of any effort on his part to pass the hat or raise a subscription."

Mr. Sousa's marches have founded a school; 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 overshadows, in respect to animation, finesse and real musical worth, most of the mechanical, borrowed, factory work productions of the present time." The same words might be applied to Sousa's marches with equal justice.

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 programme moves along with a dash and whirl that quickly become infectious and that put every one in sympathy with the occasion. There are no depressing waists or lapses. Sousa kills no time by vague wanderings about the stage, among his members, discussing this or correcting that, 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 that are sure to be the daintiest tit 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 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 sees the original programme tribled and even quadrupled, as is often the case. Not a surfeit for the audiences never get too much of Sousa—but a feast, with always a lingering desire for "just one more."

Little is the wonder that his concerts are so wonderfully popular in every nook and corner of the land. He gives just the sort of music the people delight in and he gives them all the want of it.

The famous leader and his big band will be here in concert on Tuesday evening at the Metropolitan.

The soloists are Miss Maud Rees Davies, soprano; Miss Dorothy Hoyle violinist and Mr. Arthur Pryor, trombone.

"After a continuous struggle extending over a score or more of years," remarked John Philip Sousa, the famous conductor, the other day, "I have finally succeeded in living down the title of 'professor' bestowed upon me by unthinking friends as a mark of esteem in my younger days. Not that I object to legitimate titles properly used, but it seems to me that professor has been overworked and is used to indicate anything from skill in the manly art of

self defence to proficiency in long distance pie eating. When I was a boy and went to school on Capitol Hill in Washington, I used to pass every day a small shanty with a sign that advertised 'William Black, professor of whitewashing.' Perhaps that was what gave me my first dislike to the misuse of the title, but certainly it was clinched by an incident that occurred while I was leading a government band, giving an open air concert at Fayetteville, N. C. We were greatly annoyed and impeded by the way the crowd closed in around us, but at length the local master of ceremonies mounted a chair and made announcement: 'The professor and the professor's professors can't play no more until you stop crowding the professors,' said he. Awed by the majestic array of titles the crowd fell back and the concert proceeded without further interruption."

the coast. He did not know Messrs. Cahoon and Hawes, who were members of the party who were said to have been in the fight.

Schools Will Close for Sousa.

The teachers in the city schools with one or two exceptions, yesterday signed a petition to the board of education, asking that next Tuesday afternoon be made a half holiday. The coming of the world-renowned Sousa is an event that is educational in itself, and the teachers as well as many of the advanced pupils very much desire to hear the famous director and his aggregation of musicians. The board has decided to grant the request, and the patrons of the school will certainly bear them out in the action.

No announcement of the season can give greater pleasure than that of the early advent of Sousa's band, which will visit this city May 20. Sousa has learned the secret of stirring the public heart not by artifice and not by shallow pretence, but by a direct and simple appeal to the purest and best sentiments that music can evoke. 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, from the gulfs to the mountain ranges of British Columbia he is the one familiar and beloved figure in the musical world. The influence of his concert work among the masses is incalculable and the Sousa band is ever the pioneer in the cause of good music.

GREAT MUSICAL FEAST.

Sousa's Band Plays to Two Large Audiences.

Sousa's band has come and gone, leaving in its wake memories of the most delicious musical feast heard in Seattle in many months. The theater was crowded at both performances, several hundred standing room tickets being sold in the evening. The audiences were attentive and appreciative while the heavier numbers were being given, and clamorous and wildly enthusiastic over the great leader's marches and rag-time melodies, which have struck a popular vein everywhere throughout the land.

Many familiar faces were noticed in the personnel of the band, which, with a few exceptions, is the same which has appeared in Seattle on former occasions. Arthur Pryor, the premier trombonist of the world, is still one of the attractions, and Herbert Clark, the cornet virtuoso, while new to Seattle, is known by reputation. Mr. Clark played a solo at the afternoon performance, and Mr. Pryor in the evening. The former gave Godfrey's "Whirlwind Polka," and for an encore played "She Was Bred in Old Kentucky." His sustained notes and trills were remarkable for their evenness and execution, and his tone as pure, almost, as the human voice. Arthur Pryor is even better than when last heard here. His tones are mellower and his execution faultless.

The other soloists are Miss Maud Rees Davies, soprano, and Miss Dorothy Hoyle, violinist. Miss Davies possesses a light soprano of bird-like sweetness. Her two numbers, "Ah fors e lui," from the opera of "Traviata," and Donizetti's "Linda di Chamounix," showed off her voice to fine effect. She responded to encores.

Miss Hoyle, the youthful violin soloist of the concert, added pleasurable variety to the programme. She wields a clever bow, and for a young woman brings out a surprisingly rich tone. For her afternoon number she gave "Zigeunerweisen," by Sarasate, which was so beautifully rendered by Ysaye in his concert last winter. Miss Hoyle's bowing and tone in this difficult piece was little short of marvelous.

Sousa himself is unchanged. He is the same graceful Sousa as of yore. No bandmaster has ever been more universally loved and popularized by the great American people than John Philip Sousa. He keeps his hand on the pulse of the amusement-loving people, and he supplies the melodious, rhythmic jingle so dear to the American ear. In the rendition of popular or martial music he stands unexcelled. Under his mystic baton the great band answers him as would the keys of a mighty organ. Sousa's music is inspiring, because it shows such captivating humor in every one of its tuneful measures. His instrumentation is original and always felicitously balanced. His arrangement of a programme shows a master hand, light, airy music following grand selections, his own marches, which make soldiers of us all, and popular airs being given as encores.

For a finale yesterday afternoon he gave one of his latest compositions, "Over the Footlights in New York," introducing selections from the following: 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 & Bial's; "Trovatore," at the Academy of Music, and Sousa and his band at Manhattan beach.

The sextette from "Lucia," in this pourri, was grand; it was enrapturing, inspiring. Another magnificent number was "The Night of Sabba," from "Mefistofele."

Grand Forks Herald
3/24/89

"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 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 composite being susceptible to emotions that any one man can 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.

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 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, schedules for 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 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.

A witty contemporary writes of Lewis Morrison, the popular actor: "Had he not been an actor he certainly would have made a most successful architect. He draws such magnificent houses."

Brookston Times
3/24/89

Sold without reserve.

Sousa is Coming.

As the day of the Sousa concert draws near, the great composer's name is on everyone's lips, and next Tuesday afternoon will be practically a Sousa holiday. Some of the leading merchants have signified their willingness to close their places of business, and conforming to the precedent established by the school board in giving a half holiday, it is probable that an arrangement will be made to close all the banks and business houses in the city during the concert.

An Overworked Title.

"After a continuous struggle extending over a score or more of years," remarked John Philip Sousa, the famous conductor, the other day, "I have finally succeeded in living down the title of 'professor' bestowed upon me by unthinking friends as a mark of esteem in my younger days."

"Not that I object to legitimate titles properly used, but it seems to me that 'professor' has been overworked and is used to indicate anything from skill in the many art of self defense to proficiency in long distance pie eating. When I was a boy and went to school on Capitol Hill in Washington, I used to pass every day a small shanty with a sign that advertised 'William Black, Professor of Whitewashing.' Perhaps that was what gave me my first dislike to the misuse of the title, but certainly it was clinched by an incident that occurred while I was leading a government band and giving an open air concert at Fayetteville, N. C. We were greatly annoyed and impeded



JOHN PHILIP SOUSA.

by the way the crowd closed in around us, but at length the local master of ceremonies mounted a chair and made an announcement:

"The professor and the professor's professors can't play no more until you stop crowding the professors," said he. Awed by the majestic array of titles the crowd fell back and the concert proceeded without further interruption."

CHICAGO JOURNAL

MAR 25 1899

John Phillip Sousa and his famous band will give a concert at the Auditorium Monday, Tuesday, and Wednesday evening and Wednesday matinee, April 3, 4, and 5. The band is nearing the end of a remarkably successful annual tour, which included nearly every city in the United States. The soloists who will appear at the Chicago concerts are Maud Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, trombone; Herbert L. Clarke, cornet; and Franz Hell, flugelhorn. Seats will be placed on sale next Monday morning.

and vaudeville artists on the stage.

The ensemble of Sousa's band is almost perfection. The magnificent sonority of his base, the mellow and almost appealing voicing of his tenors, the pulsing pulse of his soprano, and the velvety shading of his alto not only satisfies the critical but captures, in spite of themselves, the public universal. Since heard in this city Sousa's superb organization has won many new laurels, and the great composer and conductor announces his present corps of instrumentalists the best he has ever had in the course of his present "ocean to ocean" tour, the date being April 7, at the Auditorium.

SOUSA AND BENDIX.

Two high-class acts have been ordered at the Auditorium this week. By Max Bendix drew a small audience. That by Sousa and his band called out one of the largest gatherings of the season. Yet each man is probably the premier of his line—Bendix ranking as the greatest American artist with the violin, and Sousa as the leading musical director of the United States.

Then why the contrast between the audiences? Why has the Spokane public apparently shown scant appreciation of high-class music in one case, while in the other case it has struggled for seats to hear Sousa?

Because Sousa is more widely known. His marches have been heard everywhere, and he has repeatedly appeared before the Spokane public.

Because the public demand runs to massive productions, whether of music or of the drama. Large companies call out large audiences. Warde, James and Kilder faced a crowded theater, because the public knew they were supported by a strong company and would present a thorough and finished production. If the troupe had come here without support, and confined their production to recitals of extracts from "The School for Scandal" and "Macbeth," small audiences would have met them.

In the Bendix concerts three persons were on the stage. Sousa directed 46 musicians. 'Tis an age of combinations—in music and the drama, as in industry and finance.

Strikes the West-Bound Passenger and the Engine Is Demolished.

Special Dispatch to the Post-Intelligencer. SPOKANE, March 24.—The special train bearing Sousa and his band and the west-bound Northern Pacific passenger met in a head-end collision near Lake Sidin west of Spokane, today, with the result that the engine on the special was duced to a wreck. No one was hurt. The overland train had stopped to go in siding when the special struck it. It was years ago Sousa's special met with a similar experience at nearly the same place en route to Spokane.



SOCIETY TOWN TOPICS MUSIC

DRAMA

VOL. II

WINNIPEG, SATURDAY, MARCH 25, 1899

No. 12

SOUSA'S MANNERISMS



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.

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 March 29th and 30th, 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 pairs 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 he beats out the measures and brings up the divisions, and without the variance of the smallest fraction in ensemble movements like soldiers marching in review, each player measuring 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 climax; just here catch up your themes, you saxophones, bassoons and soft wood winds over there, while the horns murmur a soft accompaniment. Very good! Hold it at the tempo and keep it so to the coda. That's something like it! Now then, look out! Not too fast! Steady! And so on to the end, with eyes, hands, arms and body, pleading and commanding

"The March King" brings this great band to the Winnipeg Theatre, for three popular concerts, on Wednesday evening Mar. 29, and Thursday afternoon and evening, March 30. The assisting soloists will be Miss Maud Reese Davies, soprano, who has been Sousa's principal singer for two seasons; Miss Dorothy Hoyle, a wonderfully gifted violinist; Arthur Pryor, trombone; Herbert L. Clarke, cornet, and Franz Hell, fluegelhorn. The advance sale of seats opens at Barrowclough's, Tuesday morning, March 28.



JOHN PHILIP SOUSA



MISS MAUD REESE DAVIES
Soprano with Sousa's Band.



MISS DOROTHY HOYLE
Violinist with Sousa's Band.



SOUSA AND HIS BAND.

More Programs Need for Future Entertainments.

MUSICIANS

While the present season has been marked by comparatively few musical events, and has compassed the appearance of only one grand opera star, Madame Gadski, early in the winter, until the announcement of the grand opera season for next month, there was no prospect of hearing any of the famous artists who have made the opera season in New York one of the most notable in the history of music in America. A remedy for this deficiency has been the subject of many conferences among the promoters of musical matters, and much regret was expressed that more artists could not be brought to Minneapolis. It will continue to be a source of disappointment that the appearance of Madame Marchesi in recital was not secured.

The chief event lingering most gratefully in memory during the winter was the Thomas orchestra concert early in December, secured by the enterprise of the Thursday musicale. The absolute success of the undertaking should encourage the organization to a repetition of the effort next season to secure for Minneapolis an advantage of which there should remain no question of its practicability. By bringing Theodore Thomas and his orchestra to the city the Thursday musicale gained a firmer hold on the esteem of the musical people of Minneapolis than for any effort earlier in its history. More of the same experience would deepen the general appreciation of

...that they like be-
...time will permit.
This is the first of the enormous
...the Secretary of the
...The direct-
...character, and it
...that he knows better
...joy than they them-
...his program ac-
...audience assem-
...hardly an auditor
...and he will listen
...to that, and that
...enjoy, and that
...there will be plenty

Sousa is a... raising an audience. For... there is enough that extends across... and of clas- sics, and for all of... sency of care- fully chosen brilliant... encores are invariably delightful... sure to in- clude the Sousa... which the public appetite even... rapacious.

It is said that the new Salsa is playing on his present tour are the best in point of popularity he has yet given on tour. Be this as it may, Salsa has never failed to give excellent programs.

To give the Easter Saturday concerts, afternoon and evening, which Sousa will play in the Lyceum Theater, he has arranged programs of unusual attraction. For instance, there is a grand scene "Easter Night," ("The Night of Sabba") from "Mefistofele," Bolto, on the matinee program, which relates beautifully to Easter. There are other equally engaging numbers. That



SOCSA AT THE LYCEUM SATURDAY, APRIL 1.

music and be an inestimable gain to the musicians.

There is a promise that another season will not pass without bringing to Minneapolis such of the great artists who are heard in the East, as are available for a visit in the Northwest. Within the last few weeks steps have been taken toward forming an organization, comprising women of wealth and social prominence, whose express purpose will be to secure for Minneapolis during the year one or more solo appearances of renowned artists. The enterprises will have the guaranty of social influence and abundant means, and will be undertaken in a wholly disinterested spirit, except that every effort will be put forth to make the events conspicuously successful. The money derived from the concerts over and beyond expenses, which will necessarily be large, will be devoted to prominent charities in which the women are individually interested.

It is hoped to bring Madame Schumann-Heink this spring, but the recent illness of the famous contralto has left her in no physical condition for westward travel, and it will not be possible to arrange for her coming. Madame Marchesi was definitely planned as the first artist to appear under the new auspices, but this plan for obvious reasons had to be relinquished, so it is quite probable the organization will do nothing toward bringing out an artist this spring, particularly as the grand opera season is assured. Next year the project will be taken up with an earnestness already indicated by the enthusiasm expressed among the members in planning for organization and effort. The existing music clubs have done their part in attempting to bridge over the musical hiatus of the season, but the winter with its musical offerings, will not be recalled with a deep sense

for the evening has Von Weber's overture, a fantastic divertissement, "Blatterman," the grand scene of the "Benediction of the Poignards," Meyerbeer; a scherzo by Kling; intermezzo and "Karneval Scene" by Giraud. Sousa seems to divine what the public itself could not think to ask to please itself so well. Some may say, "He ought to; that's his business." Possibly, but how many directors are there who do? Who made war on Thomas and Rubinstein because they would not, and thundered approval of Wleniawski and Ole Bull because they would? Nobody but the dear, gentle public, which, after all, is *Les Monde*. And it is this same resistless public in this later day that is thundering its approval of Sousa because he plays in a way that tingles the blood and sways the heart.

of gratification any more than will be aroused by a memory that the events of the season may be easily numbered to include the appearance of Madame Gadski, Thomas' orchestra, Rosenthal, Zeissler, Sauer, while Evans Williams, Plunkett Greene and the Spiering quartet will not be forgotten.

John Philip Sousa takes as much pleasure in delighting the public by his concerts as the public themselves take in being delighted. He believes in giving his

SOUSA TO-DAY

LARGE CROWD ATTENDED MAT-
INEE AND EXTENDED HEARTY
WELCOME TO THE FAMOUS
LEADER AND BAND.

"TREAT IN STORE FOR THEATER
GOING PUBLIC NEXT WEEK
IN JAMES-KIDDER-WARDE
AGGREGATION.

The matinee given by Sousa and his famous band at the Auditorium this afternoon attracted a large crowd of music lovers, both old and young, who testified to their thorough enjoyment and appreciation of the inspiring music by frequent and prolonged applause. From the opening notes of the overture to the finale, "Sousa and His Band at Manhattan Beach," the audience listened spellbound.

The matinee, which was to have begun at 2:15 this afternoon, was unavoidably delayed, owing to an accident to the Northern Pacific train which was bringing the band to this city, and did not commence till 3:45. At this time the large audience waited as patiently as was possible under the trying circumstances, and were amply repaid for their forbearance when the program was finally begun.

The soloists, Miss Davies, Miss Hoyle, and Mr. Clarke, were given a warm reception, while Sousa himself, that inimitable leader, only added fresh laurels to those already won.

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 as well in Massachusetts and Louisiana, and the latter commonwealths are quite unlike in 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 of 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 mass, let him take out an organization and try it. A new and plethoric "angel" will be needed every week.

For his present tour, the fourthenth. Sousa has provided extremely bright and tempting programs. The band comes in full force, and the concerts take place this afternoon and evening at the Auditorium. The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violiniste; Mr. Arthur Pryor, trombone, and Mr. Herbert L. Clarke, cornet.

TACOMA, WASH. - NEWS.

MAR 25 1899

parties very little worthy of notice transpired. The departure of Mr. and Mrs. F. K. Struve for a European trip is felt in the ultra set, where they were the leading spirits, while several of the younger set are planning for a trip either California or the East.

Several dancing parties are in contemplation for the next week or two.

Sousa's band at the Seattle theater on Thursday afternoon and evening was the principal musical attraction for the week and all seats were sold at least a day beforehand. Between two hundred and three hundred people from out of town reserved seats for both afternoon and evening performances. At both exhibitions seats were impossible to get and standing room was at a premium. Everybody who is anybody and everybody who cares for music were in attendance.

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Miss Hoyle, the youthful violin soloist of the concert, added pleasurable variety to the programme. She wields a clever bow, and for a young woman brings out a surprisingly rich tone. For her afternoon number she gave "Zigeunerweisen," by Sarasate, which was so beautifully rendered by Ysaye in his concert last winter. Miss Hoyle's bowing and tone in this difficult piece was little short of marvelous.

Sousa himself is unchanged. He is the same graceful Sousa as of yore. No band-master has ever been more universally loved and popularized by the great American people than John Philip Sousa. He keeps his hand on the pulse of the amusement-loving people, and he supplies the melodious, rhythmic jingle so dear to the American ear. In the rendition of popular or martial music he stands unexcelled. Under his mystic baton the great band answers him as would the keys of a mighty organ. Sousa's music is inspiring, because it shows such captivating humor in every one of its tuneful measures. His instrumentation is original and always felicitously balanced. His arrangement of a programme shows a master hand, light, airy music following grand selections, his own marches, which make soldiers of us all, and popular airs being given as encores.

For a finale yesterday afternoon he gave one of his latest compositions, "Over the Footlights in New York," introducing selections from the following: 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 & Bial's; "Trovatore," at the Academy of Music, and Sousa and his band at Manhattan beach.

The sextette from "Lucia," in this pot-pourri, was grand; it was enrapturing, inspiring. Another magnificent number was "The Night of Sabba," from "Mefistofele," by Boito.

CLEVELAND O PLAIN DEALER

Sousa and his band had been engaged to give the opening concert in the fine new hall of the Chamber of Commerce building, and April 12 was the date set for the event. It is now found that the hall cannot be ready before May 1, so the concert will be transferred to the Grays' armory.

When he then appears Sousa will play his new march, "The Charlatan," which is the great feature of his opera by the same name. 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 theater 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. There will be an appropriate musical dedication of the Chamber of Commerce hall, however, and the event will be one of the most brilliant in the musical history of Cleveland.

Spokane Herald "Chronicle"

SATURDAY, MARCH 25, 1899

DIDN'T GROW WEARY OF CHEERING SOUSA.

But the Popular Melodies Won the Most Hearty Applause.

It was a representative Spokane audience that gathered in the Auditorium yesterday afternoon and evening to hear the concerts by Sousa's matchless band. In the afternoon the theater was well filled, while in the evening it was packed with people from the orchestra pit to the topmost row of the gallery.

It was a happy audience that filled the theater last night. For two hours it listened to the most beautiful musical program ever rendered in this city. It listened with respectful attention to the classical music and burst forth with the wildest applause when the band struck up a rag-time selection or one of Sousa's popular marches. It encored everything and when the band played "Only One Girl," "A Hot Time in Old Town," and other popular airs of the day, it gave three or four encores to a selection just to encourage Mr. Sousa in his good work.

It is a notable organization that Mr. Sousa has with him on his present tour. Many of the old faces occupy their accustomed places in the band, but new people have been introduced with beneficial results. Arthur Pryor has long stood at the head of the world's trombonists, but he is improving in execution and other essential features of his music.

One of the highest places in the company must be given Miss Dorothy Hoyle, whose violin solos are one of the most enjoyable features of every concert. Miss Hoyle is only a young woman, but she is truly a wonderful violinist. Both her afternoon and evening solos were difficult compositions. At the first concert she played Sarasate's "Zigeunerweisen," which is also one of Ysaye's favorite solos. In the evening, she gave Leonard's "Souvenir de Haydn." Both of these compositions are difficult, but her execution was wonderful, her bowing at times almost approaching the marvelous. She responded to encores.

Miss Maud Reese Davies is the vocal soloist of the company. Miss Davies has an excellently trained soprano voice and sang in almost perfect harmony. Better voices than her's have been heard in the Auditorium, but it is seldom that better training has ever been evidenced. She was given well deserved encores.

SHIPP

"After a continuous struggle extending over a space of more years," remarked John Philip Sousa, the famous conductor, the other day, "I have finally succeeded in living down the title of 'professor' bestowed upon me by unthinking friends as a mark of esteem in my younger days. "Not that I object to legitimate titles properly used, but it seems to me that 'professor' has been overworked and is used to indicate anything from skill in the manly art of self-defense to proficiency in long distance pie eating. When I was a boy and went to school on Capitol Hill in Washington, I used to pass every

day a small shanty with a sign that advertised 'William Black, Professor of Whitewashing.' Perhaps that was what gave me my first dislike to the misuse of the title, but certainly it was clinched by an incident that occurred while I was leading a government band and giving an open air concert at Fayetteville, N. C. We were greatly annoyed and impeded by the way the crowd closed in around us, but at length the local master of cere-



JOHN PHILIP SOUSA.

monies mounted a chair and made an announcement:

"The professor and the professor's professors can't play no more until you stop crowding the professors."

"Awd by the majestic array of titles the crowd fell back and the concert proceeded without further interruption." Sousa is booked for a concert with his great band at the Auditorium on Friday evening, April 7. They will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.

MINNEAPOLIS TRIBUNE

MAR 26 1899

Green and the Spiking quarter forgotten.

John Philip Sousa takes as much pleasure in delighting the public by his concerts as the public themselves take in being delighted. He believes in giving his

audiences the most of what they like best, and as much of it as time will permit. This is one of the secrets of the enormous success of the Sousa concerts. The director is an exceedingly keen character, and it has been said of him that he knows better what the people most enjoy than they themselves know. He frames his program accordingly, and when an audience assembles to hear a Sousa concert, hardly an auditor but knows well beforehand he will listen to that which he will best enjoy, and that there will be plenty of it.

Sousa is an adept at pleasing an audience. For the studied class there is enough that extends across the borderland of classics, and for all others a sufficiency of carefully chosen brilliants. The encores are invariably delightful, and are sure to include the Sousa creations, for which the public appetite everywhere is rapacious.

It is said that the programs Sousa is playing on his present tour are the best in point of popularity he has yet given on tour. Be this as it may, Sousa has never failed to give excellent programs.

For the Easter Saturday concerts, after noon and evening, which Sousa will play in the Lyceum Theater, he has arranged programs of unusual attraction. For instance, there is a grand scene "Easter Night," ("The Night of Sabba") from "Mefistofele," Boito, on the matinee program which relates beautifully to Easter. There are other equally engaging numbers. The

MINNEAPOLIS TRIBUNE

MAR 23 1899

sure of it by purchasing a ticket. Tickets are now on sale at the Metropolitan music store and the club studio.

Sousa and his famous band will give two concerts at the Lyceum Saturday afternoon and evening. Sousa's liberality in preparing everything that pertains to his concerts—the band, the programs and the encores—music, is proverbial. He has proved again and again his superiority in arranging every detail of a military band concert, standing before the country unchallenged and unrivaled. The public everywhere has confirmed his faith in his qualifications by overflowing the largest halls and theaters. Sousa enjoys public confidence to a degree that is astonishing, and what is more, he is constantly receiving new evidences of a larger and more profound confidence that extends not alone throughout this continent, but that has spread to other continents.

The announcement that Sousa's band is coming is sufficient to fill the Lyceum. The concerts given earlier in the season were in every way successful, the audiences being unusually demonstrative. The Sousa tour will end June 2, when the band goes to Manhattan Beach for the season. Next tour, which will include the Paris exposition, so this will be the last opportunity to hear it for some time. The sale of seats for the Sousa concerts will begin at the Metropolitan music store next Wednesday morning at 9 o'clock.

MAR 26 1899



AN INGENUOUS STORY.

JOHN PHILIP SOUSA.

"During my trips through the country in the interests of Sousa and his band," remarked George Frederic Hinton, business manager of that famous organization, "I have encountered an ingenious and persistent fable that has afforded me 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 Philip. Recently, however, 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 third name—So—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 itself into U. S. A. Adding these three letters to S. O. we secure a complete new name: S. O. U. S. A.

"The story was so pretty that I hated

grand concert at Lockerby Hall (now Auditorium), on Friday evening, April 7, when the assisting soloists will be Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

*Fargo & Oak
Argus
3/26/99*

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 Dorothy 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, completes the list of Sousa's soloists.

AMIE LAWRENCE.

LANSING, MICH. - REPUBLICAN
MAR 27 1899

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 theater 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 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 at the Auditorium April 7.

Seats on sale this morning.

A facetious writer after paying serious and generous tribute to Sousa and his band, asks: "How does Sousa expect that anyone 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 director doses people with that stuff that tastes bad and says it will be good for them when they learn to like it. Is it possible, after all, that Sousa doesn't understand his business? One never hears of any effort on his part to pass the hat or raise a subscription. Sousa will appear here on Tuesday."

STAND WITH BARED HEAD

How Patriotic Americans Should Hear the National Anthem.

Sousa's band, at an evening concert in this city recently, set an example to the people of Seattle which is remembering. During the playing of "Star-Spangled Banner" the band and the greater part of the audience thus encouraged, followed their lead and the greater part of the audience thus encouraged, followed their lead. A few more demonstrative not only but cheered. It was, as it always should be, an inspiring scene. This manner expressing respect for the national anthem is a custom religiously observed in the army and navy. At the naval military academy it is the rule for the band to play with heads uncovered and facing music whenever and wherever the "Star-Spangled Banner" is played.

Richard Harding Davis, writing of the Santiago campaign, described dramatically the scene in the rifle pits when the band played the national anthem. "The men would be bending over the fires cooking supper, or lying down under the bomb-proofs, stretching limbs cramped with two hours' watch in the pits; the officers would be seated together on rows of wooden boxes; and, beyond the mountains, the setting sun lit the sky with a broad red curtain of flame, and then to these tired, harassed and hungry men would come the notes of the 'Star-Spangled Banner,' which bore with it something of a call to arms and something of a call to prayers. As the instruments beat out the notes each night the little discomforts of the day ceased to exist, the murmurs of the rifle pits, which were like the hum of a great bazaar, were suddenly silent, and the men before the fires rose stiffly from their knees and there in the grave-like trenches stood upright, and the officers stepped from their tents into the sight of the regiment. On every hill, as far as one could see, rows of motionless figures stood facing the direction from which the music came, with heads uncovered, and with eyes fixed on the flags that rose above the hills where their hands had placed them."

While this grand anthem has not the same associations, it has the same meaning to civilians as to soldiers. In many of the large theaters in the East it has been for some time the custom for the audience to stand when, on any occasion, the "Star-Spangled Banner" is played. Some time since, at the Seattle theater, the national anthem was played at the close of a performance. A few arose and faced the music; others seemed to take that for a signal to leave, and while the "Star-Spangled Banner" was still being played, began pouring out of the theater. An evidence of a little more patriotic sentiment would be in better taste, to say the least. The "Star-Spangled Banner" must touch the hearts of all Americans, and the custom of standing during its rendition is one which should become national.

ADA LEVERING HANFORD.

CHICAGO, ILLS. - INTER OCEAN.

MAR 26 1899

Sousa's Band Coming.

The annual concert engagement of Sousa's band will take place at the Auditorium next week. Four concerts are announced for Monday, Tuesday and Wednesday evenings, and Wednesday matinee, April 3, 4, and 5. Dorothy Hoyle, violinist; Maud Reese Davies, soprano; Frau Hellfuegelhorn, player; Herbert L. Clark, cornist, and Arthur Pryor, trombone soloist, will assist in the concert in special numbers. The seat sale will open tomorrow morning.

TACOMA, WASH. - NEWS.

MAR 25 1899

In case of Sousa's inability to conduct by reason of illness, Mr. Arthur Pryor conducts the band. It is said of this young man that when only 6 years old he played in his father's band—Pryor's band, of St. Joseph, Mo.—and that he always memorized his part, playing without notes the most difficult selections.

THE SOUSA PROGRAM.

Sousa and His Band, and What They Will Play at the Grand Tomorrow

Afternoon

The special train bearing Sousa and his celebrated band, left Butte, Monday after the performance last night, and they are now speeding toward Rockston as rapidly as steel and steam can bring them. They make a jump from Butte to this city without a stop. They will reach here at 10 a. m. tomorrow, if schedule time is made and will proceed to Grand Forks at 6 o'clock tomorrow evening.

Following is the program for the afternoon's enjoyment:

verture, "Paraphrase III".....Suppe
Trombone Solo "Love Thoughts," (new).....Pryor
Mr. Arthur Pryor.
Musette "Carillon de Noel" (new).....
.....Sidney Smith
Russian Peasant Mazourka from "The
Charlatan" (new).....Sousa
Piano Solo "Linda di Chamounix".....Donizetti
Miss Maude Reese Davies.
and Scene from Parsifal, "Knights of the
Holy Grail".....Wagner
Intermission Ten Minutes.
"Whispering Leaves" (new).....Von Blon
renade, Badine (new).....Gabriel-Marie
arch, "The Charlatan" (new).....Sousa
Piano Solo, "Souvenir de Haydn".....Leonard
Miss Dorothy Hoyle.
tella from "The Bride Elect" (new).....Sousa
e popular Sousa marches, which
wish to hear, will be played as
es.

SOUSA AND HIS BAND

Two Concerts Given Yesterday in the Grand Opera House.

The great Sousa and his band gave two concerts at the Grand opera house yesterday, one in the afternoon and the other in the evening. Both concerts were well attended, though there were seats to spare at the afternoon concert, which could not be said of the evening concert, as every seat was taken at the last performance. Sousa's band needs no recommendation, it is known all over the land as one of the finest musical organizations in the United States. The band is composed of some 50 people, many of whom have splendid reputations as musicians.

The concerts are not confined to band music, as with the organization are Miss Dorothy Hogle, a very finished violinist, and Miss Maud Reese Davis, who is a very fair soprano. Herbert Clarke gave several cornet solos that were finely executed and well received.

The programmes at neither concert were too severely classical, which fact probably has considerable to do with the organization's great popularity. There are comparatively few people who enjoy classical music and certainly not as many as pretend to. The programmes included a wide variety and every number was encored. Each encore was responded to with some popular melody. One with a medley of popular airs that brought every one in the house to their feet and was most enthusiastically applauded.

There was considerable of the conductor's own music on the programme, his incomparable marches that played, proved, next to the national airs, the most popular features. The concerts were thoroughly appreciated by the audiences present.

AMUSEMENTS.

John Philip Sousa and his famous band will give a single concert at the Metropolitan this evening. 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 Davis, soprano, and Miss Dorothy Hoyle, violinist, as soloists.

AMUSEMENTS.

John Phillip Sousa has been termed "the maker of music for the millions," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating entertainment for the masses. The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and that 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. 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. At the Auditorium, April 7.

SOUSA CAME.

The Great Bandmaster and March King With His Corps of Musicians, Has Been, and Gone.

The special train bearing Sousa and his band reached the city from the west at noon today, and appeared before one of the largest and most thoroughly representative audiences of northwestern people that ever gathered at the Grand. There were upwards of fifty performers and their efforts were fully appreciated and thoroughly enjoyed by the entire audience.

It has been said of them that theirs is an aggregation that never deteriorates. Extravaganzas 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 successes are in no small measure due to the fact that Sousa is always honest with his patrons, giving him the best at his command with a genuine cordiality.

This is certainly true, and can be vouched for by all who noted the willingness of the aggregation to respond to encores.

The work of the soloists, Misses Davis and Hoyle was most excellent and Mr. Pryor, whose slide trombone solo work was marvelous and thoroughly enjoyed. Of the whole, the opinion may be summed up in one word,—perfect.

AMUSEMENTS.

Sousa's Band Coming.

No announcement of the forthcoming musical season can give greater pleasure than that of the early advent of Sousa's Band, which will visit this city at an early date. Sousa has learned the secret of stirring the public heart, not by artifice and not by shallow pretence, but by a direct and simple appeal to the purest and best sentiments that music can evoke. 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, from the Gulf to the mountain ranges of British Columbia, 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 is ever the pioneer in the cause of good music.

Sousa has a way all his own of giving pleasure. It is unique in some respects but always effective. The people like it; they like it better every year. They know that when they enter a Sousa concert all is action, dash and brightness. Sousa never lags. From the moment he mounts his platform the big band is kept moving; if a programme number is not in hand an encore is ringing out and vice versa. If there is any regret it is that Sousa does not come often enough. He will be in St. Paul for two concerts.

SOUSA AND HIS BAND

An Enthusiastic Reception Ac-
corded the Famous Leader.

WINNIPEG THEATRE CROWDED

The March King's Splendid Numbers—
The Soloists Received With Many
Encores—Special Programmes
For To-day.

As was confidently expected the first appearance of Sousa, with his famous band, at the Winnipeg theatre, last night was one of the most enjoyable performances given in the city for a long time. Indeed to have heard this band is to have created an epoch in one's life. Lieutenant Dan Godfrey having been here a few months ago with his Guards' band, comparisons were, naturally, made between the two organizations, but as both are so good comparisons become odious.

The house was filled, and the audience was composed of all classes of people, and great enthusiasm was displayed throughout the entire rendition of the programme, encore after encore being demanded and responded to; in fact in this respect the conductor, was perhaps, a little too gracious. Of the compositions played, the lighter numbers, and particularly those of Sousa's own composition, met with the most general approval, and the rendition of these was infinitely superior to that of the Wagnerian numbers, the "Tannhauser" overture, with which he opened, and the selection from "Parsifal." The tempo of the allegro movement of the "Tannhauser" overture was too slow, and the climaxes were not reached with the incisiveness that one is accustomed to hear from large organizations. Evidently Sousa is in his element with the less classical music and well deserves his title of "The March King." It was a real delight to listen to the rendition of his own marches and dances, of which the "Russian Peasant Mazurka" was the best.

A very pleasant variation in the programme was the singing of Miss Maud Reese Davies, and the violin playing of Miss Dorothy Hoyle. Miss Davies sang the difficult coloratura aria "Linda di Chamounix" (Donizetti) with pure intonation, ease and fluency. Her voice is a high, very light soprano, well adapted to the florid Italian school of singing. She was loudly applauded and encored, when she was heard in a little ditty, "Will You Love Me When the Lilies are Dead?"

Miss Dorothy Hoyle, the violin soloist, is a young girl, and played her difficult instrument with much skill. Her tone is not full, and her cantabile playing is not yet sufficiently developed to be heard above the rather too heavy accompaniment of the band. However, she made a great hit with the audience and scored immense success with her encore piece, Musin's much-played Mazurka.

Mr. Arthur Pryor, the trombone soloist, was also a favorite with the audience, and gave some clever exhibitions of his technical skill on this, by no means easy instrument. He too, was encored, and responded with "On the Banks of the Wabash."

The programme concluded with Dan Godfrey's arrangement of the "Songs and Dances of Scotland," and in these, there were several solos introduced, prominent among which was the playing of "The Last Rose of Summer," by Mr. Herbert L. Clarke, the cornetist, whom many recognize as an old Torontonien. The euphonium and oboe solos were also special features of this medley and met with the heartiest applause.

THE THEATRE.

March 31.—Sousa's Band.
April 3.—Grau Opera Co.

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 dull-est mind. With the finest of brass and the sweetest of wood wind, the band appears to remarkable advantage in 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 the personal magnetism that seems of equal effect over audiences and players alike, small wonder that Sousa has achieved international fame as the foremost bandmaster and made his organization at once the most popular and prominent of its kind in the world. Sousa will give two grand concerts in our city on Friday afternoon and evening, March 31.

Week's engagement,
Sunday, April 2, with a special matinee Tuesday, April 4.

SOUSA'S BAND CONCERTS.

Sousa will bring his band to the Auditorium on Monday, Tuesday and Wednesday, April 2, 3 and 4, and befitting the Easter season he will offer a series of popular programmes. Sousa is the best patron of the music publishers and importers in the country. Everything new in the literature of the military band the world over is sent to him immediately upon publication, and from this miscellaneous collection of music the choicest morsels are culled to grace his programmes. The soloists for this series will be Maud Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, the trombone player; Herbert L. Clarke, the premier cornetist, and Franz Hell, fluegelhorn soloist. Popular prices will prevail.



Sousa is omnipresent! He has his place in this history-making epoch, a 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 hear Sousa, always Sousa. The urchin in the street blythely whistles the haunting melody of a Sousa march, and the sweet girl graduate evokes applause when she plays the same strains before admiring friends. 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. The American composer is the man, not of the day or of the hour, but of the time. Sousa and his incomparable band will appear at the Wooster City Opera House Tuesday afternoon only, April 11.

the performance will be given this afternoon, and the appearance will take place in the evening. The programme for the matinee will be.

Overture—"Rienzi" Wagner
Fluegelhorn solo—"Bright Star of Hope," Robaud

Mr. Frank Hell.
"Divertissement Fantastique" (new) Blatter

Soprano solo—"An, fors e lui" (Traviata) Verdi
Introduction and Bridal Scene from "Lohengrin" Wagner

Intermission.
Tone Picture—"At Midnight" (new) Carlin

("Come Where My Love Lies Dreaming")

(a) "Serenade Badine" (new) Gabriel-Marie

(b) March—"The Bride Elect." Sousa.
Violin solo—"Souvenir de Haydn" Leonard

Miss Dorothy Hoyle.
Sketch—"Over the Footlights in New York" Sousa

For the evening a delightful programme has been arranged, and there is no doubt that full houses will again greet the band. Manager Walker is to be congratulated on bringing such an immense organization as the Sousa band to the city, and the rare chance to hear it should be taken advantage of by all who love really first-class music.

AMUSEMENTS.

Ramondo, prince of magicians, assisted by Miss Nina Ramondo, the exponent of modern spiritualism and theosophy, will be the attraction at the Grand opera house to-night and tomorrow evening. Bouchard's cinograph, the moving picture machine showing all the important events of the Spanish-American war, is also on the program. Popular prices will prevail.

"The Evil Eye," or "The Many Merry Mishaps of Nid and the Weird, Wonderful Wanderings of Nod," Charles H. Yale's new and dazzling mechanical spectacle, brings together an array of pantomime, acrobats, entertainers, dancers and choiristers who provide a mine of delight, while the intricate mechanisms, trick effects and huge revolving scenes cause surprise and wonderment. This spectacular production will be seen at the Academy next Tuesday night.

"After a continuous struggle extending over a score or more of years," remarked John Philip Sousa, the famous conductor, the other day, "I have finally succeeded in living down the title of 'professor' bestowed upon me by unthinking friends as a mark of esteem in my younger days."

"Not that I object to legitimate titles properly used, but it seems to me that 'professor' has been overworked and is used to indicate anything from skill in the manly art of self defense to proficiency in long distance pie eating. When I was a boy and went to school on Capitol Hill in Washington, I used to pass every day a small shanty with a sign that advertised 'William Black, professor of whitewashing.' Perhaps that was what gave me my first dislike to the misuse of the title, but certainly it was clinched by a incident that occurred while I was leading a government band and giving an open air concert at Fayetteville, N. C. We were greatly annoyed and impeded by the way the crowd closed in around us, but at length the local master of ceremonies mounted a chair and made an announcement:

"The professor and the professor's professors can't play no more until you stop crowding the professors," said he.

Awed by the majestic array of titles the crowd fell back and the concert proceeded without further interruption."

Sousa, by the way, is booked for a concert with his great band at the Academy on Thursday, April 6. They will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

30 1899

A recent writer tries to demonstrate that telepathy, or mental telegraphing, is the secret of John Philip Sousa's remarkable control over the musicians of his band. Call it telepathy, magnetism or what you will, it is none the less the fact that a baton in his hand Sousa is the embodiment of leadership. To be able to command men is a gift possessed by comparatively few, and the great general is no more difficult to discover than the great 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 en-

deavoring to establish the source of his power, the average man quickly acknowl



JOHN PHILIP SOUSA.

edges 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 field. And again, he is of the people and thoroughly understands and sympathizes with their musical tastes and their musical limitations. In making his programs 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 program at the grand concert to be given by Sousa and his band at the Academy on Thursday, April 6. The great band will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, 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.

SOUSA'S BAND.



University Hall,
Saturday Evening, April 8th.

Admission 50c, 75c \$1.00.

Under the auspices of the Woman's League.

Tickets on sale at Calkins' on State st. and H. J. Brown's Drugstore on Main street.

When arranging programmes for his concert tours Sousa gives the most careful consideration, weighing closely the predilections of the public of the various parts of the country which he will enter. To meet the needs of every quarter adequately is a matter that requires consummate skill 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 shown by the fact that his band concerts are as attractive 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, that everywhere the people want the best. Indifferent programmes would soon bring about disaster. If anyone 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 programmes. The band comes in full force and the concerts here will be given next Monday, Tuesday and Wednesday evenings, with Wednesday matinee.

Sousa's Many Medals.

Sousa is generously decorated with medals, all of which have come to him as unexpected tributes of admiration for his genius. Perhaps the handsomest of all is the big diamond sunburst that was presented to him by the management of Manhattan Beach. The cross bar from which the medal is suspended bears his title "The March King" in blue enamel and the sunburst of seventy-five gems is surrounded by a lyre in blue enamel.

Another costly decoration is that presented to the great leader by the St. Louis Exposition, the cross bar in this case bearing the first two bars of "The Washington Post" march with diamonds for the heads of the notes. A large diamond solitaire surmounts a golden reproduction of the Exposition building. One medal was a tribute from the musicians of Washington, D. C., and another came from the musicians of Leadville, Colo. Pryor's Band of St. Joe, Mo, gave still another medal and the Mormon choir of Ogden, Utah, also remembered the "March King." The California Mid-Winter Fair gave Mr. Sousa a particularly beautiful souvenir of his pleasant season in the Golden Gate Park, and a crack cavalry company in St. Louis contributed a handsome addition to the glittering array on the composer's broad breast.

His latest decoration is in the form of an American flag of solid gold and red, white and blue enamel which was presented to him by Mrs. David R. Barker, a prominent New York society lady, who has been a constant attendant upon the Manhattan Beach concerts for many years. The medal bears the inscription "The Stars and Stripes Forever" and is in recognition of Sousa's latest and greatest march of that title. Sousa was recently given a handsome and costly loving cup and he owns about a dozen beautiful batons that have come to him as gifts from admirers. Sousa, by the way, is soon to give a concert in Ashtabula with his great band and two charming young lady artists as soloists.

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, 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 "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 trans-continental tour. The date is next week Friday at the Auditorium.

SOUSA'S AGENT HERE.

He Says the Famous Band is in Elegant Condition.

George H. Loomis, advance agent for Sousa's band, which will appear here on April 17, is registered at the Morton house. He says that the band is having splendid success this season. It has just returned from the coast, where it has done a better business than at any other time. Mr. Loomis said last night that the band's business along the coast was 30 per cent better than a year ago. At San Francisco the engagement of five concerts was played and a return of three concerts was subsequently filled, the total receipts for the eight concerts being over \$11,000. Mr. Sousa is in excellent health and will bring the famous band to the city in unusually good spirits.

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.

The sale of seats is now under way for the Sousa concerts at the Lyceum next Saturday afternoon and evening.

SAINT PAUL, MINN. - DISPATCH.

MAR 31 1899

Sousa's offering for Easter Sunday will be two concerts at the Metropolitan, matinee and evening. The evening programme includes Von Weber's "Jubilee," overture; grand scene, "Benediction of the Pontiffs," Meyerbeer; Suite (new) "Intermezzo," and "Karneval Scene," Giraud, etc., and Sousa's own sketch, "Over the Foot Lights of New York." The matinee programme is just as happy and appropriate, including Berlioz's "Carneval Romane," overture; a ballet suite (new) "Egyptian," Luigini; grand scene, "The Night of Sabba," (from "Mefistofele") Bolto; tone picture, "At Midnight" (new), Carlini; Idyl, "Echos des Bastions" (new).

SOUSA'S BATON WILL TAKE A REST

John Philip Will Cease Conducting
for a Time.

AN IMPROVEMENT IN CHICAGO

"Report for Duty" to Close-Froh-
man's London Plans—Some Pitts-
burg Litigation.

Sousa to Quit Conducting.

John Philip Sousa will not travel with his band next season, and in all probability will refrain from that kind of work permanently. This was authoritatively stated yesterday, with the addition that Mr. Sousa didn't wish to announce his retirement from band leadership on the ground that he might at some time in the future feel that it was necessary, or at least advisable, for him to take up that work again, and in such case he didn't intend to be in the position of one who goes back on his word.

I shouldn't imagine, however, that it would be at all within the probabilities for Sousa to find himself compelled by the necessities of life to again take up the baton and chase day and night all over the country, most of the time playing in two towns a day. He must be pretty well fixed in this world's goods. I understand upon the best of information that his income from the sales of his music, royalties upon his operas and profits upon his tours, is about \$100,000 a year, and this being the case, it stands to reason that Sousa, in order to dispose of his income, must rise early and stay up late.

He proposes to devote himself for the future exclusively to composition, and it is probable that if his next opera, upon which George H. Broadhurst is collaborating with him, should prove to be successful, Sousa and Broadhurst will work together regularly, turning out one opera annually. When it first began to be rumored in the inside circle of amusement information that Sousa would give up his traveling band concerts, the impression gained momentum that he was actuated in this design by rapidly failing health.

This is not the case. Sousa simply isn't obliged any longer to work himself to death and live on railway trains, and he simply doesn't propose to do it any more. This goes to show that he is not alone a big man in his chosen field, but is the possessor of good solid common sense—which doesn't always go with musical genius.

the sister of each other was not expected
a farce and was worthy of better incentive

Sousa is the most fertile of men in originating and turning up resources for making his concerts more and more attractive and his band better and better, if such a thing were possible. Such demands are made upon him for the present season by his American tour, his European tour of next year, that Sousa has been adding to the band, and gradually moulding into it some of the most famous performers in this country in addition to those who have held places in the organization for years. Sousa is undoubtedly absorbing the very first artistic excellence of all countries, and his band today surpasses itself at any former period. This is conceded by almost every critic who has written an opinion upon the last New York and other concerts. None have combatted the declaration. Never has Sousa played so grandly as now. The band will be at its best when it appears at the Lyceum tomorrow afternoon and evening. The soloists are: Matinee, Miss Maude Reese Davies, soprano; Miss Dorothy Hoyle, violin; Herbert L. Clarke, cornet. Evening, Miss Davies, Miss Hoyle, Arthur Pryor, trombone.

NG FREE PRESS, THURSDAY, MARCH 30, 1899.

Musio and Drama.

Sousa, inspiring, enrapturing Sousa, has come and conquered and to-day hundreds of people in Winnipeg are humming or whistling familiar airs, which last night the March King and his bandmen invested with a new charm.

It was a delicious musical feast and writing with its delightful memories so fresh in mind there is no resisting the temptation to be enthusiastic. Criticism is out of the question. You may disapprove of the selections, you may contend there is a catering to an unrefined taste, but the playing of Sousa's band is beyond the realm of newspaper criticism, it is as near perfection as it is possible to reach with wind instruments.

Months ago when Walker definitely announced his engagement there was manifestation of public interest. There was a general desire to hear an instrumental organization whose fame is world-wide, and general pleasure at having an opportunity to compare this representative American band with Dan Godfrey's renowned British band which preceded it. This interest increased as the date approached, and culminated last night in a magnificent gathering at the Winnipeg theatre—a gathering which generously accorded the Americans a reception quite as cordial as that so loyally tendered the British guardsmen. But hearty as was the reception it was as nothing contrasted with the clamorous and enthusiastic outbursts which followed the rendering of the famous leader's exhilarating marches and the familiar melodies which have struck a popular vein everywhere throughout the land.

Criticism of Sousa's renderings is not more out of the question than is comparison between the great American and British bands. The tastes and temperament of the leaders vary; their style, manner and methods are dissimilar; the composition of the instruments is different. In Godfrey's the brass predominates; in Sousa's, the tone is softened by an equalization of reeds. Godfrey's is essentially a military band. Sousa's is essentially a concert band. Godfrey is phlegmatic, Sousa is magnetic. Godfrey is aged and infirm, frequently remaining seated while directing. Sousa is erect, active, vigorous, in his prime and in the very zenith of his career. Godfrey's men appeared to play with a precision seemingly due more to familiarity with the selections and to studious rehearsal, than to close attention to the conductor's baton. Sousa's men watch his every movement, they seem to draw inspiration from his magnetic personality, they feel as he feels, catch his varying moods. They follow his lead implicitly and sing their individuality in one harmonious whole.

But the question is inevitable, which band best pleases the people? Sousa's without a doubt, for Sousa reaches the people's hearts. Sousa keeps his band in the eye of the public. His first thought is not what do the musicians demand, but what do the people want. He finds the melodious, rhythmic jingle is dear to their hearts, delightful to their ears, and he gives it to them without any apology to the classicist who would dose them with music not to their taste on the theory that it will be good for them when they learn to like it. The rapturous waltzes of Strauss were derided by musicians but the people loved Strauss. The enlivening marches of Sousa are sneered at by musicians but the people love Sousa.

A word about the man, this graceful leader of an imitable organization, this clairvoyant at guessing the musical preferences of his patrons. His personality is most attractive, his manner most charming. He would seem to be a born leader, combining all the rare qualities which go to make up the successful conductor. He possesses that inherent force by which his performers are controlled and do his bidding. He has the technical knowledge, supplemented with enthusiasm and a poetic nature—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence an inspiration.

The band this leader has organized is a body of the most gifted performers on their respective instruments. Their precision of attack, their faultless phrasing and their characteristic dash and swing in playing has insured their popularity and fame. Under Sousa's mystic baton this band answers him as would the keys of a

Sousa's good taste is strikingly displayed in the arrangement of his programme. The numbers are invariably in delightful contrast and last night light, airy music followed grand selections, his own marches and popular airs being given as encores. The programme opened with a magnificent rendering of the National Anthem—a rendering which appealed to patriotic instinct and prepared the gathering for the rich feast to follow.

The overture to Tannhauser was the initial number and its splendid performance enabled even those who do not pretend to understand Wagner to appreciate the genius and greatness

of the master. A breezy selection came in response to an encore and then a march which set everyone's feet keeping time.

Mr. Pryor's trombone solo was delightful and the tone he obtains remarkable for its purity. It was like a rich, mellow baritone voice. A rapturous encore rewarded the young instrumentalist and his choice was "The Banks of the Wabash." How the audience did enjoy it. They could talk through the Wagner selection but in "The Banks of the Wabash"—there was no talking then. Trash, you say. Yes, of course, but how the people love to listen to this "trash."

Miss Maud Reese Davies, the soprano, gave one of Donizetti's florid works, aided by an accompaniment rarely beautiful. Miss Davies is a highly trained vocalist whose voice, while not of unusual power or compass, is sweet and even throughout.

Another Wagner selection followed, from Parsifal, and an encore to this brought Handel's Largo—a charming contrast. The Largo was played with faultless tone, but musicians will be inclined to differ with Mr. Sousa's idea or its tempo. It was taken too slow, and by the way, the sentimental rallentando at the close was a Sousa innovation.

"Whispering Leaves," a tone picture, came next, one of its features being a remarkable snare drum effect. The inevitable encore brought forth a cool plantation medley and the outburst of enthusiasm only subsided when another Sousa march was struck up.

"The Bells of Christmas" proved a delicate little composition in which the brass and wood alternated with charming results.

Miss Dorothy Hoyle, the violinist, gave a fine example of free bowing, producing a tone clear and always certain. Her harmonics were unusually true. The young lady's modest demeanor—her simplicity of manner—is one of the chief charms of her artistic playing. Miss Hoyle is without doubt an accomplished artist with a facility of execution in most intricate compositions that is rarely heard.

The concluding number of the programme was most fitting, it being Godfrey's arrangement of the familiar songs and dances of England, Ireland and Scotland. The well loved airs reached every heart.

To-day there will be matinee and evening performances, at which the programmes will be as follows:

THURSDAY AFTERNOON.

1. Overture—"Rienzi".....Wagner
2. Flugelhorn solo—"Bright Star of Hope".....Robaudi
3. "Divertissement Fantastique" (new).....Blatterman
4. Soprano Solo—"Ah, fors e lui" (Traviata).....Verdi
5. Introduction and bridal scene from "Lohengrin".....Wagner
6. Tone picture—"At Midnight" (new).....Carlini
7. a. "Serenade Badine" (new).....Gabriel-Marie
7. b. March—"The Bride Elect".....Sousa
8. Violin Solo—"Souvenir de Haydn".....Leonard
9. Sketch—"Over the Footlights in New York".....Sousa

THURSDAY EVENING.

1. Overture—"Paraphrase III".....Suppe
2. Cornet Solo—"Whirlwind Polka".....Godfrey
3. Suite—"Three Quotations".....Sousa
3. a. "The king of France, with twenty thousand men, Marched up a hill, and then marched down again."
3. b. "And I too was born in Arcadia."
3. c. "Nigger in the Woodpile."
4. Soprano Solo—"Le Seren Rose" Ardit
5. Grand Scene—"The Night of Sabba," from "Mefistofele".....Boito
6. Second Hungarian Rhapsody.....Liszt
7. a. "Serenade Infantine".....Bonnaud
7. b. March—"The Stars and Stripes Forever".....Sousa
8. Violin Solo—"Zigeunerweisen".....Sarasate

MAR 31 1899

and Drama.

superb band gave two con-
at the Winnipeg theatre yester-
The afternoon performance was
scently patronized and the man-
ment no doubt realized that they
a mistake in fixing matinee
on the \$1.50 scale. To Sousa and
men it must have been a new ex-
perience to play to empty chairs.
in the evening, however, there was
another splendid gathering and the
band gave a most delightful entertain-
ment. The lighter selections, "A Hot
Time" for instance, appeared to give
the greatest pleasure, though the
heavier numbers were attentively lis-
tened to and thoroughly appreciated.
Mr. Clarke, the cornetist, scored a
great hit. His tone is magnificent and
his breath control really remarkable.
His rendering of "The Lost Chord" will
not soon be forgotten. Mr. Pryor, Miss
Davies and Miss Hoyle, the other solo-



MR. LEWIS MORRISON.

late, won heartiest encores. The band
left for Fargo last night by special
train.

THE THEATRE.

March 31—Sousa's Band.
April 3—Grau Opera Co.
April 13—Hi Henry's Minstrels.

American audiences demand novelty,
always novelty, even in their concert
programs, 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 can realize the difficulty in
selecting the right kind of music for a
concert which must be at times 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 pos-
sess musical education. In his efforts to
secure the best there is in music and
not to 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 con-
cert 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 compos-
ers, while at the same time he does not
forget the substantial and standard
works of the great masters or his own
stirring and typical American marches
which won their place in the history of
the Spanish war. Sousa and his band
will appear in two concerts in our city
this afternoon and evening. Curtain
rings up at 2:15 for matinee and 8:15
sharp for evening entertainment.

The Sousa Program.

Sousa's offering for to-morrow will be
two grand concerts at the Lyceum, mat-
inee and evening. The evening program
includes Von Weber's "Jubilee" overture
grand scene, "Benediction of the Polz-
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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 Friday
evening, April 7, at the Auditorium. The
soloists are Miss Reese Davies, soprano;
Miss Dorothy Hoyle, violiniste, and Ar-
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nesday morning.

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with his band next season, and will prob-
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permanently. The
poses to devote him-
clusively to compos-
out a comic opera

Sousa's Band.

grand trans-continental tour
anged for Sousa and his band
ing season, being the fourth
ical pilgrimage of this char-
taken by them in six years.
; with a week at the Pitts-
tion early in September, fol-
days at the St. Louis Exposi-
at band will visit every State
y in the Union, playing daily
thout intermission until the
following May. John Philip
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o eminent soloists. The band
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Sousa's

For a number of
Sousa and his fam-
next Monday, Tue-
days and Wednesd-
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ist, will appear as
nent members of
solo parts. The
joyable blend of
vorites and the pi-
supply of Sousa n-
is the most succe-
and it is probable
organization abro
Monday evening
Supreme overture,
suite, "Indian"; se-
fal"; tarantella fr-
a cornet solo by I-
"The Charlatan"
Davis and Miss
grammes are equi-

balance of the case
and includes Schu-
or Brena, Aspham, and Edouard de

SOUSA AND HIS BAND.

and his band will be heard here in three
at the Academy of Music on Fri-
and Saturday, April 21 and 22. The great
was never in as fine form as at present.
is Sousa, completely restored to health and
conducts with all his old time vigor and
bliss. The programmes for these concerts
selected with the discriminating judgment
which Sousa is so noted, and the band will
be assisted by a new solo violinist and a vocal
soprano.

MAR 31 1899

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April 3—Grau Opera Co.
April 13—Hi Henry's Minstrels.

American audiences demand novelty, always novelty, even in their concert programs, 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 can realize the difficulty in selecting the right kind of music for a concert which must be at times 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 efforts to secure the best there is in music and not to 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 compos- ers, while at the same time he does not forget the substantial and standard works of the great masters or his own stirring and typical American marches which won their place in the history of the Spanish war. Sousa and his band will appear in two concerts in our city this afternoon and evening. Curtain- rings up at 2:15 for matinee and 8:15 sharp for evening entertainment.

When arranging programs for his con- cert tours, Sousa gives them most care- ful 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. 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 bring about disaster. 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 Friday evening, April 7, at the Auditorium. The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, soprano; Arthur Pryor, trombone. Seats on Wed- nesday morning.



MR. LEWIS MORRISON.

...won heartiest encores. The band left for Fargo last night by special train.

John Philip Sousa will... with his band next season, and will prob- ably refrain from that kind of work permanently. The little bandmaster pro- poses to devote himself for the future ex- clusively to composition, and will turn out a comic opera annually.

Sousa's Band.

Another grand trans-continental tour has been arranged for Sousa and his band for the coming season, being the fourth extended musical pilgrimage of this character undertaken by them in six years. Commencing with a week at the Pitts- burg Exposition early in September, fol- lowed by 45 days at the St. Louis Exposi- tion, the great band will visit every State and Territory in the Union, playing daily concerts without intermission until the first of the following May. John Philip Sousa will personally conduct at every concert and his famous band will be as- sisted by two eminent soloists. The band will visit this city in the near future.

Sousa's Concerts.

For the next three concerts will be given by Sousa and his famous band at the Auditorium next Monday, Tuesday and Wednesday even- ings and Wednesday matinee. Maude Reese Davis, soprano, and Dorothy Hoyle, violin- ist, will appear as soloists, and three prom- inent members of the band will also have solo parts. The programmes will be an en- joyable blend of popular and substantial fa- vorites and the patrons can rely on a large supply of Sousa marches. The present tour is the most successful the band has yet had and it is probable that Sousa will take his organization abroad exposition year. The Monday evening programme includes a Suppre overture, part of a new MacDowell suite, "Indian"; scene from Wagner's "Parsif- al"; tarantella from Sousa's "Bride Elect"; a cornet solo by Herbert L. Clarke; Sousa's "The Charlatan" march and solos by Miss Davis and Miss Hoyle. The other pro- grammes are equally interesting.

When arranging programs for his concert tours, Sousa gives them most careful consid- eration, weighing closely the predilections of the public of the various parts of the country which he will enter. To success- fully 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 Ne- vada may not do so well in Massachusetts or Louisiana, and the latter commonwealths are quite unlike in 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 demon- strated 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 this 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 Thursday, April 6, at the Academy.

The soloists are Miss Reese Davies, so- prano; Miss Dorothy Hoyle, violiniste; and Arthur Pryor, trombone.

The balance of the tour... the New York production and includes... Hark or Brema, Aspham, and Edouard de Reszke.

SOUSA AND HIS BAND.

Sousa and his band will be heard here in three grand concerts at the Academy of Music on Fri- day and Saturday, April 21 and 22. The great band was never in as fine form as at present, and Sousa, completely restored to health and strength, conducts with all his old time vigor and enthusiasm. The programmes for these concerts will be selected with the discriminating judgment for which Sousa is so noted, and the band will be assisted by a new solo violinist and a vocal quartette.

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484	Lake & W. pt.	10
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APR 11 1899



JOHN PHILIP SOUSA.
(Leader of the famous Marine band, Auditorium, April 3.)

POWERS'—Wednesday evening, "What Happened to Jones."

THE GRAND—First half of week, Scott's Minstrels; last half, "Remember the Maine."

AUDITORIUM—Friday evening, Sousa and his band.

For the great mass of amusement lovers in Grand Rapids the big event of the coming week will be the appearance at the Auditorium next Friday evening of Sousa and his superbly trained band. The great bandmaster has never failed to draw large houses here, and just now the public, surfeited with a season of classical music of the Carreno and Rosenthal type, longs for an evening of the stir and swing of Sousa marches and two-steps and the red blood of "The Stars and Stripes Forever," as only Sousa's band can render it. Sousa has a way all his own in conducting a concert, so much so that his concerts long ago became characteristic. They are quite unlike any others. He is himself a well-spring of energy, and he so infuses his players that they demonstrate the force with which they are moved in a most inspiring way. The audience directly detect this and invariably yield to the same sway until enthusiasm often reaches astonishing degrees. There is a sparkle and magnetic spring in the Sousa concert from overture to finale, and today Sousa is by odds

more the model entertainer of the public than ever before. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone.

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 Dorothy 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. Thursday afternoon at 2 o'clock, April 6th. Prices 50c, 75c and \$1.00. Seats on sale at Lewis' drug store.

SOUSA BAND CONCERTS—The coming spring will be more welcome than the annual advent of John Philip Sousa in Chicago, and the announcement of a series of Sousa concerts at the Auditorium on Monday, Tuesday, and Wednesday, April 3, 4, and 5, is pleasant news to many. Sousa tarries briefly in this city midway in the fourth transcontinental tour of his organization, being now on his way back from the Pacific coast, where he has eclipsed all the previous records of successful concertizing. The big band is said to be in admirable condition, and the conductor himself has completely recovered from the effects of his serious attack of typhoid fever of last fall. He will again present as soloists Miss Dorothy Hoyle, violinist, and Miss Maud Reese Davies, soprano, and the instrumentalists from the band will be Arthur Pryor, the trombone player; Herbert L. Clarke, cornet, a recent recruit to the Sousa forces, and Franz Hell, who, despite his ominous name, produces the sweetest of music on the flugelhorn. The regular Sousa prices will prevail at the Auditorium, and in addition to the three-evening performances there will be a matinee on Wednesday afternoon.

Monday Evening, April 2—Miss Dorothy Hoyle, violin; Miss Maud Reese Davies, soprano; Herbert L. Clarke, cornet.
Overture—"Paraphrase III.".....Suppe
Cornet Solo—"Whirlwind".....Godfrey
Herbert L. Clarke.
"War Time," from "Indian Suite" (new).....
Soprano Solo—"Will You Love When the Lilies Are Dead?" (new).....Sousa
Miss Maud Reese Davies.
Grand scene from "Parsifal," "Knights of the Holy Grail".....Wagner
Tone Picture—"Whispering Leaves" (new).....
Von Blom.
(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".....Sousa

FROM

John Philip Sousa and his famous band will give a single concert at the Beckwith Theatre on Thursday afternoon, April 6, at 2 o'clock. This announcement will bring pleasurable anticipation to every lover of music, for Sousa is probably closer to the hearts of the people than any 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 the 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.

Sousa's Band Next Week

John Philip Sousa and his famous band will give two concerts at the Lyceum theater on Sunday, April 9. 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, and that is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm.

SOUSA'S BAND COMING—No springtime in Washington would be complete without a Sousa concert, and the announcement that the march king will bring his big band here again to the Lafayette Square Opera House on Thursday afternoon, April 20, is timely and pleasant. Sousa has been indulging in another of those transcontinental tours of which his organization seems to have a monopoly, and the fact that he has been able to conduct twice a day and survive the fatigues of about 15,000 miles of railroad travel since the middle of January may be considered as conclusive evidence that he has fully recovered from his severe illness of last fall. The present tour of the band will extend to June 2, and after a fortnight's rest Sousa goes to Manhattan Beach for the summer. There will be a new quartet of singers, Mme. Juliette Corden, soprano; Miss Bessie Bonsall, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, baritone; also a new violinist, Mme. Alice Cereseto, for the concert here, and Sousa will, of course, provide a bright and popular program.

No springtime in Philadelphia would be complete without a series of Sousa concerts at the Academy of Music, which are now announced for April 21 and 22. Sousa has been indulging in another of those transcontinental tours of which his organization seems to have a monopoly, and the fact that he has been able to conduct twice a day and survive the fatigues of about 15,000 miles of railroad travel since the middle of January may be considered as conclusive evidence that he has fully recovered from his severe illness of last fall. The present tour of the band will extend to June 2, and after a fortnight's rest Sousa goes to Manhattan Beach for the summer.

Some Chicago Caricatures of Well-Known Stage Folk.

These remarkably clever caricatures are the work of Mr. Sewell T. Collins, Jr. They were first published in the Chicago Tribune and met with such popularity that the artist has gathered twenty of them into a handsome book. The edition, limited to a thousand copies, is from the Stratford Press, of Chicago.



WILTON LACKAYE,
As "Svengali."



JOHN PHILIP SOUSA,
"Band-leader."



RICHARD MANSFIELD,
As "Cyrano de Bergerac."



CHARLES A. BIGELOW,
In "The French Maid."



JAMES T. POWERS,
In "The Circus Girl."

TELEGRAM

APR 1 1899

soon as it is definitely settled the public will be advised.

Sousa's band is an aggregation that never deteriorates. Extravaganzas may shrink, 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. Sousa will play at Music Hall April 20.

Kalamazoo, Mich. - Telegraph.

APR 1 1899

val of several operas of the old Italian school profitable.

Four concerts by Sousa's band are announced for Monday, Tuesday and Wednesday evenings and Wednesday matinee, April 4 and 5, in Chicago. Sousa is nearing the end of a remarkably successful tour, which included nearly every town and city of note in the United States and Canada. The soloists of the present season are Maude Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, trombone; Herbert Clark, cornet virtuoso, and Franz Heugelhorn.

UTICA, N. Y. - HERALD.

APR 1 1899

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.

visit here of Henry Miller

MINNEAPOLIS, MINN. - TRIBUNE.

APR 1 1899

The appearances of Sousa and his band at the Lyceum Theater this afternoon and evening will probably be the last here for a long time. The matinee concert will commence at 2:30. The ticket sale will be kept at the Metropolitan Music Store until noon; after that hour at the Lyceum box office.

MINNEAPOLIS, MINN. - TIME

THE THEATERS.

"A Bachelor's Honeymoon" will be the all this afternoon and evening at the Metropolitan.

Sousa and his famous band will be heard at the Lyceum theater to-day. There will be a matinee concert, commencing at 2:30, and an entirely different program for the evening. The quality of Sousa's concerts is too well known to require any extended advance notice. Suffice it to say that Sousa has a very keen sense of what the great mass of people want in band concerts and shapes his programs accordingly. The soloists traveling with him at present are Maude Reese Davies, soprano; Dorothy Hoyle, violinist; Herbert L. Clarke, cornet, and Arthur Pryor, trombone.

MINNEAPOLIS, MINN. - TRIBUNE.
APR 1 1899

- The program for the Sousa concert at the Auditorium next Friday night is as follows:
1. Overture, "Paraphrase III" (new).....Suppe
 2. Trombone solo, "Love Thoughts" (new).....Pryor
Mr. Arthur Pryor.
 3. a. Musette "Carillon de Noel" (new).....Sidney Smith
b. Russian Peasant Mazourka from "The Charlatan" (new).....Sousa
 4. Soprano solo, "When the Lilies Are Dead" (new).....Sousa
Miss Maud Reese Davies.
 5. Grand scene from Parsifal, "Knights of the Holy Grail".....Wagner
Intermission ten minutes.
 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. Tarantella from "The Bride Elect".....Sousa

The work cut out for Sousa next year is the greatest that he has ever undertaken. There have been numberless offers from Europe for Sousa to bring his band and make a tour of Great Britain and the entire continent. E. R. Reynolds, Sousa's manager, is now completing arrangements for a European tour of large dimensions in the year 1900, which will include the most of Europe, and a so the Paris exposition. It is doubtful therefore, if Sousa and his band will be heard to any extent in this country next year.

JOHN PHILIP SOUSA.
John Philip Sousa, the "Maker of Music for the Million," description that famous composer and conductor gladly accepts. It is surely honorable and desirable distinction, at of providing wholesome and elevating enjoyment for the masses. The Philadelphia "Press" recently remarked at the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people to enjoy being cheerful and know no other way, and there are few better ways, than spending an hour or so with "March Kings" inimitable musicians. The same remark applies with al force and truth to every other music-loving community, and this city certainly no exception to the general rule. It is the cheerful aspect of the Sousa concert that is its chief charm. Abruse musical problems vex the soul, but simply the magic melody and sweet harmony bringing rest and contentment. A Sousa concert is apt exemplification of the best way to the best thing in providing entertainment for the people, and the advent of Sousa and his band in this will be hailed with pleasure.

TOLEDO JOURNAL
APR 2 1899

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

ly 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 April 10, at the Valentine theater. 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 Herbert L. Clarke, the present tour are Herbert L. Clarke, cornet; Arthur Pryor, trombone, and Franz Hall, flugelhorn.

Sousa's Strange Debut.
Few people now remember that John Philip Sousa was at one time a violin soloist of note, the fame of the performer having been lost in the ever increasing glory of the composer and conductor. Just at this time Sousa is engaged on his thirteenth semi-annual tour with his famous band and will visit this city next Friday night, playing at the Auditorium. Nothing pleases the great composer more than to sit down after the concert and with a party of congenial people exchange reminiscences. Stories of his youth are particularly attractive when told by Sousa. A few days ago, over fragrant cigars, he related the story of his first appearance in public at the tender age of eleven.
"My initial bow as a solo performer was made before an audience composed almost entirely of lunatics," remarked Sousa with a smile at the memories this evoked. "Just outside of the city of Washington is the St. Elizabeth insane asylum, which is maintained by the United States government, and in my youth, as indeed even now, it was the custom for local musicians to give occasional concerts at the asylum for the amusement of the unfortunates confined there. My music teacher, John Esputa, frequently managed these affairs, and on one occasion, finding himself short of talent, he sent me word to my house that I should hold myself in readiness to assist with a violin solo.
"I am free to confess that the prospect of such a sudden and novel debut unnerved me. I didn't want to go a bit, but as Esputa was a martinet for discipline I knew it would be idle to protest, so I resorted to subterfuge. Shortly before it was time to start for the asylum I presented myself at my teacher's house with the excuse that I did not have a clean shirt at home and it would, therefore, be extremely improper for me to appear in public with untidy linen.
"But alas for my hopes, for Esputa made me go to his room and don one of his shirts, which proved many sizes too

large for a boy of eleven. I remember painfully that it was wrapped around me almost twice and the collar was pinned on fore and aft. If there was a more uncomfortable boy in the city of Washington than myself that night he must have suffered the very ecstasy of misery. I wandered around gloomily until my number on the program was reached and then stumbled on the platform. The thought of that borrowed shirt and the idea that I was playing to crazy people must have unnerved me, for I had not played more than a dozen bars of my solo before I forgot every note and was on the point



MISS DOROTHY HOYLE.
Violiniste with Sousa's Band.

of breaking down. At this point I glanced hopelessly at my teacher seated at the piano to play my accompaniment, and the wild glare of rage that met my look frightened me to renewed efforts, so began to improvise. I could not hear Esputa swearing at me under his breath as he tried to follow the wild flights of my fancy.

"When the pin that held the voluminous collar encircling my neck slipped its moorings, while the collar made a wild dash over my ears. This was too much for me and despite the torrid imprecations of my teacher, I brought my unique solo to a sudden end with a strong chord and then made a frantic effort to escape the scolding I realized was in store for me.

But Esputa seized me as I left the platform and hissed in my ear: 'Don't you dare to eat any supper here tonight! With this order he left me to my fate, and all the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshments. This proved a very effective method of punishment, for I was very fond of ice cream in those days.'

THE PLAYS THIS WEEK.
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 soprano soloist of the fourteen-year-old Sousa and his band, has all the graces of youth, beauty, voice and manner to commend her as an artist. She was born in Topeka, Kan., but most of her early life was spent in California, coming east to the famous New England Conservatory of Music for her first instruction. Then she went to Paris for two years' study, under Trabadelo, and there she won the approval of Massenet and Bemberg. Immediately on her return to America Miss Reese Davies was engaged by Mr. Sousa for his tour after her successful debut at Manhattan Beach under his direction, and her pronounced success with the band led to her re-engagement for the present tour of the organization.
Miss Dorothy Hoyle is the youngest of all the great violinists, first of birth. She received her first instruction on the violin from Albert London Conservatory of Music.

studied at the New England Conservatory of Music, Boston, under the instruction of Emil Mann, afterward with F. Jean Frumen of Montreal. Her debut and subsequent public concerts proved veritable triumphs to this young artiste, and led to her engagement by Mr. Sousa, with whom she has played for two years.
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. Clarke, the cornet virtuoso, 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.
There are other soloists of note also, Franz Hell, flugelhorn; Signor Mantia, euphonium; J. Moeremans, saxophone; Frank Wadsworth, flute; G. Norrith, piccolo; J. Norrito, clarinet, and others of equal reputation.
Sousa and his great organization will be ere in concert on Friday evening next at the Auditorium. Sale of seats will begin Wednesday morning at 9 o'clock.

Sousa's Band.
Sousa and his great band will be at the Auditorium, beginning tomorrow night, including Tuesday and Wednesday evening and Wednesday matinee following.
Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, the famous trombone player; Herbert Clarke, cornet, and Franz Hell, a skillful performer on the difficult flugelhorn, are with the band as soloists. The programmes show plenty of novelty, as follows: Monday evening, overture, "Paraphrase III," Suppe; cornet solo, "Whispering Leaves," Godfrey, Herbert L. Clarke. "War Time," from "Indian Suite" (new), MacDowell; soprano solo, "Will You Love Me When the Lilies Are Dead?" (new), Sousa, Miss Maud Reese Davies. Grand scene from "Parsifal," "Knights of the Holy Grail," Wagner; tone picture, "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," Sousa. Tuesday evening, overture, "Carnival Romaine," Berlioz; trombone solo, "Love Thoughts" (new), Pryor, Arthur Pryor. "Carnival Scene" from suite, "Nican" (new), Giraud; soprano solo, "Ah, fors e lui," (Traviata), Verdi, Miss Maud Reese Davies. Grand scene, "The Night of Sabba," from "Mefistofele," Boito; tone picture, "At Midnight" (new), Carlini; "Come Where My Love Lies Dreaming," (a) idyl, "Carillon de Noel" (new), Smith; (b) march, "The Charlatan" (new), Sousa; violin solo, "Gypsy Dances," Nachez, Miss Dorothy Hoyle. Tarantalle del "Belphegor" (new), Albert. Wednesday afternoon, April 5, overture, "Il Guarany," Gomez; trombone solo, "Air Original," Pryor, Arthur Pryor. Suite, "A Day in Venice" (new), Nevin; soprano solo, "Se Seran Rose," Arditti, Miss Maud Reese Davies. Scherzo, Goldmark; idyl, "Echoes des Bastions" (new), Kling; (a) "Antique Dance" from "Anne Boleyn" (new), Halle; (b) march, "The Charlatan" (new), Sousa; violin solo, "Romance Sans Paroles," Weinawski, Miss Dorothy Hoyle. Introduction to third act of "Lohengrin," Wagner.

AMUSEMENTS.

The musical event of the season was the visit to Fargo of the Sousa band, two concerts being given yesterday, one in the afternoon and the other in the evening. The matinee attendance was light, but in the evening every seat was occupied, and the standing room only had to be withdrawn. Of the concerts too much cannot be said. They were simply immense, and judging from the hearty and frequent encores were thoroughly enjoyed by the audiences. In the afternoon the encores consisted of popular airs, and in the evening pieces composed by Mr. Sousa.

THE WINNIPEG DAILY

As to the Souza band performances this week at the Winnipeg theatre it would be absurd to expect any immediate elevation of the prevailing general level of taste through his visit. There is small hope of changing the average sentimental woman, or man into admiring works of art. Souza as a man of the world knows this, and whilst placing recognized classical compositions upon his programmes he

appeals largely to the triflers by catering to a vitiated taste which plays the very deuce with high class concerts.

Probably if he did not so cater, Souza's band would soon cease to exist.

Further criticism on the Souza concerts is hardly needed at this time, as a lengthy analysis of the opening performance appeared in Thursday's Tribune. The programmes were varied, every selection being more or less well played, even the common place features seemed to acquire a glittering polish through the adequate interpretation given by a splendid organization of instrumentalists.

The financial success of the Souza concerts was not up to expectations; the matinee on Thursday being very slimly attended. Very likely the prices for admission deterred many hundreds from purchasing tickets, but the programmes were exactly on line with the evening performances, hence the same charges. Whether the management were wise in this respect is another matter.

However, it is not likely Winnipeg will have an opportunity of listening to Souza for some years to come.

SOUSA'S BAND CONCERT.

AT THE AUDITORIUM.

Sousa and his concert band are nearing the close of another tour. 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 band leader enjoys greater popularity than John Philip Sousa. His operas of "El Capitan," "The Bride Elect" and "The Charlatan" have been generously applauded. It is announced that Mr. Sousa will conduct his band in four concerts at the Auditorium tomorrow, Tuesday and Wednesday, April 3, 4 and 5, with Wednesday matinee. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, will be the principal soloists.

Following is a sample programme:

Overture—"Paraphrase III".....Suppe
Cornet solo—"Whirlwind".....Godfrey
Herbert L. Clarke.
"War Time," from "Indian Suite" (new).....MacDowell
Soprano solo—"Will You Love When the Lilies Are Dead?" (new).....Sousa
Miss Maud Reese Davies.
Grand scene from "Parsifal," Knights of the Holy Grail.....Wagner
Tone picture—"Whispering Leaves" (new).....Von Blon
Serenade—"Madeline" (new).....Gabriel Marie
March—"The Charlatan" (new).....Sousa
Violin solo—"Souvenir de Haydn".....Leonard
Miss Dorothy Hoyle.
Tarantella from "The Bride Elect".....Sousa

SEATTLE, WASH.

APR 2 1899

were not for the gentle presence of that precious bag.

THE concert given by Sousa and his band recently at Kansas City, in the great Auditorium, was a success in every respect, says Musical America, but the concert came very near being a disastrous one if it had not been for the presence of mind of Mr. Sousa, who had just begun to play the last number on the afternoon programme, when someone 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.

Augusta, GA. — CHRONICLE.

APR 2 1899

When Sousa was in Augusta and his band moved the music-loving people to wondrous realms of dreamy thought. It must have surprised him, when every one of the audience of three thousand rose as one man, before the first bar of the Star Spangled Banner was played, and standing until its last notes had died away into echoes of sweetness did honor thus to the song of the nation.

The Souza Concerts.

John Philip Sousa and his band will be at the Academy of Music for three concerts on Friday and Saturday, April 21 and 22, on which occasion he has arranged to introduce a new violiniste and a quartette of singers, and will present a series of bright and timely programmes. After leaving here the band will visit all the principal New England and Canadian towns and then open at Manhattan Beach, New York, for the summer.

John Philip Sousa has a way all his own of conducting a concert, so much so that his concerts long ago became characteristic. Sousa throws restraint to the winds in his musical and more brilliant numbers, and dashes through the mazes of bewildering concertos with an impetuous flight that becomes irresistible. His superiority is equally demonstrated by the scholarly accuracy with which he reads and directs a classic. His programs have become more and more refined by selections from the higher classics. The famous band will be here on Sunday afternoon and evening, April 9, at the Lyceum theater.

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, Arthur Pryor, trombone, and Herbert L. Clarke, cornet.

AMUSEMENTS.

John Philip Sousa has been termed "The Maker of Music for the Millions," 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 two 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 Souza concert that is its chief charm. The concert will be given at the Auditorium next Friday evening. Sale of seats will open Wednesday at 9 o'clock.

Shine as Valentine.

Sousa will give his first concert of the year at the Auditorium tonight. The band gives four concerts, the last on Wednesday evening. There will be a matinee on the latter date. Some new pieces, whose titles betray a "popular" complexion of music, are included with the familiar numbers. All of Sousa's famous marches are promised for the encores.

Following is the programme for tonight:

Miss Dorothy Hoyle, violin; Miss Maud Reese Davies, soprano; Herbert L. Clarke, cornet.
Overture—"Paraphrase III".....Suppe
Cornet solo—"Whirlwind".....Godfrey
Herbert L. Clarke.
"War Time," from "Indian Suite" (new).....MacDowell
Soprano solo—"Will You Love When the Lilies Are Dead?" (new).....Sousa
Miss Maud Reese Davies.

APR 3 1899

"Sousa is coming," are the magic words now heard in every 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. He 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, violiniste, and the great Souza band will be heard at the Auditorium Friday night.

PHILA ITEM

1899

John Philip Sousa and his band are announced for three concerts, in the Academy of Music, on the evening of Friday, the 21st instant, and the afternoon an evening of Saturday, the 22d instant. These concerts will mark Mr. Sousa's final appearances in the present season, we are told. It is added that he is preparing an entirely new set of programmes for the coming visit, that he will introduce a number of new soloists. Of course, some of his own well-liked compositions will figure in the various programmes.

THE SOUSA CONCERTS

Large Audiences Enjoy Them at the Lyceum Theater.

Sousa and his famous band played concert programs at the Lyceum theater yesterday afternoon and evening. The audiences were large and as enthusiastic as usual. Encores, double and even triple, were numerous. The balance of instruments is wonderfully fine and the ensemble superb. The work throughout is very artistic and the climaxes are magnificent.

Sousa gave several new numbers. "Divertissement Fantastique," by Blatterman, with its dance movements, was played with a lightness and grace equal to an orchestra. Besides the usual Sousa marches, of which the audience never seemed to tire, "Over the Footlights in New York," a Sousa composition, proved a clever conceit. It was descriptive of all the theaters and operas in New York, closing with Sousa at Manhattan Beach.

The soloists received the warmest of receptions. Herbert L. Clark gave a remarkably fine exhibition of cornet playing. His tone is mellow and sweet and his phrasing and breath control especially noticeable. Miss Maude Reese Davies has a soprano voice of delicate quality, high and clear, and sings with dainty finish altogether charming. One of her selections was a brilliant waltz song, "Will You Love Me When the Lilies Are Dead," by Sousa, which was well suited to her flexible voice. Her enunciation is also excellent. Miss Dorothy Hoyle, the violinist, is a young girl of uncommon talent. She plays with an intelligence and feeling unusual for so young a player. Her technique is fine and her tone sweet and round. All that seems lacking is physical strength.

Arthur Pryor, the trombone soloist, met with the usual pronounced favor. He fully deserves his reputation as one of the finest trombone players in the country.

SOUSA, THE MARCH KING, ENTERTAINS TWO AUDIENCES

Sousa, the march king, presented two of his characteristic programs yesterday in the Lyceum theater, which means the original bills called for nine numbers each, and the encores ran the totals to 15 more.

The supplementary list allowed of the popular Sousa compositions and coon songs, both Mr. Sousa and his associates exhibiting their wonted alacrity in responding to encore. Perhaps it was not as large an audience as heard him on his earlier visit two months ago, but the same enthusiasm was expressed, and the band master and the people were quite agreed on one point: He was as willing to play as they to hear.

The program selections ranged from grand opera to the last popular song, played with variations to provide music for all tastes, and it was characteristic of Sousa that a Wagner number should be followed by "A Hot Time." Mr. Sousa has his theories on programs, and few of his auditors take exception to his arrangement, which gives a little of the classical and a great deal of the popular. His band plays with most admirable precision, and is composed of such able performers that soloists may be picked from its ranks on slight provocation.

The solo artists were Miss Maud Reese Davis, soprano; Miss Dorothy Hoyle, violinist, the same who have been with him through the season, and each young woman proved her ability with voice and instrument to provide entirely pleasing numbers. In the evening program, the piece de resistance was a group of excerpts from the Wagner opera, "Siegfried." An interesting Suppe overture, "Paragraph Three," was played. Russian mazurka, from "The Charlatan," "Rondo d'Amour," scene from Meyerbeer's "Benediction of the Poignards"; "Idyl Carillon de Noel," Smith; march, from "The Charlatan"; Tarantella, from "The Bride Elect," which by program gave more than the usual allotment of Sousa pieces. To these were added the full complement in the encores. Miss Reese likewise sang a Sousa song, "Will You Love Me When the Lilies Are Dead?" Miss Hoyle played a Wienawski number. Both young artists were received heartily, and gave encores.

Arthur Pryor, as trombone soloist, was a prime favorite, and fell in line with three encores. Herbert L. Clarke, cornetist, played a solo in one of the encore numbers, and proved another favorite. Both players are in the band ranks, which speaks for the excellence of the organization. The band

was never in better form than this year. Mr. Clarke was soloist of the afternoon program which was given to an audience somewhat smaller than the evening house.

A Sousa program is much the same whether played in February or April, and those who heard the band on its previous visit practically heard yesterday's concerts.

The Philharmonic club will give its last associate members' concert of the season Wednesday evening in the Lyceum Theater. The soloist will be Miss Charlotte Macpanda, soprano, of American birth and part American training, and Gwilym Miles, the Welsh barytone.

The Thursday Musicale will have its fortnightly meeting Thursday morning in the Unitarian church. "Russian, Bohemian and Scandinavian Music" will furnish the subject for study. Mrs. E. P. DeHaven will read the essay; the musical notes will be read by Mrs. C. T. Thompson. Taking part in the program will be Miss Kate Hawkins, Mrs. W. N. Porteous, Mrs. M. P. Vander Horck, Miss Laura Golden, piano; Miss Verma Golden, Miss Gertrude Phelps, violin; Mrs. George Odium, Miss Florence Pace, St. Paul; Miss Fannie McLeod, Mrs. R. N. Parks, vocalists; a double quartet under the direction of Mrs. Ira J. Covey, singing; Gade's "Approach of Spring." Two visiting soloists from the East, who will be in the city at the time of the meeting, are expected to be present and render songs.

The annual meeting for the active members of the Musicale, to elect officers, will be held on Thursday morning, April 13, 10 o'clock, in the studio. Written reports will be presented by the officers and chairmen of committees.

Miss Lydia Burton will give a graduation recital Friday evening in the Unitarian church. Miss Burton is a young girl of 15 years, and is the first graduate in the teachers' certificate class of the Johnson piano school. Last year she received a gold medal in a class of 59 in the Chicago Musical College, where she was a pupil of Hans von Schiller. She will be assisted in her program by Miss Celeste Belaire, and will play selections from Bach, Mozart, Schubert, Chopin, Raff.

Mrs. George O. Eddy has been appointed to take charge of the music in Trinity church, Excelsior, where a choir is being formed for the summer. A full Easter service will be rendered today.

LOITERING IN THE LOBBIES

Atlanta must have music in her parks this summer.

Don't you think so? was asked Mr. Forrest Adair this morning.

"By all means," said he, "if possible she ought to have band music at Ponce de Leon, Piedmont and Grant park—all three. At any rate she should have it at Grant park."

"The city ought to lend a hand. She ought to subsidize a fine band to play for the people at the parks. It would be a great thing for the people—for the city. Band music refines the people, it charms them, it develops musical talent, it whiles away the dull hours. It keeps people out of idleness. It soothes and satisfies the populace in a most restful and delightful way."

"It is astonishing," continued Mr. Adair with enthusiasm, "how rapidly the people of Atlanta become educated up to fine music."

"I remember," said he, "how this charm worked at our International Cotton States exposition. I happened to be a member of the committee to secure music. We negotiated with Sousa and Innes and Herbert, all great bandmasters. When we told the board that we had gotten bands and that they would cost \$2,750 a week, they threw up their hands and almost dropped dead."

"We put Sousa's band in the auditorium and charged 10 cents admission. The first week was a frost—a killing frost. The people wouldn't go in. The second week we had Sousa play free concerts in the auditorium. The rush to hear the music was enormous. After a time we began charging 10 cents admission again—and we had to have policemen to keep the crowds back, so enormous was the crush of people to hear this band music of which they had gotten a taste."

"That band music at the exposition educated our people right up to the love of it, and this love has been growing stronger ever since. Sousa has been to Atlanta since and played to great houses—other bands have been here and drew great crowds. The other day the people flocked to hear Dan Godfrey and his English band."

"Yes, the Atlanta populace must have band music in the summer at the parks. The city ought to furnish this band music at one of the parks, say Grant Park, at least. But it would be a grand thing for the people to have band music at all three of the parks."

"You remember how the people flocked to Ponce de Leon when the street railways had the barracks band out there in the summer. A city of over 100,000 people like Atlanta ought to have a dozen bands. Good band music at our parks in summer will lead to their organization by developing musical local talent and cultivating the taste of our growing population for this style of music."

"Hundreds, yes thousands of our public school children never get the chance to hear fine band music. They are in school when the minstrel bands and other bands give street parades."

"But they would all gladly flock to the parks on Sunday in summer to hear the music of the bands."

"I never hear a minstrel band passing that door but what I want to follow it—and good band music in our parks in summer will not only draw thousands of the people with nothing to do, who nowhere to go, to the parks on Sunday summer afternoons to breathe the fresh air and be refined, charmed and uplifted by listening to the music of the bands."

Manager Joe Spears, of Murray and Mack, tells this good one:

"Down at Albany the other night, when we opened the doors of the theatre, we found the gallery about one-third full of people."

"Why, how is this?" I asked. "These people went in before the doors were opened."

"Oh," said the local manager, "they are the Provos."

"The Provos—what is a provo?"

"Why, a man with a club. Those are the provost guards of the town, and they go in free. Every man goes in on his club."

"Eh, eh," I replied. "Well, that's a small army in the gallery; all of them can't be Provos."

"And so," said Manager Spears, "we marched the Provos out and found that although all who had clubs were Provos, many who had clubs were simply Shamming Provos."

"The result was that we had a 'shake-up' and separated the genuine Provos from the make-believes, and when the right ones were identified as Provos we sent them back to the gallery rejoicing."

"But the make-believes were disclubbed, as it were, and lodged from gratuitous seats."

Sousa Band Concerts.

John Philip Sousa and his band will give their annual Chicago engagement this evening at the Auditorium Theater. Concerts will be given also tomorrow and Wednesday evenings and on Wednesday afternoon. The soloists this season are Maud Reese Davies, soprano, and Dorothy Hoyle, violinist.

Surridge, and yet a large chorus, were very prettily there as well. The tunes by Schoultz, made very bright the box.

SOUSA'S BAND PLAYS

Sousa concerts are all alike, but not dull; in fact, they are just the opposite, bright and sparkling as old wine. Philip himself, upon his return to the city, is as debonair as ever, as graceful as a courtier, while the bald spot on his head is a trifle more accentuated. His band is the same aggregation of trained musicians thoroughly used to Sousa and interpreting his works with love as well as art. At the Auditorium last night it was greeted by a large number of the leader's admirers, who vociferously applauded each number of the programme.

As announced, the programme included much pretentious music, ranging from a tone picture by Von Blon to Wagner's grand scene from "Parsifal," but the programme, of encores, it is safe to say, was far more enjoyed. Included among the encores were many of Sousa's famous marches that make feet beat time to their measure and his arrangements of popular songs. It is agreeable, indeed, after weeks of enforced listening to campaign bands playing the "march king's" music, to hear the Sousa band tackle their own tunes.

Of course the programme included solos. Miss Dorothy Hoyle proved to be quite a clever soloist and her performance was enjoyed. Miss Davis sang a Sousa composition, "Will You Love Me When the Lilies Are Dead?" and made a favorable impression. Mr. Clark, the cornist, showed remarkable power and made the solo "Whirlwind" seem one in fact, as well as name. There will be a concert again tonight.

AMUSEMENTS.

The Metropolitan: Sousa's Band.

When the brasses blare at Beyreuth, then is heard more resonant music than that of Sousa's band. But not the least charm of the concerts by the band yesterday afternoon and evening, at the Metropolitan, was the Wagnerian emphasis of these semi-military musicians. If the band does seek showy, popular effects, one cannot deny the thorough discipline of the players, their prompt response to the conductor's hints, the crispness and accuracy of the execution, the truly splendid volume of manipulated sound.

Clearness is, indeed, the virtue of Sousa's genius. Whatever else may be his own music, it is never obscure. Whatever may be the playing of his musicians, it never lacks palpable form. And even in the art concerned most of all arts with intangible suggestion, clearness is a basic virtue, more especially in this art period of Brownism, half knowledge, and pretence.

Pictorially, too, the orchestra, no band, is more satisfactory. As a rule, the players, rarely uniformed, are in a raised dais, with white ensembles, and holds his baton linearly no higher than his waist. A white-gloved hand, beckoning in delicate curves, then supplants the wooden wand. Modulations of expression are picturesquely outlined sweeps of an arm. The conductor is ever in equal control of himself and of hisordinates. The sight recalls conversely a typical conductor, his baton belaboring feeling, towards which, with every limb tulsive, he leaps and swims and claws his paws.

The band was, of course, encored frequently. Mr. Sousa was, as usual, most liberal in finding. His own marches and the Wagner music were perhaps most admired. The march from the "Gottterdammerung" played in the afternoon, selections from "Parsifal" in the evening. The soloists all excellent. They were Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Herbert L. Clarke, cornetist.

Miss Lydia Burton will give a graduation recital Friday evening in the Unitarian church. Miss Burton is a young girl of 15 years, and is the first graduate in the teachers' certificate class of the Johnson piano school. Last year she received a gold medal in a class of 59 in the Chicago Musical College, where she was a pupil of Hans von Schiller. She will be assisted in her program by Miss Celeste Belaire, and will play selections from Bach, Mozart, Schubert, Chopin, Raff.

THE SOUSA CONCERTS
Large Audiences Enjoy Them at the
Lyceum Theater.

Sousa and his famous band played concert programs at the Lyceum theater yesterday afternoon and evening. The audiences were large and as enthusiastic as usual. Encores, double and even triple, were numerous. The balance of instruments is wonderfully fine and the ensemble superb. The work throughout is very artistic and the climaxes are magnificent.

Sousa gave several new numbers. "Divertissement Fantastique," by Blatterman, with its dance movements, was played with a lightness and grace equal to an orchestra. Besides the usual Sousa marches, of which the audience never seemed to tire, "Over the Footlights in New York," a Sousa composition, proved a clever conceit. It was descriptive of all the theaters and operas in New York, closing with Sousa at Manhattan Beach.

The soloists received the warmest of receptions. Herbert L. Clark gave a remarkably fine exhibition of cornet playing. His tone is mellow and sweet and his phrasing and breath control especially noticeable. Miss Maude Reese Davies has a soprano voice of delicate quality, high and clear, and sings with dainty finish altogether charming. One of her selections was a brilliant waltz song, "Will You Love Me When the Lilies Are Dead," by Sousa, which was well suited to her flexible voice. Her enunciation is also excellent. Miss Dorothy Hoyle, the violinist, is a young girl of uncommon talent. She plays with an intelligence and feeling unusual for so young a player. Her technique is fine and her tone sweet and round. All that seems lacking is physical strength.

Arthur Pryor, the trombone soloist, met with the usual pronounced favor. He fully deserves his reputation as one of the finest trombone players in the country.

SOUSA, THE MARCH KING,
ENTERTAINS TWO AUDIENCES

Sousa, the march king, presented two of his characteristic programs yesterday in the Lyceum theater, which means the original bills called for nine numbers each, and the encores ran the totals to 15 more.

The supplementary list allowed of the popular Sousa compositions and coon songs, both Mr. Sousa and his associates exhibiting their wonted alacrity in responding to encore. Perhaps it was not as large an audience as heard him on his earlier visit two months ago, but the same enthusiasm was expressed, and the band master and the people were quite agreed on one point: He was as willing to play as they to hear.

The program selections ranged from grand opera to the last popular song, played with variations to provide music for all tastes, and it was characteristic of Sousa that a Wagner number should be followed by "A Hot Time." Mr. Sousa has his theories on programs, and few of his auditors take exception to his arrangement, which gives a little of the classical and a great deal of the popular. His band plays with most admirable precision, and is composed of such able performers that soloists may be picked from its ranks on slight provocation.

The solo artists were Miss Maud Reese Davis, soprano; Miss Dorothy Hoyle, violinist, the same who have been with him through the season, and each young woman proved her ability with voice and instrument to provide entirely pleasing numbers. In the evening program, the piece de resistance was a group of excerpts from the Wagner opera, "Siegfried." An interesting Suppe overture, "Paragraph Three," was played. Russian mazurka, from "The Charlatan," "Rondo d'Amour," scene from Meyerbeer's "Benediction of the Poignards"; "Idyl Carillon de Noel," Smith; march, from "The Charlatan"; Tarantella, from "The Bride Elect," which by program gave more than the usual allotment of Sousa pieces. To these were added the full complement in the encores. Miss Reese likewise sang a Sousa song, "Will You Love Me When the Lilies Are Dead?" Miss Hoyle played a Wienawski number. Both young artists were received heartily, and gave encores.

Arthur Pryor, as trombone soloist, was a prime favorite, and fell in line with three encores. Herbert L. Clarke, cornetist, played a solo in one of the encore numbers, and proved another favorite. Both players are in the band ranks, which speaks for the excellence of the organization. The band

was never in better form than this year. Mr. Clarke was soloist of the afternoon program which was given to an audience somewhat smaller than the evening house.

A Sousa program is much the same whether played in February or April, and those who heard the band on its previous visit practically heard yesterday's concerts.

The Philharmonic club will give its last associate members' concert of the season Wednesday evening in the Lyceum Theater. The soloist will be Miss Charlotte Maconda, soprano, of American birth and part American training, and Gwilym Miles, the Welsh barytone.

The Thursday Musicales will have its fortnightly meeting Thursday morning in the Unitarian church. "Russian, Bohemian and Scandinavian Music" will furnish the subject for study. Mrs. E. P. DeHaven will read the essay; the musical notes will be read by Mrs. C. T. Thompson. Taking part in the program will be Miss Kate Hawkins, Mrs. W. N. Porteous, Mrs. M. P. Vander Horck, Miss Laura Golden, piano; Miss Verma Golden, Miss Gertrude Phelps, violin; Mrs. George Odium, Miss Florence Pace, St. Paul; Miss Fannie McLeod, Mrs. R. N. Parks, vocalists; a double quartet under the direction of Mrs. Ira J. Covey, singing, Gade's "Approach of Spring." Two visiting soloists from the East, who will be in the city at the time of the meeting, are expected to be present and render songs.

The annual meeting for the active members of the Musicales, to elect officers, will be held on Thursday morning, April 13, 10 o'clock, in the studio. Written reports will be presented by the officers and chairmen of committees.

Miss Lydia Burton will give a graduation recital Friday evening in the Unitarian church. Miss Burton is a young girl of 15 years, and is the first graduate in the teachers' certificate class of the Johnson piano school. Last year she received a gold medal in a class of 59 in the Chicago Musical College, where she was a pupil of Hans von Schiller. She will be assisted in her program by Miss Celeste Belaire, and will play selections from Bach, Mozart, Schubert, Chopin, Raff.

Mrs. George O. Eddy has been appointed to take charge of the music in Trinity church, Excelsior, where a choir is being formed for the summer. A full Easter service will be rendered today.

ATLANTA JOURNAL
7 1899
LOITERING
IN THE Lobbies

Atlanta must have music in her parks this summer.

Don't you think so? was asked Mr. Forrest Adair this morning.

"By all means," said he, "if possible she ought to have band music at Ponce de Leon, Piedmont and Grant park—all three. At any rate she should have it at Grant park."

"The city ought to lend a hand. She ought to subsidize a fine band to play for the people at the parks. It would be a great thing for the people—for the city. Band music refines the people, it whistles them, it develops musical talent, it whistles away the dull hours. It keeps people out of idleness. It soothes and satisfies the populace in a most restful and delightful way."

"It is astonishing," continued Mr. Adair with enthusiasm, "how rapidly the people of Atlanta become educated up to fine music."

"I remember," said he, "how this charm worked at our International Cotton States exposition. I happened to be a member of the committee to secure music. We negotiated with Sousa and Innes and Herbert, all great bandmasters. When we told the board that we had gotten bands and that they would cost \$2,750 a week, they threw up their hands and almost dropped dead."

"We put Sousa's band in the auditorium and charged 10 cents admission. The first week was a frost—a killing frost. The people wouldn't go in. The second week we had Sousa play free concerts in the auditorium. The rush to hear the music was enormous. After a time we began charging 10 cents admission again—and we had to have policemen to keep the crowds back, so enormous was the crush of people to hear this band music of which they had gotten a taste."

"That band music at the exposition educated our people right up to the love of it, and this love has been growing stronger ever since. Sousa has been to Atlanta since and played to great houses—other bands have been here and drew great crowds. The other day the people flocked to hear Dan Godfrey and his English band."

"Yes, the Atlanta populace must have band music in the summer at the parks. The city ought to furnish this band music at one of the parks, say Grant Park, at least. But it would be a grand thing for the people to have band music at all three of the parks."

"You remember how the people flocked to Ponce de Leon when the street railways had the barracks band out there in the summer. A city of over 100,000 people like Atlanta ought to have a dozen bands."

Good band music at our parks in summer will lead to their organization by developing musical local talent and cultivating the taste of our growing population for this style of music.

"Hundreds, yes thousands of our public school children never get the chance to hear fine band music. They are in school when the minstrel bands and other bands give street parades."

"But they would all gladly flock to the parks on Sunday in summer to hear the music of the bands."

"I never hear a minstrel. This school door but what I will. Rev. Dr. I and good band music who was summer will not only do and has the people with nothing work for where to go, to the charge, has summer afternoons to Mrs. Jeffers by listening to the record permits cottage after pleasure. If I think God the memory and your success. The chivalr Confederate Gordon, who Davis "the D cy," writes as

Sousa Band Concerts.
John Philip Sousa and his band will give their annual Chicago engagement this evening at the Auditorium Theater. Concerts will be given tomorrow and Wednesday evenings and on Wednesday afternoon. The soloists this season are Maud Reese Davies, soprano, and Dorothy Hoyle, violinist.

SOUSA'S BAND PLAYS
Sousa concerts are all alike, but not dull; in fact, they are just the opposite, bright and sparkling as old wine. Philip himself, upon his return to is as debonair as ever, as graceful as a courtier, while the bald spot on his head is a trifle more accentuated. His band, the same aggregation of trained musicians thoroughly used to Sousa and his works with love as well as art. Auditorium last night it was greeted with a large number of the leader's admirers, who vociferously applauded each number of the programme.

As announced, the programme included much pretentious music, ranging from a tone picture by Von Blon to Wagner's grand scene from "Parsifal," but the programme of encores, it is safe to say, was far more enjoyed. Included among the encores were many of Sousa's famous marches that make feet beat time to their measure and his arrangements of popular songs. It is agreeable, indeed, after weeks of enforced listening to campaign bands playing the "march king's" music, to hear the Sousa band tackle their own tunes.

Of course the programme included solos. Miss Dorothy Hoyle proved to be quite a clever soloist and her performance was enjoyed. Miss Davis sang a Sousa composition, "Will You Love Me When the Lilies Are Dead?" and made a favorable impression. Mr. Clark, the cornetist, showed remarkable power and made the solo "Whirlwind" seem one in fact, as well as name. There will be a concert again tonight.

AMUSEMENTS.
The Metropolitan: Sousa's Band.
When the brasses blare at Beyreuth, then is heard more resonant music than that of Sousa's band. But not the least charm of the concerts by the band yesterday afternoon and evening, at the Metropolitan, was the Wagnerian emphasis of these semi-military musicians. If the band does seek showy, popular effects, one cannot deny the thorough discipline of the players, their prompt response to the conductor's hints, the crispness and accuracy of the execution, the truly splendid volume of manipulated sound.

Clearness is, indeed, the virtue of Sousa's genius. Whatever else may be his own music, it is never obscure. Whatever may be the playing of his musicians, it never lacks palpable form. And even in the art concerned most of all arts with intangible suggestion, clearness is a basic virtue, more especially in this art period of Browningism, half knowledge, and pretence.

Pictorially, too, the orchestra, no band, is more satisfactory. The players, neatly uniformed, are a raised dais, moves with engaging grace, holds his baton ordinarily no higher than his waist. A white gloved hand, beckoning in Delsarte curves, often supplants the wooden wand. Modulations of expression are picturesquely outlined by sweeps of an arm. The conductor is ever calm, in equal control of himself and of his subordinates. The sight recalls conversely the typical conductor, his baton belaboring the ceiling, towards which, with every limb convulsive, he leaps and swims and claws and paws.

The band was, of course, encored frequently, and Mr. Sousa was, as usual, most liberal in responding. His own marches and the Wagner music, were perhaps most admired. The funeral march from the "Gottterdammerung" was played in the afternoon, selections from "Siegfried" in the evening. The soloists were all excellent. They were Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Herbert L. Clarke, cornetist.

Winnipeg Tribune
April 2nd 1899

FROM
Kalamazoo, Mich. — Telegraph

APR 4 1899

MUSICAL AND DRAMATIC.

METROPOLITAN.

Sousa, the incomparable, debonair and handsome, and looking as though he had just stepped out of one of his pictures, made his bow at the Metropolitan yesterday afternoon to an audience that was more marked by its enthusiasm than by its numbers. He met the applause that greeted him on his appearance with another of the Sousa bows, and turning to his band of fifty splendid musicians, gracefully moved his baton. The concert was on, and selections by Gomez, Godfrey, Luigini, Verdi, Wagner, Carlini, Nachez, Gabriel-Marie and last, but not least, Sousa himself, followed each other in rapid succession, in all the brilliancy, power and dash for which this organization is so justly famous. The programme opened with an overture, "Il Guarany," by Gomez. It showed the strength of the organization as a whole, the ability of the individual players and the splendid training, but the audience had not gotten together. However, a cornet solo, "Whirlwind," by Mr. Herbert L. Clark, produced the proper effect, bringing out a whirlwind of applause and deservingly so. Mr. Clark is marvelously clever and his execution, triple tongue and sustained passages created the greatest enthusiasm; for an encore he played "She Was Bred in Old Kentucky." It was like the harmony of the everlasting spheres brought down to earth, beautifully rich and sweet.

A ballad, "Sweet Egyptian," Luigini, was played by the band, and an encore brought out "A Hot Time," as no other band ever played it.

A soprano solo, "Ah, Fors e Lui" ("Traviata") Verdi, was sung by Miss Maud Reese Davies, in a marvelously clear, sweet voice that seemed to vie with the instruments in a cascade of living, liquid music.

The interpretation of the funeral march, "Siegfried's Death," from the "Gottterdammerung," Wagner, was all that could be asked for. It was the piece de resistance of the programme and brought forth several encores, which were smilingly responded to.

Part two opened with a tone picture—at midnight ("Come Where My Love Lies Dreaming"), Carlini, with part of the band behind the scene, it was a tone picture indeed, with all the lights and shadows of the realm of tone grouped in one charming picture. It was followed by a serenade, "Badini," Gabriel-Marie; and march, "The Charlatan," Sousa, and neither escaped without an encore. Miss Dorothy Hoyle, in a violin solo, "Gypsy Dances," Nachez, was a revelation. Her playing was magnificent and her technique remarkable; it is seldom a woman masters the king of instruments as Miss Hoyle does, and the clear, sweet tones charmingly coaxed from its depths still be lingering somewhere about the Metropolitan opera house, as though of facing the cold world on the stage. The concert was brought to a close with "Tarantella del Belshe," Albert, by the band.

A larger audience was present last evening, and the following programme was given:

Overture—"Paraphrase Three"Suppe
Trombone Solo—"Air Varie".....Pryor
Mr. Arthur Pryor.
Carnival Scene—"Easter Night".....Boito
Soprano Solo—"Will You Love Me
When the Lilies Are Dead?".....Sousa
Miss Maud Reese Davies.
Excerpts From "Siegfried".....Wagner
and Scene—"Benediction of the
Knights".....Meyerbeer
Trombone Section, Messrs. Pryor, Lyons
and Williams.
Idyl—"Carillon de Noel".....Smith
March—"The Charlatan".....Sousa
Violin Solo—"Romance Sans Par-
ole".....Wetnawski
Miss Dorothy Hoyle.

John Philip Sousa and his famous band will give a single concert at the Academy on Thursday, April 6. This announcement will bring pleasurable anticipation to every lover of music, for Sousa is probably close to the hearts of the people than any conductor or composer of the day, and with thorough appreciation of their tastes he is giving them what they want. Sousa is a 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 liberal and graceful courtesy of the conductor 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 flow 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 the 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 perform obey. Mr. Sousa will present Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, as soloists.

APR 5 1899

A recent writer tries to demonstrate that telepathy, or mental telegraphing, is the secret of John Philip Sousa's remarkable control over the musicians of his band. Call it telepathy, magnetism, or what you will, it is none the less the fact that with a baton in his hand Sousa is the embodiment of leadership. It is his power in communicating to his men and commanding their reproduction in music that contributes so largely to Sousa's success in the field. And again, he is of the people and thoroughly understands and sympathizes with their musical tastes and their musical aspirations. In making his music, Sousa always leaves the lighter and fainter 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 at the grand concert to be given by Sousa and his band at the Auditorium on Friday evening, April 7. The great band will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, 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 Hall, flugelhorn. Seats on sale this morning.

reaching manner.

Sousa gave one of his popular programmes at the Auditorium last evening, and if the audience was scarcely up to the usual mark it did not lack enthusiasm after the inevitable marches commenced to unwind. The programme for to-night follows:

Overture—"Carnival Romaine".....Berlioz
Trombone solo—"Love Thoughts" (new).....Pryor
Arthur Pryor.
Carnival scene from suite "Nican" (new).Giraud
Soprano solo—"Ah fors e lui" ("Traviata").....Verdi
Maud Reese Davies.
Grand scene—"The Night of Sabba," from
"Mefistofele".....Boito
Tone picture—"At Midnight" (new).....Carlini
("Come Where My Love Lies Dreaming.")
a. Idyl—"Carillon de Noel" (new).....Smith
b. March—"The Charlatan" (new).....Sousa
Violin solo—"Gypsy Dances".....Nachez
Miss Dorothy Hoyle.
Tarantelle del "Belphegor" (new).....Albert

APRIL 4, 1899.

MUSIC AND THE DRAMA

John Philip Sousa and his incomparable band, most ably assisted by soloists of marked merit and talent, opened a series of four concerts at the Auditorium last night—the popular band leader with his usual generosity stringing out a program of nine numbers into one of twenty.

A good-sized audience greeted the return of the band to the city after its long absence and listened in more or less rapture to a program which ranged from a grand selection from "Parsifal" to "A Hot Time in the Old Town Tonight."

The band this season is particularly fortunate in its soloists. Miss Maud Reese Davies, a most pleasing soprano, rendered "Will You Love When the Lilies Are Dead?" a new piece by Sousa, and Herbert L. Clark two cornet solos.

Miss Dorothy Hoyle, a charming and talented violinist and young girl, hardly out of short dresses, assisted by the band, gave



DOROTHY HOYLE.
Violinist, Sousa's Band.

Leonard's "Souvenir de Haydn" in a manner which brought out a storm of applause. Seemingly this young girl is a veritable wizard with a violin, and she plays with a dash and abandon which wins the greatest admiration.

Of the encore feature of the evening's concert it was of the Sousa kind.

They came fast and thick, and embraced many of the popular marches for which the great leader is famous.

The program for tonight's concert is as follows:

Overture—"Carnival Romaine"Berlioz
Trombone Solo—"Love Thoughts" (new).....Pryor
Arthur Pryor.
Carnival Scene from Suite "Nican" (new).Giraud
Soprano Solo—"Ah fors e lui" ("Traviata").....Verdi
Miss Maud Reese Davies.
Grand Scene—"The Night of Sabba," from
"Mefistofele".....Boito
Tone Picture—"At Midnight" (new).....Carlini
("Come Where My Love Lies Dreaming.")
(a) Idyl—"Carillon de Noel" (new).....Smith
(b) March—"The Charlatan" (new).....Sousa
Violin Solo—"Gypsy Dances"Nachez
Miss Dorothy Hoyle.
Tarantelle del "Belphegor" (new)Albert

Spirited marches and patriotic airs announced the return of Sousa and his band to the Auditorium last evening. The usual Sousa medley of music delighted a fair-sized audience, which applauded liberally and received encores in the same measure. There was nothing academic about the programme, and that is probably why each number was

Chicago Apr 4 1899
Free Post

APR 5 1899

GRAND RAPIDS MICH. DEMOCRAT
APR 4 1899

See John Philip Sousa standing before his famous band in concert, erect, intent, a splendid specimen of concert force and in composition, a studio absorbed in an opera, one an orchestral that he would be a set of traps, fast birds, one, Tuxedo, traps. A big band will be on Friday at the Auditorium. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone. Seats will be placed on sale at this morning.

Marie Sanger

Sousa, the prince of concert band conductors and monarch of march composers, will appear in this city at the Auditorium Friday night for a single concert with his great band. He 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. 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, and Arthur Pryor, trombone. Seats on sale tomorrow morning.