

Chicago
Even "Post"
Apr 4th 1999

punctuated with applause. Added to the familiar "Stars and Stripes Forever" and "El Capitan" were the popular marches from "The Charlatan" and "The Bride Elect." It is no disparagement to Wagner's memory to say that each of these marches was greeted more enthusiastically than the Wagner "Parsifal" selection—"Knights of the Holy Grail"—because Sousa cannot do such compositions justice.

The list Sousa selected last evening to begin his series of four concerts was varied, to put it mildly. It embraced nine selections, but by actual count the encores amounted to more than again that number. Each number was followed by at least another voluntary offering and several times by two. This encore habit is rapidly killing the band's popularity.

Miss Dorothy Hoyle made a favorable impression as a violinist. She gave the "Souvenir de Haydn," by Leonard, with much skill



MISS DOROTHY HOYLE.
(Violin Soloist With Sousa's Band.)

and sympathy. Miss Maude Reese Davies, soprano, also earned the approval of the audience with Sousa's "Will You Love When the Lilies Are Dead?" Aside from the too numerous encores the programme was enjoyable. It was opened with Suppe's overture from "Taraglyph III," which was given with the dash and spirit that characterized the concert in the main. "War Time," from MacDowell's "Indian Suite," was heartily received. The second half of the concert was begun with Von Blea's tone picture, "Whispering Leaves," and followed by a serenade by Gabriel Marie. A tarantella from "The Bride Elect" concluded the concert. A programme containing a number of new selections will be given this evening. The remaining two concerts are for tomorrow afternoon and evening.

SOUSA CONCERT—John Philip Sousa drove away the lingering airs played by the street bands during the past two weeks when he asked his musicians at the Auditorium to play "The Stars and Stripes Forever." And when he followed this up with a cake-walk tune, played as it should be played, and gave the audience "She Was Bred in Old Kentucky" the measure of his kindness was full. It was a little strange to see the boxes grow enthusiastic over a cake-walk, and to watch pink shoulders invariably raise themselves in time with the compelling "coon" air. And then on top of it all the grand and noble music from Herr Wagner's "Parsifal."

Just to see John Philip's graceful gestures is alone worth the price of admission. The great conductor and march king is poetry of motion from his high-heeled footwear to the little bald spot that surmounts the brain which builds martial tunes. He now has his musicians so well trained that it really seems unnecessary for him to lift his baton, and, in fact, just to show his power, he now and then allows the clarionets and the big horns to play without any guiding arm. Mr. Sousa was as liberal as usual in his encores, but that goes without saying. A Sousa programme not twice as long in the playing as it is in the printing wouldn't be a Sousa programme at all.

The soloists last night were Herbert L. Clarke, cornist; Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. Mr. Clarke is all right, but somehow or other men who play cornets right at an audience ought to learn that the blare of high notes isn't the most musical thing in the world, although the note is maintained with great ability and true precision for some 30 or more seconds. Miss Davies' voice shows evidence of careful study and possesses considerable finish. Miss Hoyle is a great improvement over most young women violinists. She not only kept to the text, but in the Haydn airs she exhibited marked finish and a thoroughly sympathetic touch. One could have imagined that a man was playing, and that ought to be considered a compliment to Miss Hoyle.

The concerts will continue tonight, tomorrow afternoon and tomorrow evening. The crowd last night was what is known as of "fair" size.

Chronicle - Apr 4

SOUSA'S BAND PLAYS.

Sousa concerts are much alike, but never dull; in fact, they are just the opposite—as bright and sparkling as old wine. John Philip himself, upon his return to Chicago, is as debonair as ever, as graceful as a courtier, while the bald spot on his crown is a trifle more accentuated. His band is about 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 Souza'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.

WHEELING - DISPATCH

APR 6 1899

SOUSA'S BAND.

It seldom falls to the lot of any musician, no matter how gifted, to impress his individuality upon his time and to command success and popularity through the sheer force of genius. The rewards for which all men strive when bestowed upon the composer are usually so belated as to be merely an inheritance of his posterity, and for such a man to win recognition in the zenith of his powers argues abilities uncommon in their originality and force. He must possess to a remarkable degree certain qualities of mind and that purely personal force we call magnetism for want of a better term. Such a man assuredly is John Philip Sousa, the composer and conductor of Sousa's Band, for in the entire broad domain of music is there to be found such another dominating personality? The product of our own soil, and to the major born, Sousa voices as no other native composer has ever done, the strength, dash, and buoyancy of the American spirit. It is pleasant to note that the Sousa Band is booked for a concert in this city on Thursday evening, April 13th.

GRAND RAPIDS - PRESS

APR 6 1899

The concerts of Sousa and his band are always welcome events of the season in this city, and always mean brilliant and appreciative audiences. The programs presented are always strong in quality, most liberal in quantity and arranged with faultless taste. Nature has given John Philip Sousa an artistic temperament, grace and intelligence, as well as a subtle magnetism that appeals to both eye and heart. His knowledge of instrumentation is thorough, and in his band arrangements Sousa never permits over-elaboration or inconsistent coloring. The Sousa band, under Mr. Sousa's direction, will be heard in a single grand concert at the Auditorium tomorrow evening. In his choice of supporting artists, Mr. Sousa has always been particularly fortunate, and on the present tour he has much satisfaction in presenting two accomplished young women who have already won distinguished honors as singer and violinist, respectively. Miss Maude Reese Davies, soprano, has a charming, clear, flexible and cultivated voice, while Miss Dorothy Hoyle, although young in years, has been hailed as the best of the women violinists of the day. Arthur Pryor, also, will appear in solo at the concert here.

Record - Apr 4

John Philip Sousa's famous band returned to the Auditorium last evening to give the first of a series of four concerts billed for this week. The attendance was moderately large, and, as was to have been expected, the audience displayed an insatiable appetite for encore numbers, it being taken for granted that any Sousa programme must be nearly doubled in length at the behest of the audience. The merits of Sousa's band, of course, are too well known to need repetition. It is still the finished, carefully drilled organization which has become famous throughout the American continent and there is no falling off this year in the standards maintained in previous seasons. In point of precision and accuracy and certain delicacies and refinements of shading the band is one which very few organizations of its kind can afford to challenge to comparisons. The programme last evening contained a number of interesting novelties, and these were interspersed with the favorite numbers which a Sousa audience has come to expect as a necessary part of the performance. If the numbers are not mentioned in the programme the audience simply applauds until it gets them. The soloists with the organization this year are Miss Dorothy Hoyle, violin, and Miss Maude Reese Davis, soprano, both of whom gave solos last evening. The band will play again this evening and tomorrow afternoon and evening.

Sousa's Concert.

Sousa came very near to playing before an audience quite unworthy his reputation and the unchallenged perfection of his band last evening at the Auditorium. The bill opened monotonously with Von Suppe's smart frolic for the reeds principally, the "Paragraph III," overture. Promptly taking up a listless encore the great march inventor stirred his listeners with the worn but resplendent strains of "The Stars and Stripes," and gave the audience time to collect its surprises and include a dismal forecast of a bald spot upon the beloved head of John Philip! Mr. Sousa, being a man blasé in listening to praiseful sentences and poetic phrases spent to describe his manner of conducting, made a departure of moment in the middle of his march by dropping his expressive arms and leaving his incomparable musicians to their own devices. On they went, as if they had been wound up and warranted to play Sousa's marches with or without baton for eight days.

The Sousa cake-walk followed, and then Herbert L. Clarke and his cornet witcheries in full blast. Every last heard cornetist is the greatest, and Mr. Clarke is no exception to the brilliant rule. He played Godfrey's "Whirlwind," and followed it with "Kentucky Sue," and the audience went wild with gratitude. MacDowell's "Wartime" from the Indian suite was decidedly a feature, and "El Capitan" on the heels of a fantasia on "Hot Time in the Old Town" brought the bill up to Miss Reese Davies, a nice singer who introduced a sort of coloratura frenzy with impossible words composed by Mr. Sousa. The cadenzas and trills are charming and the lilt happy and inconsequent, very pretty, but entirely at war with the words.

Kalamazoo, Mich. - Telegraph

APR 6 1899

Sousa's coming will interest every lover of music in this vicinity, for the appearance of the "March King" and his men in this city has already assumed the proportion of an event of supreme importance both socially and musically. 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. The organization of the most gifted performer their respective instruments, as well as best played in the country. Their prowess of attack, their faultless phrasing and characteristic verve and swing in the Sousa is a veritable clairvoyant at guess on the musical preferences of his patrons. His programs are models of good taste, varied. The Sousa band will give a grand concert at the Academy of Music tomorrow night, assisted by Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

Kalamazoo Mich
Telegraph
4 6 1899

AMUSEMENTS.

John Philip Sousa, whose return to the Academy tonight with his band has promised more than a crowded house, so that seats in the gallery have been put in the reserve list, receives a great many letters, as much as a hundred a month, making various requests. These letters are many of them amusing. Some are couched in humble phrases and some are more than dictatorial in tone, but one of the most recent is a beautiful specimen of the request ingenious. The writer was a seventeen year old lad in a western town and he inclosed a MSS. copy of his march, of which he wrote:

"The march in so far as I know is original. There may be some similarity between the fortissimo bass movement of my march and the movement of similar character in your grand and ever famous Liberty Bell march, but be this as it may, the whole of my composition rose so spontaneously that I can conscientiously free myself from all copying from other compositions; so spontaneously that other parts suggested themselves while I drummed or played the melody. Some strains of some compositions may, however, have made an impression upon me that in giving expression to my ideas in music, I unconsciously made use of phrases not wholly my own. However, you can judge for yourself the value of my march, but I would ask you, although it is one of my first compositions, to please give it a fair trial. I have submitted it to the local critic and he says: 'While not elaborate and grand, it is a march of good type and is certainly a grand effort.'"

The next writer was not so modest in his estimate of the value of his work but he had encountered certain difficulties that led him to write as follows:

"Dear Sir:—Have a Hot quick step that I have tried to arrange can not mock it. What Royalty will you take to arrange it for Band Mandolin Orchestor and Piano. Evrey one is stuck on it Yours

CLEVELAND, OHIO. ORDER
APR 6 1899

SOUSA'S 14TH 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 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 an odd million dollars in seven years.

For this tour Sousa has prepared unusually bright and attractive programs. The soloists are Miss Maud Reese Davis, soprano; Miss Dorothy Hoyle, violinist; Mr. Arthur Pryor, trombone, and Herbert L. Clarke, xylophonist.

The date for the Sousa concerts here is Wednesday, April 12, at Gray's memory. Seats on sale at Burrows Brothers' book store.

TO MEET MR. SOUSA

The Composer Will Give the Newsboy Band an Informal Reception.

Sousa, his manager, the soloists and the big band arrived in Grand Rapids from Kalamazoo on their special train this noon. Something about the town seemed very familiar to the famous bandmaster, and as soon as he reached the hotel he sat down and thought it over. Then he remembered. It was here that he had so good a time with the Newsboy band two years ago; here that the little musicians took the big musician in charge as a guest, acted as his escort and were assured that if they ever came to his home in New York the big fellow would be delighted to entertain the little fellows in turn.

As soon as Mr. Sousa recalled this he decided that he wanted to see the members of that Newsboy band again, even if his stay in town was limited to a very few hours, and accordingly he at once planned to give them a reception. The boys will attend the concert in the auditorium this evening in a body, and after he curtain falls they and Mr. Sousa will have a stage all to themselves, and they will shake hands all around and renew the old friendship and extend best wishes for the future as brother musicians. It will not be at all formal, because Mr. Sousa and the boys never could be formal, but they will enjoy every minute of the limited time at their disposal.

Mr. Christianer, Sousa's manager, was surprised at the size of the Auditorium, and after his arrival rearranged the price scale so as to provide for an abundance of 50-cent seats for the comers.

JACKSON, MICH. PRESS
APR 7 1899

ATHENEUM ATTRACTIONS.

The Sousa band, under Mr. Sousa's direction, will be heard in a single grand concert at the Atheneum on Saturday afternoon, April 8. In his choice of supporting artists Mr. Sousa has always been particularly fortunate, and on the present tour he has much satisfaction in presenting two accomplished young women who have always won distinguished honors as singers and violinists respectively. Miss Maud Reese Davies, soprano, has a charming, clear, flexible and cultivated voice, while Miss Dorothy Hoyle, though young in years, has been hailed as the best of the women violinists of the day.

Kalamazoo
Gazette April 7

Mr. John Philip Sousa and his peerless band of musicians has again favored a Kalamazoo audience with one of his grand feasts of music. This time, as heretofore, the Academy of Music was the scene of one of the largest and most fashionable audiences ever congregated in Kalamazoo. Of course the music was grand. It was Sousa through and through, and the frequent outbursts of deafening applause signified the great appreciation the audience had of the program rendered. Mr. Sousa has in Miss Dorothy Hoyle, Miss Maud Reese Davies and Mr. Arthur Pryor musicians of sterling qualities in their respective lines. Miss Hoyle as a violinist at once played herself into the hearts of the audience. Her touch is truly wonderful and the difficult selections she rendered were perfect. Miss Davies is a soprano whose voice shows careful training and perfection in every note. Mr. Pryor rendered two trombone solos which demonstrated his wonderful control of the trombone.

Mr. Sousa can well feel proud of his audience last evening. The only regret heard expressed among the hundreds who left the theater was that they were afraid the great American band conductor would be afraid to again book a date in Kalamazoo because the theater would be incapable of holding all his admirers.

Grand Rapids Mich.
Press
4 8 99

Sousa and his band drew an immense audience to the Auditorium last night. The people who filled the great hall came to get their fill of music and they got it. Sousa was never known to refuse an encore if it had the ring of enthusiasm about it. Consequently, for the audience last night he more than doubled the numbers on his program by playing encores. There was not one person in that great mass of people who did not recognize and appreciate some favorite tune last evening. Sousa does not play for people who are so intensely musical that they cannot listen to anything but strictly classical productions. He touches the hearts of those who love popular melodies by throwing in for good measure tunes which any one who does not know one note from another can recall having heard at some time or another. However, it must not be taken for granted that he does not play the heavier music, for he does, and plays it in a manner becoming to a conductor of such fame as he. It was an audacious jump from "A Hot Time" to Wagner's "Parsifal," but it was made. The sudden transition from Wagner to a street air was somewhat stunning to those whose sensitive musical natures were trained differently, but these people were in the minority, and they will recover. Besides the Parsifal another strong number was Handel's Largo, which was not on the program, but was played as an encore to a most charming idyl, "Whispering Leaves," by Blom. The work of the two soloists, Miss Maud Reese Davies and Miss Dorothy Hoyle was well received.

PHILADELPHIA CALL
PHILADELPHIA CALL
APR 8 1899

Scene at 7:30. Seats are now selling for all next week.

Sousa's Coming Concert.

The musical season will practically end with the regular spring season of Sousa concerts at the Academy of Music on Friday and Saturday, April 21 and 22. Since his last appearance here John Philip Sousa has made a complete tour of the United States, and has just returned from the Pacific coast, where he eclipsed all previous records of successful concertizing. For his final Philadelphia concerts Mr. Sousa is preparing three programs that will not fail to please his admirers. Musical novelties in these days are rare, but in some manner the march king seems to always have some in reserve for his favorite instrumentalists. In addition to the introduction of several new soloists, and will play for the first time his new march, which is as yet unpublished and unnamed. The sale of reserved seats will begin next Thursday at 1100 Chestnut street.

FROM
TOLEDO, O. NEWS
APR 6 1899

Sousa who comes to the Valentine Monday next 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

PHILADELPHIA, APR 8 1899

Charles J. Graf, bass.

Sousa's Coming Concerts.
When Sousa gives his regular spring concerts at the Academy of Music on Friday and Saturday, April 21 and 22, he will bring several new soloists, never before heard with his band. Sousa has a strong preference for Philadelphia audiences, and on this occasion he will play for the first time his latest march, which as yet is unpublished and unnamed.

PHILADELPHIA, APR 8 1899

Aside from the superb discipline of the Sousa band, the excellence of its ensemble playing is largely due to the fact that since its organization in the summer of 1892 there have been comparatively few changes in the personnel. Year in and year out the same instrumentalists have remained under the "March King's" direction, assimilating his ideas and rounding out and perfecting the artistic balance of the band. Sousa is now engaged on his fourth grand "ocean to ocean" concert tour, during which he will pay a visit to this city.

PHILADELPHIA, APR 8 1899

PLANS FOR THE EXPO.

ARRANGEMENTS ALREADY WELL IN HAND FOR THE BIG SHOW.

Board Organized By Electing Former Officers—Sousa Engaged to Open the Show—Danzon and Innes Will Also Be Here.

Dates for the opening and closing of the Exposition have been fixed for Friday evening, September 1, and October 1, respectively. The board organized by the election of all the former officers, F. J. Danzon, president; H. J. Innes, first vice-president; C. L. Magee, second vice-president; A. M. Jenkinson, secretary; A. P. Burchfield, treasurer, and J. Fitzpatrick, general manager. Engagements have already been made for Sousa and his band, who will open the show and continue for two weeks, which is one week longer than his engagement here last year. He recently opened a new auditorium at Kansas City which had been built by popular subscriptions, cost \$300,000 and seats 20,000 people.

Sousa will be followed here by Danzon and his famous orchestra, and he, too, will extend his concerts to two weeks instead of one, as last year. Innes, the leader so popular with the people, has also been engaged for one week, and the management are negotiating with several other organizations to fill in the interim and promise to maintain the high quality in music which has given Pittsburgh the reputation of catering only to and for the best in music. It will cost more to provide this good music than it has heretofore, but the management consider it money well spent when the patrons express satisfaction as they have in the past two years.

Lines are out for other attractions which are expected to be instructive as well as interesting and many applications have been made for space which will be let only to such exhibits as follow these lines and at the same time be new and novel. An effort is being made to secure a government exhibit showing the more interesting workings of the postoffice department. Manager Fitzpatrick was in Washington recently and conferred with Postmaster-General Smith in relation to the matter and was assured that if possible the government would make a display. Mr. Smith had only recently returned from Cuba, however, and was not at liberty then to decide definitely.

The agricultural exhibits and farm and garden products will likely be an attractive feature this year. Several railroad systems, particularly those in the West and South, are asking for space, and all promise to show the development of their territory by an exhibit of interest to home seekers.

It is the intention also to secure an exhibit which will have some relation to the late war with Spain. Just what it will consist of has not yet been decided on, except that it must be new and novel. Several changes in the building were decided on at the meeting of the board which will afford a greater and better seating capacity in the vicinity of the music stand. A number of the exhibits will be rearranged in the center of the building to afford better accommodation for the people during the concerts, both on the main floor and the gallery. The board have also been assured that the city will lay a sidewalk along the north side of Duquesne way this summer from the buildings to the Sixth street bridge to accommodate the pedestrians.

8 1899

Sousa's Last Concert.

The last appearance of Sousa and his band in Baltimore is announced for Thursday evening, April 20, at Music Hall. Sousa will present a new violiniste, Mme. Alice Cereseto, and quartette of singers, Mme. Juliette Corden, soprano; Miss Bessie Bonsall, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, baritone.

Sousa Himself and His Band at the Lyceum.

John Philip Sousa, composer, conductor, librettist, writer of lyrics, band leader, march king and

how many other things only he himself can tell, will be here tomorrow. He will have his band with him this time, and he will set a pace for the other interpreters of his music. It must be remembered that Sousa does not scorn hand organs or street pianos even if he does not always approve of their music. It was not until he heard one of his own marches rolling out of a hurdy-gurdy that he was assured of their value.

It is a pleasant thing to follow the band master with the operatic composer for Sousa's latest and best opera, "The Charlatan," will open at the Detroit opera house on Monday evening, and there is a two-step in that opera as good as anything in the march line that Sousa has produced.

Of course, Sousa, himself will say that he likes his latest march best, but when he is pressed for an explanation as to which of his own works he likes best, he will say:

"As a complete and consistent composition, perhaps 'The Stars and Stripes Forever,' represents my best work in march tempo. 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. 'El Capitán,' 'The Bride Elect,' and 'The Charlatan' marches represent my operas to me, and of course, I am fond of them for that reason. My 'Semper Parvula,' the march I wrote for the United States Marine Corps, represents to me the 12 years I wore Uncle Sam's uniform in that service."

The Sousa band, under Mr. Sousa's direction, will be heard in two concerts at the Lyceum theater. In his choice of supporting artists, Mr. Sousa has always been particularly fortunate, and on the present tour he has much satisfaction in presenting two accomplished young women who have always won distinguished honors as singer and violiniste respectively, Miss Maud Reese Davies, soprano, has a charming, clear, flexible and cultivated voice, while Miss Dorothy Hoyle, though young in years, has been hailed as the best of the women violinists of the day.

Sousa And His Band.

The last opportunity for lovers of military music to gratify their predilections this season will be offered at the spring concert of Sousa and his band at Music Hall, Thursday evening, April 20. Sousa is the most fertile and original of men in inventing and developing resources for making his concerts more and more attractive and his band better and better, if such a thing were possible. His programs bristle with all the musical novelties of the world, and no means are left unemployed to make the Sousa concerts thoroughly attractive and enjoyable. For the delectation of his Baltimore patrons Sousa will bring a new violiniste, Mme. Alice Cereseto, and a quartette of singers never before heard with the great band—Mme. Juliette Corden, soprano; Miss Bessie Bonsall, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, baritone.

AMUSEMENTS.

The popularity and the Americanism of Sousa and his band served to fill the Auditorium last night with people and applause. Sousa, the conductor, composer, and "march king," is heard and enjoyed in his musical entirety at one of his own concerts. Sousa, more than any other conductor, plays for the enjoyment and inspiration of the big American public, rather than any especial clientele. The program last night was a typical Sousa program. Only about half of it appeared on the printed page, as the rest of it was given in response to encores. The program selections made great, giddy sweeps from Wagner opera to "A Hot Time," and from Handel's Largo to a cake walk tune. The interval was well filled with Sousa marches, excerpts from Sousa operas, an overture by Suppe, also some fanciful and tuneful compositions by Von Blon, Gabriel-Marie, and Sidney Smith. Among the most interesting of the Sousa numbers were the Russian Peasant Mazourka from Sousa's new opera, "The Charlatan," also "The Charlatan" march from the opera, and the "Tarantella," from "The Bride-Elect." This "Tarantella," by the way, which was heard earlier in the season when "The Bride-Elect" was given here, sounded like another composition when interpreted by the composer and his band. Then there were Sousa marches galore, which set every one in the audience to applauding, from the most conservative and discriminating musicians to the unlearned whistler of popular airs.

To watch Sousa conduct his band is one of the most interesting features of the concert. His methods of conducting are characteristic and original. The way that he combines ease and concentration, grace and vigor is as interesting as it is striking and unusual.

The artists which Sousa has engaged as his soloists are also notable features of the concert. The soprano, Miss Maud Reese Davies, possesses a beautiful voice, and sings with exquisite taste and style, after the solo "When the Lillies Are Dead," by Sousa, she sang, in response to the encore, the delicate and charming bit of composition, "The Sousa Babies," from Sousa's "Bride Elect." Later in the evening when a slender young girl, scarcely out of her "teens," stepped out before the footlights and played the difficult "Souvenir de Haydn," by Leonard, the audience became almost spellbound, and then shouted its applause. Miss Dorothy Hoyle was a marvelous player. She had a superb instrument, and she used it like a master. In tone, technique and musical interpretation she displayed unusual ability and keen artistic insight. Both Miss Davies and Miss Hoyle have been with Sousa and his band since they made their debut with them in the season of 1897.

SOUSA AND HIS BAND.

John Philip Sousa and his celebrated concert band will give two veritable feasts of music at Music Hall on Friday, April 14. 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.

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.

The young lady artists with the band, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, are exceptionally talented and are certain to please local audiences.

Sale of seats opens at the Peter Paul Book Company, Tuesday, April 11.

PHILADELPHIA
APR 8

SOUSA'S BAND COMING.
The last opportunity for the lovers of military band music to gratify their predilections this season will be offered at the spring concerts of Sousa and his band at the Academy of Music on Friday and Saturday, April 21 and 22. Sousa is the most fertile and original of men in inventing and developing resources for making his concerts more and more attractive and his band better and better, if such a thing were possible. His programme bristles with all the musical novelties of the world, and no means is ever left unemployed to make the Sousa concerts thoroughly attractive and enjoyable. For the delectation of his Philadelphia patrons Sousa will bring several new soloists, and will play for the first time a new march, which is as yet unpublished and unnamed.

BUFFALO, N. Y. COMMERCIAL

Sousa's Band Concerts.
John Philip Sousa and his famous band will give two concerts in Buffalo next Friday in Music Hall. Sousa knows how to touch the hearts of Buffalo people, and this time his famous organization will present a varied program of music. Miss Hoyle, violinist; Miss Maud Davies, vocaliste; Herbert Clark, cornet, and Arthur Pryor, trombone, will be the soloists. The programs will be:

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 Maud Reese Davis.
Grand Scene, "The Night of Sabba," from "Medistofele"Bolto
Tone Picture, "At Midnight" (new)Carlini
a. Idyl, "Echos des Bastions" (new)Kling
b. March, "The Stars and Stripes Forever"Sousa
Violin Solo, "Ziegenreueisen"Sarasate
Miss Dorothy Hoyle.
"Over the Footlights in New York"Sousa
Paderewski at Carnegie Hall; "El Capitán," at the Broadway Theatre; "Lucia," at the Metropolitan Opera House; "The Belle of New York," at the Casino; "The Girl from Paris," at the Herald Square; "Faust," Ballet at Koster & Bial's; "Trovatore," at the Academy of Music, and Sousa and his Band at Manhattan Beach.

Evening.
Overture, "Paraphrase III"Suppe
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, "When the Lilies Are Dead" (new)Sousa
Miss Maud Reese Davis.
Grand Scene from Parsifal, "Knights of the Holy Grail"Wagner
Idyl, "Whispering Leaves" (new)Von Blon
a. Serenade, Badine (new)Gabriel-Marie
b. March, "The Charlatan" (new)Sousa
Violin solo, "Souvenir de Haydn"Leonard
Miss Dorothy Hoyle.
Tarantella, from "The Bride Elect" (new)Sousa

ROCHESTER HERALD
APR 8 1899

THE COMING OF SOUSA.
John Philip Sousa, the "March King," and his great band will be heard at the Lyceum in one concert to be given one week from to-morrow evening. The programme has not yet been announced, but Sousa may be relied upon to play his latest marches and just as many encores as the audience asks.

CHICAGO, ILL. TRIBUNE
APR 8 1899

It is said John Philip Sousa will not travel with his band next season, and will probably refrain from that kind of work permanently. The little bandmaster proposes to devote himself for the future exclusively to composition, and will turn out a comic opera annually. The rehearsals of "At the Altar of Love" are

DATES HAVE BEEN SET FOR THE EXPOSITION.

MEETING OF BOARD OF MANAGERS AT WHICH FORMER OFFICERS WERE ELECTED.

EXTENSIVE ARRANGEMENTS.

SOUSA'S BAND AND DAMROSCH'S ORCHESTRA ARE ENGAGED.

Special Exhibits Showing Workings of Federal Postoffice System Expected—Relics of Late War.

Dates for the opening and closing of the exposition have been fixed for Wednesday evening, September 6 and Saturday, October 21, by the board of managers, which met recently. The board organized by the election of all the former officers—F. J. Torrance, president; C. L. Magee, vice president; A. M. Jenkinson, secretary; A. P. Burchfield, treasurer, and T. I. Fitzpatrick, general manager. Engagements have already been made with Sousa and his band, who will open the big show and continue for two weeks, which is one week longer than his engagement here last year. He is now on his return from the most successful tour in his history, playing in all the leading cities of the West as far as San Francisco. He recently opened a new auditorium at Kansas City, which had been built by popular subscriptions, cost \$300,000 and seats 20,000 people.

Sousa will be followed here by Damrosch and his famous orchestra and he, too, will extend his concerts to two weeks instead of one as last year. Innes has also been engaged for one week, and the management are negotiating with several other organizations to fill in the interim and promise to maintain the high quality in music which has given Pittsburg the reputation of catering only to and for the best in music. It will cost more to provide this good music than it has heretofore, but the management consider it money well spent when the patrons express satisfaction as they have in the past two years.

Lines are out for other attractions which are expected to be instructive as well as interesting, and many applications have been made for space, which will be let only to such exhibits as follow these lines and, at the same time, be new.

An effort is being made to secure a Government exhibit showing the more interesting workings of the postoffice department. A representative was in Washington recently and conferred with Postmaster General Smith in relation to the matter, and was assured that if possible the Government would make a display. Mr. Smith has only recently returned from Cuba, however, and was not at liberty then to decide definitely.

The agricultural exhibits and farm and garden products will likely be an attractive feature this year. Several railroad systems, particularly those in the West and South, are asking for space, and a promise to show the development of their territory by an exhibit of interest to homeseekers.

It is the intention also to secure an exhibit which will have some relation to the late war with Spain. Just what will consist of has not yet been decided on except that it must be novel.

Several changes in the building were decided on at the meeting of the board which will afford a greater and better seating capacity in the vicinity of the music stand. A number of the exhibit will be rearranged in the center of the building to afford better accommodation for the people during the concerts, both on the main floor and the gallery. The board has also been assured that the city will lay a sidewalk along the north side of Duquesne way this summer from the buildings to the Sixth street bridge to accommodate the pedestrians.

the method to be good from a musical as well as a theoretical standpoint.

John Philip Sousa and his band are to the American people very much a national institution, as integral a part of American life as holding elections. His annual visit to Detroit is looked forward to as much as Christmas or the Fourth of July, unfortunately less certain of recurrence. A Sousa band concert is not to be missed any more than a reunion with an old friend just returned from a year's absence. He is the march king. He has written some of our national music. His "Stars and Stripes Forever" is forever entwined with our patriotic emotions. In view of all these things no doubt the Lyceum theater will be filled to its limit at both of the concerts—afternoon and evening—given there today by Sousa's band. There are two very promising young artists with him, as soloists—Miss Dorothy Hoyle, violinist, and Miss Maud Reese Davies, soprano.

AMUSEMENTS.

The musical "appetite" of Grand Rapids people must be improving. During the past winter they furnished good audiences for three famous pianists on different occasions, and last night they filled the Auditorium to see Sousa and hear his famous band. The latter was a surprise to those having charge of the management. They had thought the opera house too small to hold those who would want to hear the band, but really did not expect to see the auditorium filled. They acted on the same plan once before when Sousa came to the city and when they size up the audience were convinced that it would have looked much better in the opera house. Last night, however, the great hall was filled and it was a magnificent and most enthusiastic audience.

It was a superb concert. The program, which consisted largely of responses to encores, was very much Sousa, and Sousa's music can not be described. Nobody can tell just what there is in it that captures or charms the popular as well as the classical taste. The most expert critics and the ablest writers, those who have almost unlimited command of language and a special faculty for expressing their thoughts, have tried it and failed to convey more than a mere notion of the character of the music as produced under the great composer's direction. About all that can be said of it is that it pleases all classes and is appreciated by both the musically educated and the tyros.

As a concert leader Sousa can not be accused of neglecting the popular taste—he directs his programs to please the people rather than the critics, and then renders it so perfectly that even the classical experts cannot grumble, but find delight in listening to the soul-stirring marches, see art in coin songs and cake walks and even applaud "A Hot Time in the Old Town," etc.

A feature of the concert last night was the work of the soloists. Soloists in a band concert are quite frequently, in fact generally, a bore to the audience, but Miss Dorothy Hoyle, with her violin, and Miss Maud Reese Davies, in her soprano solo, were well received and certainly added largely to the evening's entertainment.

Another great band, Dan Godfrey's British Guards Band, as famous in England as Sousa is in America, is to visit Grand Rapids soon, which will give the musical taste of the city another test. The reception here may show whether Sousa's success was due to an increase in musical interest or to the fame of the march king.

Filed
Bull
4/9/99

To see John Philip Sousa stand before his band in concert, erect, content, or in his studio absorbed in composition, a song, an orchestration or an opera, one would scarcely believe that he would be a formidable figure before a set of traps with gun and letting go at fast birds, one, two, out he is, and he holds some score that compare with the best of them. Only last summer he won certain very best prizes at the

traps. There were champions, champions and would-be champions galore, and a lot of other cracks from further and you thought the only eye-glassed gentleman from New York was a 50 to 1 shot, but before the meeting was over he was rated at 1 to 5, and walked off with some of the richest purses without evident distress. Later at Lakewood, while recuperating there, he entered several handicaps and with a borrowed gun at that, but did not fare so well, as the retrieve and some of the birds conspired against him and revived birds managed to get out of bounds. Sousa had two matches all but won, and declared he lost both on the last birds because the retriever showed them over the line with his nose. That dog understood his business; his master was Sousa's opponent.

"A little too adagio on that one, John," observed one of his musical friends, as Sousa's ninth bird dropped within bounds.

"All right," replied Sousa. "I'll play this one all right, furrier," as he let drive at the tenth and last bird, and the pigeon fell in two parts within 10 feet of the trap and won the match. Sousa had a very nearly as ordinary as

John Philip Sousa's World-Famed March

Sousa's marches have carried his fame to the world, and some of the greatest of them are heard wherever the military bands of a civilized nation greet the sun with melody. 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 give two concerts at the Lyceum theater tomorrow afternoon and evening, and, as usual, the marches will be liberally interspersed in both programs in the form of encores.

The soloists with Sousa and his band are, Maud Reese Davis, soprano; Dorothy Hoyle, violinist; Arthur Pryor, tromboneist, and Herbert L. Clark, cornetist.

DETROIT FREE PRESS-TRIBUNE

APR 9 1899

Sousa Played a New March

AN AR. Mich., Special, April 8.—The feature of Sousa's program, rendered in a crowded house in university hall this evening, was a new march entitled "The March of the Stars," and dedicated to the '98 university foot ball team. The composer is Louis Elbel of South Bend, Ind., a member of the junior literary class and well known in university athletic circles for his printing ability.

PHILADELPHIA

APR 9 1899

The Sousa Concerts

Sousa is again coming to the Academy of Music for the last time this season to preach the gospel of melody in his own picturesque and convincing manner, the concerts being set for Friday and Saturday, April 21 and 22. At that time the big band will be two-thirds through the great transcontinental tour which was inaugurated in this city early in January. This is the fourth musical pilgrimage of this band made by the famous aggregation of musicians under John Philip Sousa's direction and its results have exceeded all previous records of the Sousa concerts in the West. Several new lady soloists will be introduced at the Academy concerts, and also a new march by Sousa, which is as yet unpublished and unnamed.

sticians under John Philip Sousa's direction and its results have exceeded all previous records of the Sousa concerts in the West. Several new lady soloists will be introduced at the Academy concerts, and also a new march by Sousa, which is as yet unpublished and unnamed.

BALTIMORE AND HERALD

APR 9 1899

Sousa's Spring Tour.

No springtime in Baltimore would be complete without a Sousa concert, and the announcement that the March King will bring his big band here again to the Music Hall on Thursday evening, 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 quartette 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.

"JACK" COMPANY—All the

THE big musical public of America John Philip Sousa, who was here last week with his famous band, is a representative musician. Mr. Sousa is first, last and always an American, and the national spirit so pervades all his music that it appeals to the pride of the people. It is very evident that it is Mr. Sousa's motive to reflect the American spirit, rather than create it. And what is especially notable in the conductor, composer and "march king," is that he can pipe popular airs for the people, set regiments to marching, dancers to dancing, singers to singing, and yet retain his hold upon the classics, and retain his dignity as a musician. It makes no difference whether Sousa plays excerpts from Wagner opera or "coon" songs, he does them with musicianly skill, and with a fine appreciation of the fitness of things. Sousa, the man, is quite as interesting as Sousa the musician. In the course of a very informal kind of a conversation last Friday, the conductor and composer talked of dozens of different things in about the same kind of a genial spirit that one finds in a Sousa march. In his appearance and manner, Sousa is a typical American, and in talking with him one enjoys the peculiar sensation of hearing a celebrated musician speak the American language, with a good, honest, broad United States accent. One also observes, with a grateful heart, an absence of all the fussiness and mannerisms of the imported article. Mr. Sousa is one of those peculiar beings who has almost jumped into favor, and popularity. His band, his marches and operas have all succeeded. While in conversation with him, one instinctively feels that Sousa appreciates his own success and enjoys his popularity. And he does so without a single touch of egotism, but with an honest sense of one who has succeeded and is proud of it.

In speaking of his latest opera, "The Charlatan," in which DeWolf Hopper is playing, Mr. Sousa seemed very proud of its success, and spoke of the "Bride-Elect" as if it were a real being of some kind, and as if it really meant something to him. He also expressed much gratification at the excellent work which Hilda Clark and Christie McDonald were doing in the opera, and said that the opera would remain on the road next season with practically the same cast which is presenting it this year.

"Yes," he answered, in reply to the question, "I am at work on two new operas. One of them is the 'Cris and the Wonderful Lamp,' which Klaw & Erlanger will produce, probably in New York September 18, and the other is 'The Man With the Intermittent Memory,' which I am writing for DeWolf Hopper, and which will follow 'The Charlatan,' Stern and Broadhurst, are the librettists for 'Cris and the Wonderful Lamp,' while Klein and Stuart are writing the libretto for 'The Man With the Intermittent Memory.' The plan in the first opera is a very amusing one. Cris is a Connecticut boy who attends an auction, and buys an antique looking old lamp. He carries it home, and in rubbing it, to produce a polish, one of Aladdin's genies appears. The genie is the same old fellow who used to help Aladdin, and he comes again at the summons of the lamp. But Cris is a different being from the former owner in the Arabian Nights, and he gets into a good deal of trouble with the genie, as he thinks he knows more than they. The situations are amusing. After awhile the genie refuses to come, and then returns to say his duties are over, that Abraham Lincoln has issued the emancipation proclamation and all slaves are free. 'That,' says the genie, 'means me, too.' The opera is full of funny things," said Mr. Sousa, "and will no doubt please the public. Klaw and Erlanger," he added, "intend to produce it on a big spectacular scale."

Mr. Sousa also said that the opera for De Wolf Hopper was also very amusing in its plot and situations. Both operas will be produced next season.

ERIE, PA. GRAPHIC

APR 9 1899

The magnificent tours of Sousa and his matchless men, prove beyond question that Americans do love music by their own composers and grand performances by their own conductors. Twenty-one thousand miles through American territory is a record an explorer might be proud of. Sousa and his forces are playing in superb form. The present tour is the fourth grand transcontinental trip of the band and concerts will be given in thirty-eight different states, including an appearance in this city on Thursday evening April 13th.

PHILADELPHIA ITEM

on Wednesday morning at 9 o'clock.

John Philip Sousa and his band are announced for their final local concert of the season, in the Academy of Music, on the evening of Friday, the 21st instant, and the afternoon and evening of Saturday, the 22d instant. As the announcement has been made that Composer-Bandmaster Sousa is to devote less time for the future to the direction of the organization bearing his name, it is not unlikely that his local admirers will be out in force during the forthcoming series. We are promised, in addition to several new soloists, a brand-new march of Sousa's composition—a march that, as yet, has not been published or titled. Seats can be obtained at 1108 Chestnut street.

ERIE, PA. GRAPHIC

APR 9 1899

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 on Thursday, April 13. 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. He stands as a proof of the theory of hypnotism. 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 the finest in that in any manner approaches is the world to-day, and without a rival magnificent playing of military and concert music. The renowned musician at its head is a rare illustration



SOUSA.

of a born leader. To his grace and personal magnetism, allied with the individual talents of the band's membership, can be traced the surprising excellence of the organization. The critical public, as well as that larger and more catholic body which loves and appreciates music of the lighter vein, will both be amply satisfied with the programmes offered at the Sousa concerts.

Sousa on the conductor's stand, is unique. He is unique because he does things that no other director could do. When he conducts one of his famous marches he does not do it altogether with his baton, but with his body and his arms. His motions are those of the baseball pitcher. Now it is an "up-shoot" and again it is a "straight delivery," then he sways both arms to and fro. If any one else attempted to do it, it would seem incongruous. It strikes you as remarkably apt and fitting with Sousa. Every motion of his body means something. The spirit of the music flows from them.

The artistic balance of the organization is admirably maintained by Mr. Sousa's soloists. They have always done him credit, and the promise of their appearance here is fraught with the assurance of satisfaction. In his soprano, Maud Rose Davis, Sousa has a voice and personality that commands success. The sings with a beautifully finished style, and he voice is simply refreshing. Dorothy Hoyle, the violinist, is one of the gentler sex who has distinguished the violin by her playing of that great solo instrument. Arthur Pryor, trombone, the announcement of whose name is sufficient, complete the admirable trio of Sousa's virtuosi.

Musical

John Philip Sousa with his splendid band, will give a concert in Buffalo next evening at Music Hall. It seems almost unnecessary to add more to this announcement. Buffalo knows and admires Sousa's band so well that his coming here is always an event. Young, old, middle-aged are alike charmed with the brilliance of the performance and the general air of geniality which pervades the concert.

With Sousa as soloists are, Miss Maud Reese Davis, soprano; Miss Dorothy Hoyle, violinist and Mr. Herbert L. Clarke, cornet. Miss Davis is a new comer here, but during the present tour



she has won praise of a decided character.

Miss Hoyle has played here and shown her ability as a charming violinist. Mr. Clarke is said to be one of the most skillful cornet players in the country.

Mr. Arthur Pryor trombonist, is always with Sousa and his work needs no recommendation. He is always a favorite.

There are also other soloists of note: Franz Hell, flugelhorn; Sig. Mantia, euphonium; J. Moeremans, saxophone; Frank Wadsworth, flute; G. Norrito, piccolo; J. Norrito, clarinet; and others of equal reputation.

The programme for next week will include:

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 Maud Reese Davis.
Grand Scene, "The Night of Sabba," from "Mefistofele"....Boito
Intermission 10 Minutes.
Tone Picture, "At Midnight" (new)....Carlini
(a) Idyl "Echos des Bastions" (new)....Kling
(b) March, "The Stars and Stripes Forever"....Sousa
Violin Solo, "Zigeunerweisen"....Sarasate
Miss Dorothy Hoyle.
"Over the Footlights in New York"....Sousa
Paderewski, at Carnegie Hall; "El 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.

DETROIT, MICH. NEWS.

APR 10 1899

THE STAGE

Tonight's Attractions.

Detroit—DeWolf Hopper in "The Charlatan."

Lyceum—Cummings Stock Co. in "Men and Women."

Whitney's—"The Span of Life."

Wonderland—Vaudeville and others.

Sousa "and" His Band.

It is no longer Sousa's band. It is Sousa "and" his band. And when people go to see Sousa and hear his band they go to hear it play Sousa's marches. At least that is what they did yesterday afternoon and evening at the Lyceum. Dick Wagner is all right in his way, they said very plainly with their discriminating applause. So is Gounod and a lot of other things, but you ought to hear Sousa's new "Charlatan" march played by Sousa "and" his band with the trombones and the cornets standing up in a row and playing rhythmically at the edge of the footlights. That's what they liked best last night, anyway, and whenever John Philip and his band played John Philip's music everybody's feet went a-tapping and everybody clapped vociferously.

And Sousa, handsome, black-bearded, dapper little fellow that he is, led in that characteristically dainty gymnastic way of his—a way that is so very much his own that you would know it anywhere. In fact it has become one of our American institutions like Bunker Hill monument and the declaration of independence. Indeed we have taken it into the bosom of our families where it furnishes a means of domestic entertainment on long winter nights, the eldest son imitating John Philip with the aid of the poker, while the youngest daughter plays on the piano "El Capitán" or "The Stars and Stripes Forever." And the vaudeville stage has seized upon these mild, graceful Sousaian elbow exercises, which are said to be especially good in cases of weak lungs or attenuated biceps. In this pleasant, harmless way, does John Philip combine business and pleasure, daily work with athletic exercises, and thus with brain and digestion unimpaired is enabled to write "El Capitán" galore. All America walks and marches and two-steps to Sousa nowadays and it helps a lot of fellows in blue to march a deal straighter when things were happening down in Santiago last summer. So all America is properly grateful and enthusiastic and nobody begrudges anything the lit-

tle man who can lead a band with his elbows, and perhaps write marches with them, too, for aught anybody knows. The band played well yesterday. Seriously and musically speaking that is about all anyone can truthfully say. After hearing the fiery-tempered Banda Rossa one is apt to find Sousa tame. The music lacked the feeling and thrill that characterized the playing of the red band of Italy. Miss Maud Reese Davis sang in a high soprano of beautiful clarity and flexibility and grace. Miss Dorothy Hoyle, a violinist of rare skill, also assisted, and both young women won generous applause.

TOLEDO, O. Blade

APR 10 1899

musical music, pretty girls and elaborate settings, one can almost imagine themselves to be in dreamland."

To-night the lovers of popular music will have a chance to hear some of the best things of one of their favorite composers as interpreted himself. Sousa is to-day the man who makes the music for the American people. His marches are a patriotic inspiration. His programs are all nicely made up and he is prepared for encores. He will undoubtedly fill the capacity of the house.

DETROIT, MICH. NEWS.

APR 10 1899

THOSE DAZZLING MEDALS.

Why John Philip Sousa No Longer Wears Them.

Those who attended the Sousa concerts yesterday remarked that in place of the many glittering medals that were wont to bedeck the swelling bosom of the March King was the simple decoration of a small American flag, worked in gold and enamel.

"Why the change?" repeated the graceful leader, smiling at the question. "Well, first of all, because the American flag is the most honorable badge a man can wear. Secondly, because the public parading of medals is a relic of bygone days. There was a time, you know, when a band leader couldn't conduct with less than 10 badges dazzling the eyes of his admiring audience. But I have since discovered that I can direct quite as well without these aids, and strange though it may seem, my band makes just as good music. Don't understand me as meaning that I do not appreciate and prize the medals that have been presented to me, for I certainly do. But I prefer to keep them at home, rather than be forever flaunting them before the public eye.

"The flag? Oh, it was given me by Mrs. Edward Barker, a New York society woman, who was kind enough to say she considered 'The Stars and Stripes' the most spirited march she had ever heard, and desired to have me always reminded of her estimate by the flag representing the title, which, I may add, is inscribed upon the handsome memento."

Sousa's Band.

As is always the case when John Philip Sousa comes to Jackson, he was greeted with a good house yesterday afternoon despite the fact that it was Saturday. His music was superb and fully up to the standard of former visits and was highly appreciated. Sousa has a wonderful faculty, not only in the execution but in the selection of a program to please his audiences and he seldom fails to strike a popular chord. Every number given yesterday afternoon was masterly in style and perfect in rendition and nearly every one was greeted with an encore.

A feature of the concert was the work of the soloists. Miss Dorothy Hoyle was a marvelous player. She had a superb instrument, and she used it like a master. In tone, technique and musical interpretation she displayed unusual ability and keen artistic insight. The soprano, Miss Maud Reese Davis, sang with exquisite taste and style.

Sousa, the March King, and His Band.

The ever popular Sousa and his band gave one of their old-time, popular programs at the Lyceum theater yesterday afternoon and evening. Sousa can hardly be called a serious musician, in spite of the assurances of his advance agent; and with a company of artists hardly equalled individually by any other similar organization in the world, he yet fails to obtain the really artistic excellence and finish that is by no means an impossibility in a military band. Still, he is Sousa, with his marches, his vim and his direct appeal to the popular taste, and it will be long time before the public is tired of hearing him. The programme consisted of several serious numbers, such as Berlioz' "Carnival Romaine" and a scene from the "Fiddlers Three" of Boito, with a good many rag-time and rag-time pieces thrown in. Herbert L. Clarke, the solo cornetist, gave a good reception, and it can be said of the violin playing of Miss Dorothy Hoyle that it was superb. This is a musician in every way, interpretation and tone. Her playing of Sarasate's "Zigeunerweisen" was appreciated.

create a sensation in the vocal world. She is a pupil of Trabadelo in Paris, and to a charming personality and voice of exquisite sweetness, she adds the perfection of vocal art. She has a coloratura soprano, which is not only under perfect control, but also has a sympathetic quality unusual in this kind of voice. Her solo from "La Traviata" was rendered in a manner worthy of Melba.

Sousa's evening programme presented no novelties from a musical standpoint, excepting, perhaps, the scene from Wagner's "Parsifal." What we want from Sousa is marches with plenty of "go" to them, and that is what the march king gives us. Last evening, the cornet of the afternoon was exchanged for a trombone solo, played by Mr. Arthur Pryor, a well-known virtuoso on this instrument. Miss Hoyle played "Souvenir de Haydn," by Leonard, a piece that gives her good opportunity to exhibit both tone and technique, and Miss Maud Reese Davies again delighted the audience with her charming voice and perfect art. Sousa bade Detroit farewell with a selection from the "Bride Elect."

CANTONIA.

Bears the
Signature
of *Chas. H. Plummer*
The Kind You Have Always Bought

MUSIC

Sousa at the Lyceum.

The program contains but a small part of the music given at a Sousa band concert. There were nine numbers upon the program for each concert yesterday at the Lyceum theater; possibly three times as many were given. However, the time of the concert is not unduly extended, for Sousa responds with great promptness. In fact, everything is prompt about a Sousa concert after the curtain once rises. The moment Sousa mounts his platform his band is ready, and the music starts with the first wave of his baton.

Sousa himself is a posture artist of the most artistic kind. Every movement is graceful and spontaneous. He can suggest a whole cake walk with the movement of his hands and his postures, and yet not make a movement or take a position that is not entirely natural and proper for the leader of a band attending strictly to business.

There was a happy mingling of the classical and popular in the two programs given yesterday. The works of Berlioz, Suppe and Wagner were mingled with cake walks and other frivolities, and with it all were plenty of Sousa's well-known marches.

Sousa's soloists are most excellent. Herbert L. Clarke, cornet, and Arthur Pryor, trombone, both distinguished themselves. Miss Maud Reese Davies, soprano, possesses a voice of good volume, rare compass, and especially sweet and clear. She uses it with fine skill in cadenzas and trills. For an encore at each concert she sang "Will You Love Me When the Lilies are Dead?" by Sousa.

Miss Dorothy Hoyle, violinist, is a mere girl, with her dresses just reaching her ankles, and her hair down her back. But she plays the violin with fascinating skill.

There was a fair audience at the afternoon concert and a crowded house in the evening.

Sousa's band will appear
entire this evening. The press agent
for this world-renowned aggregation
says:

"For his present tour, the fourteenth, Sousa has provided extremely bright and tempting programmes. The band comes in full force. The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

"Sousa's band is an aggregation that never deteriorates. Extravaganzas may shrink when hugging 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."

John Philip Sousa's long tour with his band, has paid enormously this year, particularly in the West. In Denver his receipts in two days were \$5000, and in San Francisco, in the face of a \$30,000 advance sale for Mme. Melba, his returns came within a fraction of \$11,000 in five days.

In Oakland he drew \$2100 in one day, and in Los Angeles, although there was a smallpox scare, his takings for two days were nearly \$4000. He played to enormous business in the Puget Sound country. He will appear for a twelve-weeks summer engagement at Manhattan Beach, but appears for only one night in New York.

SOUSA'S FAMOUS BAND

To Appear in An Afternoon Concert
At the Auditorium, Thurs-
day, April 13.

The concerts of Sousa and his band are always welcome events of the season in this city and always mean brilliant and appreciative audiences. The programs presented are always strong in quality, most liberal in quantity and arranged with faultless taste. Nature has given John Philip Sousa an artistic temperament, grace and intelligence as well as a subtle magnetism that appeals to both eye and heart. No matter whose work he is conducting, the capability to do justice is amply proved. His knowledge of instrumentation is thorough and in his band arrangements Sousa never permits over-elaboration or inconsistent coloring.

The Sousa band, under Mr. Sousa's direction will be heard in a single grand concert at the Auditorium on Thursday afternoon. In his choice of supporting artists Mr. Sousa has always been particularly fortunate, and on the present tour he has much satisfaction in presenting two accomplished young women, who have always won distinguished honors as singer and violinist respectively. Miss Maud Reese Davies, soprano, has a charming, clear, flexible and cultivated voice, while Miss Dorothy Hoyle, though young in years, has been hailed as the best of the women violinists of the day.

YOUTHFUL, BUT EXPERTS.

Sousa's Famous Band in Full Force and Prime Condition.

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. 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. To play with facility a given instrument is not enough; the member of Sousa's band must be master of music as well as master of instrument. If to these qualities youth is added, so much the better.

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 Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone. The concerts here will occur to-morrow afternoon and evening at the Lyceum theater.

Sousa's Concerts.

The sale for Sousa and his band, who gives two concerts at the Grays' Armory, Wednesday afternoon and evening, is now in progress at Burrows Bros. and the demand for seats is only what might be expected when this popular musical organization appears. The programs are made up of new material, and the encores will give occasion for the rendition of many of his popular marches, etc. Excursions from the surrounding country have been arranged, and the prospects are that the famous March King will play to the most brilliant audiences he has ever appeared before in Cleveland.

Sousa's Concert.

The advance sale of seats for the matinee and evening concerts to be given by Sousa and his band, at the Grays' Armory Wednesday, now in progress at Burrows Bros., indicates an immense attendance, to which the great march king is justly entitled. Two entirely new programmes have been arranged appealing to all lovers of music, and a popular prices prevail. The armory will test its seating capacity. Sousa brings with him Miss Maud Reese Davies, soprano of national fame; also Miss Dorothy Hoyle, a celebrated violinist. Orders for seats are coming in from all parts of the surrounding country.

John Philip Sousa's press agent has prepared for the public delight a number of rear elevations of the maestro as he appears to the audience while he is directing his justly famed band. Although the leader's face is hidden from the spectators, the expressive baton and the eloquent left hand reveal the dominating character of the man. And his clothes fit him to perfection.

APR 9 1899

SOUSAs Band has a perennial popularity. Whenever it comes to Cleveland it packs the hall where its concerts are given, and it could play any number of engagements without losing its hold upon its admirers. In fact, the more the band is heard the stronger is the public affection for it. This is the fourteenth tour of the band, and it has always visited Cleveland, and yet the indications are for the largest audiences it has ever drawn.

The sale of seats opened at Burrows Bros. yesterday with a rush, and there will be no let up on this until the doors of the Grays Armory are thrown open for the concert on Wednesday. Those who intend going should make early application for seats or they will meet with disappointment.

Sousa has an especially strong following in the country, and excursions will be run from Norwalk and the adjacent towns along the Lake Shore road.

The program for the Wednesday afternoon concert will be as follows:

1. Overture—"Carnival Romaine" (Berlioz).
2. Cornet solo—"Whirlwind Polka" (Godfrey)—Mr. Herbert Clarke.
3. Ballet suite—"Egyptian," new (Luigini).
4. Soprano solo—"Ah fors e lui" (Traviata)—Miss Maud Reese Davies.
5. Grand scene—"The Night of Sabba," from "Medistofele" (Boito). Intermission ten minutes.
6. Tone picture—"At Midnight," new, (Carlini).
7. a. Idyl—"Echoes Des Bastion," new (Kling); b. march—"The Stars and Stripes Forever" (Sousa).
8. Violin solo—"Ziegeunerweisen" (Sarasate)—Miss Dorothy Hoyle.
9. "Over the Footlights in New York" "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 program for Wednesday evening is as follows:

1. Overture—"Paragraph III," (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 Hoff).
7. Serenade—"Badine," new (Gabriel)—Mr. Arthur Pryor; b. march—"The Charlatan," new (Sousa).
8. Violin solo—"Souvenir De Haydn" (Leonard)—Miss Dorothy Hoyle.
9. Tarantella from "The Bride Elect," new (Sousa).

It is seen that Sousa is well in evidence in these programs, and as he is one of the best souls in the world in responding to requests one can safely count upon hearing about all his latest marches played as he alone can play them.

Miss Davies, the soprano, is said to be a delightful singer, and Miss Hoyle is an uncommonly clever violinist.



ROCHESTER

APR 11 1899

Announcement

John Philip Sousa has been "the maker of music for the masses" a description that the famous composer and conductor gladly accepts. It is surely an honorable and a 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 the chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his band in this city will be hailed with pleasure. The concert will be given at the Lyceum on Sunday evening, April 16th. Seats on sale next Friday.

Friday evening of this week will be souvenir night at the Baker Theater. An excellent portrait of Mr. Ormonde, the handsome and popular leading man of the Shubert stock company, will be given to each lady attending the theater or that evening. "The Lottery of Love," which is this week's attraction, will be the bill.

"Pudd'nhead Wilson" and "The White Heather" will be seen at the Lyceum next week.

There will be no matinee performance during the engagement, of James A. Herne in "Rev. Griffith Davenport" at the Lyceum. Performances will be given this, to-morrow and Thursday evenings. During this engagement the time for beginning the performance will be advanced a quarter of an hour. The curtain will be raised each evening at 8 o'clock instead of at 8:15 o'clock, as usual.

Sousa and His Band.

American audiences are always novelty, even in their concert programmes, and it is skill in catering to the musical preferences of his public that has insured a large proportion of John Philip Sousa's popularity and success. Few people can realize the difficulty in selecting the right kind of music for a concert, which must be 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 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 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 you their place in the history of the Spanish war. Sousa and his band will visit this city on Friday, April 14, playing at Music Hall, afternoon and evening, when Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, will be heard as soloists.

Following is the programme for matinee:

Overture—"Carnival Romaine".....Berlioz
 Cornet Solo—"Whirlwind Polka".....Godfrey
 Mr. Herbert L. Clarke.
 Ballet Suite—"Egyptian" (new).....Luigini
 Soprano Solo—"Ah fors e lui" (Traviata).....Verdi
 Miss Maud Reese Davies.
 Grand Scene—"The Night of Sabba," from "Medistofele".....Boito
 Intermission of 10 minutes.
 Tone Picture—"At Midnight" (new).....Carlini
 (a) Idyl—"Echoes des Bastions" (new).....Kling
 (b) March—"The Stars and Stripes Forever".....Sousa
 Violin Solo—"Ziegeunerweisen".....Sarasate
 Miss Dorothy Hoyle.
 Over the Footlights in New York.....Sousa
 Sale of seats opens this morning at the Peter Paul Book Company.

SOUSA'S BAND.

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

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 concert will be given on Thursday, April 13th, at the New Park Opera House, and Mr. Sousa has prepared a program that cannot fail to satisfy the most exacting taste.

THEATER NOTES.

"Pudd'nhead Willson" and "The White Heather" are to be the Lyceum attractions next week.

Sousa's Band is now in the seventh year of its existence, and during that period has known remarkably few changes in its personnel. The great body of the musicians have been continuously under the direction and discipline of this master musician, and every member of the band is completely responsive to the magnetic control of Sousa. The band never played in such superb form as at the present time and a musical treat can be anticipated at the Sousa concerts here on Sunday evening, April 16th, at the Lyceum. Miss Maud Reese Davies, soprano and Miss Dorothy Hoyle, violinist, are the supporting artists, and from the band proper the selected soloists of the present tour are Herbert L. Clarke, cornet, Arthur Pryor, trombone and Franz Hell, flugelhorn. Seats will be on sale next Friday.

11 1899

TOPICS OF THE THEATER.

Recent Attractions of the Stage Local and General.

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 here in the universe, buys the march. So does every theatre and orchestra, and the piano copies of the new composition have a sale that soars quickly into the hundreds of thousands. Every day of the two weeks demands the march, and organ and music manufacturers are always on the alert for new Sousa music. The Sousa march for this season is called "The Chariot," and is the feature of the new opera of the same name now being played by De Wolf Hopper. Of course Sousa will play it here when he brings his great band to this city for a concert early in their present long transcontinental tour.

TOLEDO, O. Black

11 1899

Stock Co. afternoon—The Chariot

John Philip Sousa, a man who has the supreme courage to place Parsifal and A Hot Time in the Old Town To-Night on the same program! It is very likely that if the grave of Wagner were opened the body of the great composer would be found turned on his face; after the juxtaposition of his masterpiece to the ragtime melodies in the Sousa concert last evening at the Valentine. However, we Americans do not care very much about dead people. We are very much alive, and we have all the egotism and bigotry of a young nation who loves the sunlight and the joy of living. We brush aside with unsparring hand that which does not appeal to our exuberant spirits and our love of conflict. We have not gotten enough to think very much yet; that will come later.

"Give us a melody we can whistle," we insistently cry.

"Appeal to our emotions."

"Let us hear a sonorous language which every one may understand. Musical philology or musical philosophy mean nothing to us." This is the voice of the people, all the people, the great wonderful people of whom we are hearing so much about lately. This music is what the people who were at the Valentine have heard. This is the melody of which their frequent applause attested their appreciation. It was music that appealed to the people, which nowadays you must spell with a big P.

It was a characteristic Sousa concert in which every effect possible was brought out of the brass, wood and wood instruments. It had the one Wagner number which is always found on a Sousa program. The conductor was as kindly generous as ever with his encores, and all the old Sousa marches were heard. Arthur Pryor gave his usual trombone solo, and Miss Davies sang in a most satisfactory manner. Miss Hoyle also contributed some violin solos, and "The People" went out into the street refreshed and joyous. They had heard The People's music, played by The People's band, and led by The People's favorite bandmaster, John Philip Sousa.

APR 12 1899

"Sousa is coming" is the glad message that will interest lovers of music in this vicinity, for the annual appearance of the "March King" and his men in this city has already assumed the proportion of an event of supreme importance. He will be here next Tuesday.

APR 11 1899

SOUSA'S STARS AND STRIPES

"When the theme of the 'Stars and Stripes Forever' first came to me," said Sousa, in Minneapolis, the other day, "I was in Europe. I had home a great deal in mind—I wanted to get back. The theme possessed me with a force that frightened me—it demanded to be born. To produce it, appeared to me, just then, the most important work in the world. I carried it about with me for a long time. I nursed it and cosseted it and babied it. It seemed to me utterly unlike anything that had ever before come to me—that had ever before come to any one. It would ever before come to me—necessarily to some one. It was imperatively necessary to some one. It had sprung from blood and tears. The heart of it was the country's heart; the nerves and sinews of it were the texture of the world. You remember the three principal movements? The south, with its feminine coquetry—tender, languorous, fervid; the west, with its virile breadth; the east, cultured and complete. It was given to the public May 19, 1897, and there has been ever since a far greater demand for it than for all my other marches. Things succeed when they are human. All sentiment lies in the people. We composers are but the medium that utters it. There is something besides the amount of gray matter in the brain that determines a man's so-called scope. He is swept on to action by some power more forceful than himself. It is not of him but through him. If he is an instrument, well strung and well tuned, he will respond. That constitutes, perhaps, my idea of religion—that one should best express the best. So I never could understand," continued Sousa, "why a man should be conceited. It seems to me such a one lacks a vital knowledge of things. If I have been an instrument to express the sentiment of the people, if that expression seems true to them, if I have been of use, I am very glad."

WILKES-BARRE, PA., TIMES.
APR 12 1899

"Sousa is coming," are the magic words now heard in many a town where the March King has been, and there are few of any importance that Sousa and his band have not visited. The annual appearance of the great American conductor and composer in this city has become a recognized institution. It is always regarded as the visit of a friend, irrespective of its artistic aspect, for of all men now before the public, John Philip Sousa assuredly gets in closer touch with his audience than any other. Probably Sousa's friendliness and cordiality towards his patrons and his unfailing liberality and courtesy in responding to encore requests have quite as much to do with his popularity as his famous compositions and his magnetic conducting. Sousa has with him on his present great tour, two brilliant young artists as soloists. They are Miss Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, and the great Sousa Band will be heard at the Nesbitt Tuesday evening next, the 18th.

Sousa's Band.

John Philip Sousa and his famous band will be at the Stone next Monday afternoon at 2 o'clock, when they will be heard in grand concert. Such is the demand for this celebrated organization that concerts are given in two cities a day, and the band will be here for only the matinee entertainment. The soloists are Miss Maud Reeves Davies, soprano; Miss Dorothy Hoyle, violiniste, and Arthur Pryor, trombone. Prices are \$1.00 for lower floor; 75 cents for balcony, and 50 cents for gallery. Seats on sale Friday.

For the present tour Sousa's band is out in full force and is in prime condition, probably more perfectly balanced than ever before. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone. The concert here will occur on Thursday afternoon at 2 o'clock at the Auditorium.

Ashtabula Ohio
Daily Beacon
4-11/99

Sousa's afternoon's programs are always as good as the evening, in fact he makes no distinction between them. Part of the program he plays in the evening in Cleveland he will play here in the afternoon.

Washington D.C.
Stone
4 12 99

A SOUSA CONCERT.—With a brand-new Sousa march and five eminent soloists as the principal offerings at the final appearance here this season of Sousa and his band would seem to justify Mr. Sousa in styling his final concert "Sousa's Spring Music Festival." The first performance of any new composition from the gifted pen of the "March King" is a musical event of no little importance, for every lover of melody the wide world over confesses to an enthusiastic admiration for the characteristic rhythms of Sousa's music, and the coming concert has therefore double importance, for, in addition to the new march, Mme. Juliette Corden, soprano; Miss Bessie Bon-sal, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, basso, will render for the first time in concert a new musical setting in quartet form which Mr. Sousa has recently composed for William Knox's beautiful poem, "Oh, Why Should the Spirit of Mortal Be Proud?" This was Abraham Lincoln's favorite poem, and the quartet was written in February in honor of Lincoln's birthday. The new Sousa march is a complete composition in form like the famous "The Stars and Stripes Forever," and not made up of various airs from the Sousa operas, as were "The Bride-Elect" and "The Chariot." Owing to the necessity of complying with certain formalities of the copyright laws, the name of the new march has not yet been announced, but has all the popular characteristics of its predecessors. Sada violiniste, will complete the quintet of soloists, and the program throughout will be exceptionally bright and cheerful. The final Sousa concert will be given Thursday afternoon, April 20, at the Lafayette Square Opera House.

Night prices, 10, 20 and 30 cents. Matinees, 10 and 20 cents. Seats now on sale.
SOUSA'S BAND.
John Philip Sousa and his famous band will be at the Stone next Monday afternoon at 2 o'clock, when they will be heard in grand concert. Such is the demand for this celebrated organization that concerts are given in two cities a day, and the band will be here for only the matinee entertainment. The soloists are Miss Maud Reeves Davies, soprano; Miss Dorothy Hoyle, violiniste, and Arthur Pryor, trombone. Prices are \$1 for lower floor; 75 cents for balcony, and 50 cents for gallery. Seats on sale Friday.

APR 12

Sousa and His Band

Like the luscious Georgia watermelon and the Delaware peach, or Christmas and Fourth of July, the Sousa Band tour is perennial, and as joyously anticipated as any of the others. As a matter of accuracy the big Sousa Band moves twice a year, September to December, January to June, with an invariable summer season, June to September—that laid out for last summer throughout Europe being rendered inadvisable by reason of the late war. The present is the 14th Sousa tour, which fact of itself is forceful evidence that the Sousa concerts are exactly the right thing; that they are just what the people of the whole country want, enjoy most and patronize most freely. Sousa understands the people and they understand him, hence the combination of the two forces on any given occasion is sure to verflow theater or hall. Sousa is ever consistent and bountiful in all things that go to make his concerts simply irresistible, but in no one thing is he more keen, alive and discriminating than that presenting the very newest and best novelties of the time. For the present our most attractive things are offered. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone. The concerts will occur Friday, April 14, afternoon and evening at Music Hall. Seats now open at the Peter Paul Book Company.

Sousa's Concert Tomorrow Afternoon and Evening.

The advance sale of seats for the matinee and evening concerts to be given by Sousa and his band, at the Grays' Armory Wednesday, now in progress at Burrows Bros., indicates an immense attendance, to which the great march king is justly entitled. Two entirely new programs have been arranged, appealing to all lovers of music, and as popular prices prevail, the armory will test its seating capacity. Sousa brings with him Miss Maud Reese Davies, a soprano of national fame; also Miss Hoyle, a celebrated violinist. Orders for seats are coming in from all parts of the surrounding country.

Sousa and his band will be heard hear in a grand concert on Thursday afternoon at 2 p. m. at the auditorium. 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, violinist, and Arthur Pryor, trombonist, all artists of unquestioned brilliance.

WILKES BARRE, PA. - RECORD

APR 13 1899

The announcement that Sousa and his band will be at the Nesbitt on Tuesday evening presages hours of unalloyed enjoyment of melodies and harmonies divine; a perfect concert, at which the works of the great masters of music of all ages will be interspersed with the swinging strains of Sousa's own marches or the dreamy, sensuous music of the latest waltz writers. It is the band of the people, just as John Philip Sousa, its noted leader, is the conductor and composer of the people.

SOUSA CONCERTS.

A Great Reception Promised the March King at the Grays' Armory This Afternoon and Evening.

The sale of seats at Burrows Bros.' store on Euclid avenue for the Sousa concerts today indicates a most brilliant gathering at both matinee and evening concerts. The people have not forgotten the voluntary service of this band when the First Cleveland Troop marched to the depot for the seat of war, and military companies, and bands from Cleveland and Painesville will be on hand to greet the great March King. Sousa will present, for the first time in Cleveland, both matinee and evening, a new march, which should prove of unusual interest. A special program for the matinee has been arranged, which will please ladies and children. The two programs are as follows:

- The program for the Wednesday afternoon concert will be as follows:
1. Overture—"Carnival Romaine" (Berlioz).
 2. Cornet solo—"Whirlwind Polka" (Godfrey)—Mr. Herbert Clarke.
 3. Ballet suite—"Egyptian," new (Luigini).
 4. Soprano solo—"Ah fors e lui," "Traviata" (Verdi)—Miss Maud Reese Davies.
 5. Grand scene—"The Night of Sabba," from "Mefistofele" (Boito).
- Intermission ten minutes.
6. Tone picture—"At Midnight," new (Carlini).
 7. a. Idyl—"Echoes Des Bastion," new (Kling); b. march—"The Stars and Stripes Forever" (Sousa).
 8. Violin solo—"Zigeunerweisen" (Sarasate)—Miss Dorothy Hoyle.
 9. "Over the Footlights in New York," "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 program for Wednesday evening is as follows:

1. Overture—"Paraphrase III" (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 Blom).
 7. Serenade—"Badine," new (Gabriel-Marie); b. march—"The Charlatan," new (Sousa).
 8. Violin solo—"Souvenir De Hayda" (Leonard)—Miss Dorothy Hoyle.
 9. Tarantella, from "The Bride Elect," new (Sousa).

THE SOUSA CONCERTS.

Tomorrow afternoon and evening the peerless John Philip Sousa and his great band will give two grand concerts at Music Hall. Sousa has not been here in several months, and his coming is a rare treat for lovers of music. He has a most delightful programme of selections for each performance. The great band will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, young artists of exceptional brilliancy. The instrumental soloists upon this tour are Arthur Pryor, on trombone; Herbert L. Clark, on cornet, and Franz Hell, on flugelhorn. Tickets are on sale at the Peter Paul Book Company. The programme for the matinee is as follows:

- Overture, Carnival Romaine.....Berlioz
Cornet solo, Whirlwind Polka.....Godfrey
Mr. Herbert L. Clarke.
Ballet suite, Egyptian (new).....Luigini
Soprano solo, Ah, Fors e Lui (Traviata).....V
Miss Maud Reese Davies.
Grand scene, The Night of Sabba from Mefistofele.....Boito
Intermission of ten minutes.
Tone picture, At Midnight (new).....Carlini
(a) Idyl, Echoes des Bastions (new).....Kling
(b) March, The Stars and Stripes Forever.....Sousa
Violin solo, Zigeunerweisen.....Sarasate
Miss Dorothy Hoyle.
Over the Footlights in New York.....Sousa

APR 12 1899

John Philip Sousa and his band will be at the Stone next day afternoon at two o'clock, when they will be heard in grand concert. Such is the demand for this celebrated organization that concerts are given in two cities a day, and the band will be here for only the matinee entertainment. The soloists are Miss Maud Reeves Davies, soprano; Miss Dorothy Hoyle, violinist and Arthur Pryor, trombone. Prices are \$1.00 for lower floor; 75 cents for balcony, and 50 cents for gallery. Seats on sale Friday.

SCRANTON, PA. - TRIBUNE

APR 13 1899

Sousa and His Marches.

People have frequently commented upon the happy titles that John Philip Sousa has applied to the many marches that have brought him so much fame and fortune. His "Semper Fidelis" march was written for and dedicated to the gallant United States Marine corps while Sousa was its bandmaster and the proud boast of the sea soldiers was that they had the finest band and the handsomest stand of colors in the United States service. An inspiration surely came to Sousa fifteen months ago when he named a new march "The Stars and Stripes Forever," for never did a musical composition receive a more appropriate or fortunate title. The composition itself and its title were the expression of the musician's patriotism on his return from a long European tour, with no thought that a war with a foreign power would shortly elevate it to the dignity of a national air. Sousa and his band will be at the Lyceum Monday night.

SOUSA AND HIS BAND.

TWO CONCERTS WILL BE GIVEN IN MUSIC HALL TOMORROW - THE PROGRAMME.

Unlike the Civil War, the passage at arms with Spain was not productive of any new songs destined to live the gallant soldiers and sailors of the United States forces apparently being content with two ready-made war tunes which seemed to fit every occasion. Before every skirmish or battle our band sang with a fine spirit of ironic prophecy "There'll be a Hot Time in the Old Town," and each successive victory was made complete to the stirring strains. Sousa's "The Stars and Stripes Forever" The Bangor Commercial remarks sententiously that "John Philip Sousa is likely to be remembered by the progeny of the heroes of the War of 1898. His "Stars and Stripes Forever" march was the musical doxology of the ceremonies at the fall of Santiago, thus making the gifted composer a little niche in the history of the war." Again, when the city of Porto Rico surrendered to Gen. Miles the bands of the native forces paraded in review before the American officers playing Sousa marches. These stirring martial strains were the popular musical offerings on the firing line before Santiago and one correspondent relates that during a lull in the fighting, an infantry band struck up the old familiar and famous Washington Post March, when a number of Spanish soldiers were seen to discard their arms and dance to the refrain.

Sousa and his band will be at Music Hall tomorrow afternoon and evening. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, will be the soloists. Mr. Arthur Pryor and Mr. Herbert L. Clarke will also be heard in trombone and cornet solos. The sale of seats is now in progress at the store of the Peter Paul Book Company. The program for the matinee is as follows:

- Overture, Carnival Romaine.....Berlioz
Cornet solo, Whirlwind Polka.....Godfrey
Mr. Herbert L. Clarke.
Ballet suite, Egyptian (new).....Luigini
Soprano solo, Ah, Fors e Lui (Traviata).....V
Miss Maud Reese Davies.
Grand scene, The Night of Sabba, from Mefistofele.....Boito
Intermission of ten minutes.
Tone picture, At Midnight (new).....Carlini
(a) Idyl, Echoes des Bastions (new).....Kling
(b) March, The Stars and Stripes Forever.....Sousa
Violin solo, Zigeunerweisen.....Sarasate
Miss Dorothy Hoyle.
Over the Footlights in New York.....Sousa

Here is something that all the boys and girls who are devoted to dancing, all the soldiers who move with quickened pulse to inspiring martial strains, all the lovers of good wholesome melody and resonant harmonies the world over, have been waiting for and inquiring about for some time past—a new march by John Philip Sousa.

The gifted composer limits his martial output to one each year, just enough to whet the appreciative appetites of his admirers and to bring to the composer princely returns. As in the instance of his famous, "The Stars and Stripes Forever," Mr. Sousa waits for his Washington concert to give his new march to the world.

But it is not alone a new march that Mr. Sousa has reserved to add attractiveness to his Spring Music Festival, as he is also to offer us for the first time in concert a new vocal quartette recently composed in honor of Lincoln's Birthday. This new composition is a musical setting of the beautiful words of Lincoln's favorite poem, "Oh, Why Should the Spirit of Mortal Be Proud?" by William Knox. The quartette will be sung by Juliette Cordem, soprano; Bessie Benson, contralto; George Leon Moore, tenor, and Leland H. Langley, basso. Mr. Sousa will also introduce Sada, a newcomer, who is highly spoken of as a violinist.

The program throughout will be bright and attractive, befitting the season, and Mr. Sousa has recently added to his repertoire of popular encores. The Sousa Spring Festival, as far as Washington is concerned, is limited to a single matinee performance at the Lafayette Square Opera House on Thursday afternoon, April 29.



JOHN PHILIP SOUSA.

Prices, 10 and 20 cents. Seats now on sale.

SOUSA'S BAND.

John Philip Sousa has a way all his own of 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. The band will play at the Stone next Monday afternoon at 2 o'clock. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone.

Ashtabula Ohio
Daily Beacon
4-13/99

FROM ALL THE COUNTY.

Music Lovers Flock to Ashtabula
For Sousa's Concert.—All
Well Pleased.

As might be expected the concert given in the Auditorium by John Philip Sousa's band this afternoon proved an attraction for many music lovers from other parts of the county as well as from this city.

Among the places represented in the attendance were Jefferson, which furnished a delegation of about thirty, and Conneaut and Geneva, each of which sent good sized crowds. The audience as a whole was not as large as it should have been, as it filled only about two-thirds of the house.

Everyone experienced the high quality of musical enjoyment that the name of Sousa had led them to expect. The selections rendered were of a sufficiently varied nature to suit the tastes of all as they ranged from the latest popular airs to selections from Wagner's operas. The solo singing of Miss Maud R. Davies was a very taking feature.

The company came in on the fast mail from Cleveland and after the concert left for Erie, where they play tonight.

Sousa's Band will be at Music Hall tomorrow afternoon and evening, when the following program will be presented:

Overture—"Paraphrase III"Suppe
Trombone solo—"Love Thoughts" (new)Pryor
Mr. Arthur Pryor.
a. Nocturne—"Carnival de Noel" (new)Sidney Smith
b. Russian Peasant Mazurka from "The Chatterbox" (new)Sousa
Soprano solo—"When the Lilies are Dead" (new)Sousa
Miss Maud Reese Davies.
Grand scene from Parsifal—"Knights of the Holy Grail"Wagner
Intermission ten minutes.
Idyl—"Whispering Leaves" (new)Von Bülow
a. Serenade, Basse (new)Gabriel-Marie
b. March—"The Chatterbox" (new)Sousa
Violin solo—"Sour air de Haydn"Leonard
Miss Dorothy Hoyle.
Tarentella from "The Belle Elre" (new)Sousa

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 once of high grade and at the same time popular enough to satisfy those in whom the love of melody is inherent yet who do not possess musical education. In his effort to secure the best there is in music and not to 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 this evening, playing at the New Park Opera House, when Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, will be heard.

THE SOUSA CONCERTS.

Large Crowds Listen to Fine Band
Music in the Grays' Armory.

John Philip Sousa's hold upon the music loving public of Cleveland was exemplified yesterday afternoon and evening in the large audiences which filled the Grays' Armory, the attraction being matinee and evening concerts by Sousa's renowned band.

The programmes were particularly well arranged, the great bandmaster having selected music which appealed to the lover of classic music as well as to those who enjoy the lighter forms of music.

The three special features of the matinee programme were given by Mr. Herbert L. Clarke, cornetist; Miss Maud Reese Davies, soprano soloist, and Miss Dorothy Hoyle, violinist. All three musicians proved themselves masters of their respective arts.

In the evening the programme was entirely changed, and was presented to highly appreciative auditors.

SOUSA'S BAND, MONDAY.

Sousa's band never deteriorates. Extravaganzas may shrink when hung a second time on the provincial clothesline; comedies may lose their brilliancy and tragedies their majesty, but Sousa's concerts show no retrogression. His popularity and success are in no small measure due to the fact that Sousa is always honest with his patrons, giving them the best at his command with a genuine cordiality. He will be at the Lyceum, Monday evening, April 17.

Sousa's famous band will be at the Stone next Monday afternoon. The merit of the Sousa band is too well known to need comment, for their fascinating, clean cut and spirited playing arouses enthusiasm in even the dullest mind. With the finest of brass and the sweetest of wood wind, the band appears to remarkable advantage in all that it does. Mr. Sousa tests the resources of his players to the utmost, with only the most satisfactory of results. Free to follow the bent of his genius, with unlimited resources in the matter of men and music, and, above all, with that personal magnetism that seems of equal effect over audience and player alike it is small wonder that Sousa has achieved international fame. Lower floor, \$1.00; balcony, 75 cents; gallery, 25 cents. Seats on sale Friday morning.

ROCHESTER CHRONIC
APR 13 1899

Bandmaster Sousa half-jokingly attributes much of the unusual strength of his dislike to being professed to a childish impression. Says he: "When I was a small boy in Washington, going to school on Capitol Hill, I used to pass four times every day a crazy shanty on which was a sign 'William Black, Professor of Whitewashing.' 'Professor' was a new word in my youthful vocabulary and I naturally inferred that it meant an old darkey in ragged clothes, profusely splashed with lime, armed with a pail of whitewash and a big brush. When, afterward, I heard the term applied to dignified and well-dressed white gentlemen, not even remotely connected with the whitewashing business, I was puzzled. I demanded and received explanations. But the explanations never obliterated the childish impression. To this day the title 'Professor' instantly calls to mind a picture of William Black as I saw him in my childhood. When my time came to be called 'professor,' I instinctively felt that I was being made ridiculous by being likened to the grotesque figure whose picture, labeled 'Professor,' was so deeply and clearly engraved on my brain. I didn't like it. I objected to it from the first. Finally one day the climax came. I was leading the United States Marine Band in an open air concert at Fayetteville, North Carolina. My men were

greatly annoyed and impeded by the crowd pressing on them. I appealed to the local master of ceremonies, who mounted a chair and thus remonstrated: 'The professor and the professor's professors can't play no more until you quit crowdin' the professor and the professor's professors.' This hail of 'professors' called up for me an appalling vision of a band of fifty Uncle Billys, rags, splashes, pails, brushes and all, with me at the head of them. It was too much and I then and there resolved that neither I nor any of my 'professor' should ever be called 'professor' again if I could help it."

Sousa and His Marches.

The concerts of Sousa and his band are always welcome events of the season in this city and always mean brilliant and appreciative audiences. The programmes 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. The Sousa band, under Mr. Sousa's direction, will be heard in a single grand concert at the Lyceum theatre on Monday evening, April 17. In his choice of supporting artists Mr. Sousa has always been particularly fortunate, and on the present tour he has much satisfaction in presenting two accomplished young women who have always won distinguished honors as singer and violinist respectively. Miss Maud Reese Davies, soprano, has a charming, clear, flexible and cultivated voice, while Miss Dorothy Hoyle, though young in years, has been hailed as the best of the women violinists of the day.

SOUSA'S BAND.

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 put every one in sympathy with the occasion. There are no depressing waits or lapses. Sousa kills no time by vague wandering 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 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 and his band will be at the Stone opera house next Monday afternoon. Prices, 50 and 75 cents and \$1.

Sousa's Band.

John Philip Sousa and his famous band will be at the Stone next Monday afternoon at two o'clock, when they will be heard in grand concert. Such is the demand for this celebrated organization that concerts are given in two cities a day, and the band will be here for only the matinee entertainment. The soloists are Miss Maud Reeves Davies, soprano; Miss Dorothy Hoyle, violinist; and Arthur Pryor, trombone. Prices are \$1.00 for lower floor; 75 cents for balcony, and 50 cents for gallery. Seats on sale Friday.

APR 14 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. 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 is as necessary in maintaining the standard of a musical organization as it is in promoting the efficiency of a fighting body. Without endeavoring to establish the source of his power the average man quickly acknowledges its existence, and not the least enjoyable sensation to be derived from a Sousa band concert is to be found in the masterly control of the leader over the human organ before him. It is an apt illustration of the absolute domination of intellect and personality. Sousa comes to the Lyceum theater for a single concert on Sunday evening. The band will be assisted by Maud Reese Davies, soprano, and 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, fluegelhorn.

MUSICAL AND DRAMATIC

SOUSA'S BAND.

America's greatest band master, John Philip Sousa, and his world-renowned band have never been heard to greater advantage than at the Park Opera House last night. This has been a gala week for theatre-goers but Sousa capped the climax. The spirit of music was in the air, the men responded with rare enthusiasm and precision to the slightest suggestion of their leader and as the wonderful accord of sounds from fifty varied wind instruments burst loose and filled the theatre with harmonies beautiful and thrilling, the audience caught the infection and was even swayed by the genius of the leaders as were his men.

The program was comprehensive enough to suit all tastes. It comprised everything from the sternly classical down to the frolicsome, rhythmic coon melody. There is a big difference between such men as Wagner, Sousa and Hogan, and one would hardly mention any two in the same breath. Their styles are as different as the personalities of the men are at variance with each other and yet the compositions of all three were each given the same masterly and subtle interpretation. The memory of Knights of the Holy Grail inspired the rendition of the grand scene from Wagner's Parsifal; Hogan never knew the musical possibilities of "A Hot Time" until Sousa's band played it; but either the leader and his men put a greater power into his compositions or the audience was carried away by its preference for when the "Washington Post," "El Capitan," "The Charlatan March," and the tarantelle from "The Bride Elect" were played, the audience could hardly give enough evidence of its approval.

The soloists accompanying Sousa on his annual tour are all superior musicians. Arthur Pryor, trombone soloist, has been heard before in Erie and he could not surprise the audience as it knew what to expect. He gave an exquisite rendition of "Love Thoughts," composed by himself. As an encore he played the popular ballad, "Just One Girl." Miss Maud Reese Davies possesses a marvelously sweet coloratura soprano voice and a charming presence. "Ah, forse hic," of Verdi, allowed her to display the full powers of her well trained voice. She was compelled to respond to an encore and sang "Will you love when the lilies are dead?" Leonard's "Souvenir de Haydn," a violin solo, rendered by Miss Dorothy Hoyle, evinced a knowledge of technique and a show of feeling seldom seen. It was slightly marred—but only by the fact that it temporarily unnerved the player—by the loosening of one of the strings on the violinist's instrument. She soon recovered, however, and her splendid playing was rewarded by a storm of applause. The concert was everything that could be expected and the only regret is that such are always few and far between for the music-lovers of the city.

PHILADELPHIA PUBLIC LEDGER
APR 14 1899

When Sousa returns to this city he will have a number of novelties that are worth attention. One will be a brand new march, that is declared by those who have heard it to be equal, if not superior, to his "Stars and Stripes Forever," and the other is a setting of his own as a quartette, of Lincoln's favorite poem, "Oh, Why Should the Spirit of Mortal be Proud?" It is to be sung by Juliette Corbin, Bessie Bonsal, George Leon Moore and Leland H. Langtry.

SOUSA CONCERTS TODAY.

The great Sousa and his band will arrive at the Music Hall this afternoon and evening. The matinee programme is as follows:

Overture, Carnival Romaine.....Herlioz
Carnet solo, Whirlwind Polka.....Godfrey
Mr. Herbert L. Clarke.
Sole solo, Egyptian (new).....Luigini
Ah, Forse Lui (Trav-
er).....Verdi
Miss Maud Reese Davis.

Scene, The Night of Sabba from
Hoffmann.....Hoffmann
Intermission of ten minutes.

Scene, At Midnight (new).....Carlini
Idyl, Echoes des Bastions (new).....Killing
March, The Stars and Stripes For-
ever.....Sousa
Sole solo, Zigeunerweisen.....Sarasate
Miss Dorothy Hoyle.

Scene, The Footlights in New York.....Sousa
The evening programme is as follows:
Overture "Paraphrase III".....Suppe
Trombone Solo—"Love Thoughts" (new)
Pryor

Mr. Arthur Pryor.
(a) Musette, "Carillon de Noël" (new)
Sidney Smith

(b) Russian Peasant Mazourka from
"The Charlatan" (new).....Sousa
Soprano Solo—"When the Lilies Are
Dead" (new).....Sousa
Miss Maud Reese Davis.

Grand Scene from Parsifal, "Knights of
the Holy Grail".....Wagner
Intermission 10 Minutes.

Idyl "Whispering Leaves" (new) Von Blon
(a) Serenade, Badine (new).....Gabriel-Marie

(b) March—"The Charlatan" (new).....Sousa
Violin Solo—"Souvenir de Haydn".....Leonard

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

Prices, Matinee 50c and 75c; evening, re-
served seats 75c and \$1.00; general admis-
sion, 50c.

ST. PAUL.

Sousa's Band, under the direction of its in-
comparable leader, delighted large and appre-
hensive audiences at the Metropolitan Opera
House. Number after number was heartily en-
cored, and Mr. Sousa was most liberal in respond-
ing. Solos by Herbert L. Clarke, Maud Reese
Davies, and Dorothy Hoyle evoked demonstrative
applause. Sol Smith Russell and his excellent
coo presented Honorable John Grigsby 3-5. Mr.
Russell in any play ever receives a cordial recep-
tion from a St. Paul audience, and he received a
most hearty welcome when he appeared as John
Grigsby before a large audience. Mr. Russell's
methods of expression and acting make the por-
trayal most enjoyable throughout the play. Flor-
ence Rockwell, as Meg Ronalds the school teacher,

contributes a neat interpretation of the char-
acter, and plays the role with due spirit. In the
character of James Ogden, the political villain,
James Mackay did exceptionally good work. Al-
fred Hudson as Coke, William Fannam as John
Grigsby, Jr., Bessie Addison Pitt as Mrs. Marsen,
Lila Converse as Nellie Ogden, William Sampson
and Jacques Martin as the veterans, deserve
favorable mention for their excellent acting.
Mollie Jackson, Banda Rossa, The Ellis Opera
coo, 10112.

SOUSA, MONDAY.

The Sousa band, under Mr. Sousa's di-
rection, will present a single grand
concert at the Lyceum Theatre on Mon-
day evening, April 17. In his choice of
supporting artists Mr. Sousa has always
been particularly fortunate, and on the
present tour he has much satisfaction in
presenting two accomplished young wo-
men who have always won distinguished
honors as singer and violinist respect-
ively. Miss Maud Reese Davies, soprano,
has a charming, clear, flexible and culti-
vated voice.

AMUSEMENTS.

OPERA HOUSE.

John Philip Sousa will bring his band to
the Opera House for one more concert this
season, the date being set for Friday af-
ternoon, April 21, and holding the spring-
time he will offer a programme light and
bright. Everything new in the literature
of the military band the world over is sent
to Sousa immediately upon publication, and
from this miscellaneous collection of mu-
sic the choicest bits are culled to grace
the programme that Sousa knows so ad-
mirably how to prepare. The popular con-
ductor will introduce Mme. Alice Cereseto,
violinist, and a quartette—Mme. Juliette,
Cordon, soprano; Miss Bessie Bonsal,
contralto; George Leon Moore, tenor, and
Leland H. Langley, baritone.

John Philip 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 inspir-
ing way. The audience directly detect
this and invariably yield to the same
sway until enthusiasm often reaches
astonishing degrees. Sousa throws con-
straint to the winds in his martial and
more brilliant numbers, and dashes
through the mazes of bewildering con-
coits such as his own and kindred sort
with an impetuous flight that becomes
irresistible. The famous band will be
here on Tuesday evening, April 18, at
the Nesbitt. The soloists are Miss
Maud Reese Davies, soprano; Miss
Dorothy Hoyle, violinist, and Arthur
Pryor, trombone.

Sousa has invited the officers and band
of the 11th Regiment to attend tonight's
concert at Music Hall. The invitation
has been accepted and Col. Smith and
his staff will attend in a body.
There will be a matinee concert.
Sousa's band is unquestionably the
greatest organization of its kind in the
world. The beauty of Sousa's music
and the ability of the soloists are too
generally known to need any comment.
In Buffalo Sousa has a host of friends.
Sousa has pleasantly distributed the
classic and popular pieces.

WHAT IS POPULAR MUSIC?

When Sousa was recently asked what
he considered popular music, he gave the
following answer, characteris-
tic of the man and his methods: "In
general way, I should say that pop-
ular music becomes such when at its
best, when it attracts either through
rhythm, oddity or intervals, or
through all three, the attention of the
masses, and creates a desire for a se-
cond hearing. It then becomes con-
fessionary, 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 con-
ceived and created a number of pop-
ular compositions. His latest ones
show the same freshness and fertility
of melodic invention that have always
distinguished his work, and when his
great band reaches this city in the
course of his present great transconti-
nental tour, "The March King's" local
admirers will have an opportunity of
hearing his latest compositions played
as only the Sousa band can play them.

Novelties at the Sousa Concerts.

The last appearance of John Philip
Sousa and his ever-popular military con-
cert band for this season will be Friday
evening, Saturday afternoon and even-
ing, April 21 and 22, at the Academy of
Music. At this time of the year Sousa al-
ways prepares some especially attractive
features for his Philadelphia concerts, and
this time he has arranged to give the first
public performance of two new composi-
tions from his own pen and he will also
introduce five soloists new to these con-
certs. First of importance is the new
Sousa march, which the bandmaster-com-
poser has reserved for its first hearing in
this city. The march is written in Sousa's
characteristic vein and has all the fine
military swing and dash of his famous
"The Stars and Stripes Forever." A sec-
ond musical offering from the popular
American composer is his setting, in quar-
tet form, of Knox's beautiful poem,
"Oh, Why Should the Spirit of Mortal Be
Brouded," to be sung by Juliette Cordon,
soprano; Bessie Bonsal, contralto; George
Leon Moore, tenor, and Leland H. Lang-
ley, basso. Sada, violinist, will also be
heard.

LYCEUM THEATER.

Sousa is a conductor of tremendous
magnetism; his feeling and control are
admirable in the works of solid char-
acter 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 dis-
tinction in music of large and deep
growth, but while he varies his pro-
gramme judiciously and interestingly with
compositions of serious purpose, the dis-
tinguishing feature of the band's work is
by all means popular music. And justly

Sousa's New Two-Step.

The musical season will practically end
with Sousa's Festival, which will take
place at Music Hall on Tuesday next.
For this season the Bandmaster promises
a program of novelties, including a new
two-step, which is as yet unnamed, and
in addition to the favorite instrumental-
ties of his band, he will introduce a quar-
tet of vocalists, composed of Mme. Ju-
liette Cordon, soprano; Miss Bessie Bon-
sal, contralto; Mr. George Leon Moore,
tenor, and Mr. Leland H. Langley, bar-
itone. The new violinist will be Mme.
Alice Cereseto.

Since his last appearance here, in Jan-
uary, the March King has given concerts
in one hundred and twelve different cities
throughout the South and West. His
present tour will extend up to June 2,
after which the band will go to Man-
hattan Beach for the summer season of
twelve weeks.

and admirably so. He has culled his music
judiciously, has himself contributed to it
many works of genuine distinction in their
way, and always of spontaneous vigor and
melodic freshness, and thereupon he has
succeeded in elevating this standard be-
yond its average possibilities. He gives the
public programmes which the old military
band lover finds yet within his ken, while
the musician need not feel ashamed to en-
joy anything so efficiently and artistically
performed. Sousa and his band will be
heard on Monday evening at the Lyceum
theater. The box office of the theater
opens at 2 p. m. tomorrow, for belated
ticket buyers. The soloists with Sousa and
his band are Maud Reese Davies, soprano;
Dorothy Hoyle, violinist, and Arthur
Pryor, trombonist, all artists of unques-
tioned brilliance.

The concerts of Sousa and his band are
always welcome events of the season in
this city, and one of these events is due
at the Stone next Monday afternoon. The
programmes presented are always strong
in quality, most liberal in quantity and
arranged with faultless taste. Naturally
given John Philip Sousa an artistic tem-
perament, 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 knowl-
edge of instrumentation is thorough and
in his band arrangements Sousa never
permits over-elaboration or inconsistent
coloring. In his choice of supporting art-
ists Mr. Sousa has always been particu-
larly fortunate, and on the present tour
he has Miss Maud Reese Davies, soprano,
who has a charming, clear, flexible and
cultivated voice, and Miss Dorothy
Hoyle, who has been hailed as one of the
best women violinists of the day. Lower
floor, \$1.00; balcony, 75 cents; gallery, 50c.
Seats on sale this morning.

ROCHESTER

APR 15 1899

JOHNSA'S GREAT BAND.

To Be Heard at the Lyceum to-morrow Night.

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



JOHNSA.

"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 of 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 40.

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 Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone. The concert here will occur on Sunday evening at the Lyceum Theater. The box office will open to-morrow at 2 p. m.

WILKES BARRE, PA. - RECORD

APR 15 1899

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, and will be at 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. The concert-going public regard him highly for his musical tact and also as the composer of original, catchy and easily comprehensible marches and other compositions of a more pretentious character.

MUSIC HALL—SOUSA.

The advent of Sousa and his famous band at Music Hall on Thursday evening will be a brilliant close to the most successful musical season known in Baltimore for years. This concert of Sousa's will be in the shape of a



JOHN PHILIP SOUSA.

"Spring Musical Festival," combining the brilliant work of his noted band and a quartette composed of Mme. Juliette Corden, soprano; Miss Bessie Bonnell, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, baritone. He will also have a new violinist, Mme. Alice Ceresto. This will be the last opportunity of hearing Sousa and Sousa's music this season.

SHAMOKIN, PA. DISPATCH

APR 15 1899

The Great Theatrical Event.

The opera house management announces "El Capitan" next week, and the stage will echo with the tramp, tramp, of the armed hosts of the Peruvian army as portrayed by pretty chorus girls, armed with comic opera Hausers and opposed to the gentlemen of the chorus the insurgents, presumably equipped with Springfield of the same variety. Music in march tempo will reign supreme, for "El Capitan" is the composition of Sousa, the "March King," and the music of the sort he would be expected to contribute. Charles Klein, the author of the book, has written a libretto with sufficient vigor to be self sustaining, somewhat rare quality with the prevailing comic opera story. Edward Eagleton, is the Don Medigue, the part originally sung by De Wolf Hopper. Kate Michelena, a singer of merit and prominence, is the Isabel. Lillian Harper is the sprightly Estrella, and the rest of the principals are said to be competent singers and actors. A handsome scenic outfit by Gros, costumes by Dazian and effects by Seidle, all masters of their callings, will enhance the beauties of this production.

Cleveland Plain Dealer

SOUSA BAND CONCERTS.

They Were Largely Attended Yesterday and Thoroughly Enjoyed.

Sousa and his band gave a matinee and an evening entertainment at Grays' armory yesterday, a large crowd being in attendance in the afternoon and about 2,600 people at night.

With Mr. Sousa on this occasion were Miss Dorothy Hoyle, violinist; Miss Maud Reese Davies, soprano, and Mr. Arthur Pryor, trombone soloist, all artists of acknowledged ability. The program was an excellent one, and the audience manifested its appreciation by insisting upon encores and by hearty applause. Many of Sousa's own compositions were rendered.

UTICA, N. Y. OBSERVER

The ensemble of Sousa's Band is perfect. The magnificent sonority of his bass, the mellow, almost appealing voicing of his tenors, the absorbing impulsion of his soprano and the velvety richness of his alto not only satisfy 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, the great composer and conductor announces his present corps of mentalists the best he has ever directed his direction. Sousa will give a concert here at an early date in the shape of his present "Ocean to Ocean."

Sousa's Novelties.

American audiences demand novelty, always novelty, even in their concert programmes, and it is skill in catering to the musical preferences of his public that has insured a large proportion of John Philip Sousa's popularity and success. 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 have won their place in the history of the Spanish war. Sousa and his band will visit this city on Monday evening, playing at the Lyceum theatre, when Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Poyer, trombone, will be heard as soloists.

Probably never has Sousa's band played in an auditorium less suited for its music than in the Grand opera house of Akron, Ohio. The magnificent Sousa marches rolled out in great rhythmic waves, but before they could swell out to their full proportions they were checked back by striking the walls of the narrow confines in which they were pent up, doubled back on themselves and finally spent in broken and mangled cadences. The music of the band was sadly marred in its beauties, it is true, and yet no kind of an auditorium could spoil that of the Sousa organization.

An audience which filled the house was present last evening to greet the first appearance in Akron of Sousa's band in some years, and just as do the audiences in every other city, the people grew wildly enthusiastic over the magnificent entertainment afforded them. Fortunately encores are not difficult to get from Sousa and his programs are arranged for them, but no audience ever gets enough of the Sousa music. The great leader grows greater with years, and he does not allow his band to deteriorate. The soloists which accompany the organization this year have been chosen for their own peculiar

merits, and in Miss Dorothy Hoyle is found a truly wonderful violinist.

JOHN PHILIP SOUSA IMPRESSED THE GALLERY

Say, I'll tell you how it is.
It's all right to talk about
The Red Band of Italy
And these foreign hornblowers and trum-
peters

Like Signor Tavan,
But I don't want any of 'em
Dished up in mine.
Straight American's good enough for me.
I can't tell why it is
But Sousa gets me easy.
Did I go? Say, I was there
Waitin' when the man opened
The place. You can't lose me.
I've seen others do the same
Act, or anyway they've turned
The green light on themselves
Till they're all jollied up.
But John Philip's got a way
O' draggin' tunes out o' them boys—
Say, he makes all them
Dago guys lik like a
One-legged man goin' up a ladder.

It was a big band
And some o' the blamsted
Leokin' instruments—
I felt clean out o' place
Till I spied one feller
Just below a big funnel
And he looked like Tony Weiler.
That made me feel easy
An' comfortable all over.
Well, Sousa sprung some o' them
Big tunes, but they was
Just starters. Every time
He got through, the crowd howled;
They was so glad.
And Sousa took the cue
An' trotted out marches
An' two-steps an' cake walks
Till every kid in the attic
Was clickin' his heels
Like ready money.
One husky boy played a
Solo on a cornet. You bet
I wouldn't like him to
Practice in our flat—
Say, he could trill like a
Yellow-headed prima donna.
And when he got through
His big spiel, he came back with
"She Was Born in Old Kentucky."
I always thought it was
Pretty tough on Kentucky
Her being born there,
But I've changed my mind.
And while this boy was playin'
John Philip Sousa
Himself wasn't doin' much—
Say, John Philip can do a
Cake walk with his arms
An' he's the first I ever seen
That could.
Good taste? Say, John's got it
All right, all right, all right.

After he done one o' them
Grand pieces
For the dress goods in the boxes,
He turned on a "Hot Time
In the Old Town" for us
Boys near the roof.
Variations in it, too.
It's been a pretty good tune
Since San Juan.
I could most see our boys
Goin' up the hill. John Brown
Wasn't much 'count on—
It took a scrap to put
John in shape, too.
It's pretty much the same
With the old town.
Then John Philip trotted out
A little lady and she
Did some tall singin'.
I wasn't next to what she
Was sayin' all the time,
But she had a way of—well,
I guess it's up to them critics
To tell what it was, but
Anyhow, she got me a-goin'.

When she got round the first turn
She loped home with a spiel
About lilies and roses
And got me goin' again.
Then John Philip tore off
A pretty tough one and
Used the fellers up some.
So they laid off ten minutes.
Some of them didn't get back
For the next piece. I guess
They were busy outside.
But John Philip didn't care.
He was goin' all the time—
Goin' when he was standin' still;
Kind o' as if he expected
Kingdom come on the next train.
Well, it went on and every
Time there was one number
On the score card, three tunes
Come out o' the band.

They was one boss spiel—
John Philip's stuck on it himself—
We've been gittin' it all
Around in the hand-organs.
But somehow its different
When John Philip turns the crank.
And there was another little lady
In a white dress with a red
Ribbon round her waist;
Say, she got more o' the
Real stuff out o' her fiddle
Than three lobsters with arms
Nine feet long pulled out
O' some o' the growliest
Horns ever I heard.
But they wasn't a thing
That traveled in the class
With the grand wind-up.
It started out with some gruff
By one o' them
Long-haired piano knockers,
Who go round gold-brickin'
Everybody an' pullin' legs.
But John climbed over that
An' some o' the other furrin'
Stuff, which always
Has to be lugged in
To make the swells think
They're up against
The real thing.

But John Philip knew
What he was doin'.
I guess he ain't doin' a thing
But coin plunkets. And that's
All right. I'm out for
Anybody that can make good.
John may have black whiskers
And a Dago name
But he's right. He—well—
He's on to his job.
You know what I mean—
There's nothin' furrin' about him—
Understand?
He just ended his
Half day's work by beatin'
"Sister Mary Jane's Top Nots"
Out o' them geezers.
The gallery boys know a
Good thing when they hear it,
And our old friend Sousa's
A dreamer!
It was the best endin'
Of anything o' that kind
Ever I heard and
That's one o' the reasons
Why I like John Philip
Sousa.
He's plain Yankee and
That's why
He got my dough.

The Sousa Concerts

What was certainly the largest audience of the season gathered in the Winnipeg theatre Wednesday evening to hear Sousa's band concert. Not only were all the city musicians and lovers of music present, but brass bands and orchestras from all over the province were represented by alert leaders who evidently appreciate the advantage of seeing the methods of such a renowned conductor and hearing his equally renowned band.

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 which 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 may feel.

Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years, in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced when Sousa and his men thrill the senses and the only question is the degree of praise to be bestowed. The sway of Sousa over his 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 and 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 Wednesday night were thoroughly in rapport. The popular pieces that are easily hummed and whistled did not carry off all the honors. There is evident, in the quality of the reception of better music, an education of taste that is gratifying.

From the moment that Sousa takes his platform, the programme moves along with a dash and whirl that quickly become 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 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.

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.

Mr. Arthur Pryor, who is assistant conductor, is a trombonist whose like has never been heard in our city—or perhaps in America. His tone and execution are marvellous, and he set the audience in a furore of enthusiasm last evening. It is to be hoped that he will be heard in solo work at each of the three concerts.

A pleasant feature of the Sousa concerts is the introduction of vocal solos by Miss Maud Reese Davies, a soprano with a charming voice and presence; and violin solos by Miss Dorothy Hoyle—an artiste of much temperament and skill. Both young ladies were cordially received and warmly encored. The great band showed to additional advantage in the accompaniments to the solos of these young ladies.

As Town Topics goes to press Thursday, this week, the time is too short to permit a more detailed account of the first Sousa concert, but all three will be thoroughly reviewed in next week's issue.

SOUSA'S REQUESTS

Whatever relation it may be to the artistic development of the try need not be considered, but tangible fact nevertheless the large portion of Sousa's audiences attend "The March Kings" concerts solely to hear his encores. At every performance of Sousa and his band the requests that reach the conductor for encore numbers complied with would treble the length of the programme. 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 en-

core." 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 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 Lovers."

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 Soudamamiae is a 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 programme: 'Washington Post,' 'High School Cadets,' 'Liberty Bell,' 'Manhattan

Beach,' 'Directorate,' 'King Cotton,' and 'El Capitan.'"

FINAL SOUSA CONCERT.

Will Be Given at Music Hall Next Thursday Evening.

The final concert of Sousa's Band this season in Baltimore will take place at Music Hall next Thursday evening. Mr. Sousa will conduct, and the soloists will be Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Sada, violinist; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, basso. The following will be the programme:

1. Overture, "The Warrior's Fete," (new) Kling.
2. Excerpts from "Siegfried," Wagner.
3. Soprano solo, "Ballantella" (Bird Song), from "I Pagliacci," Leoncavallo, Mme. Juliette Corden.
4. Second Hungarian Rhapsody, Liszt.
5. Hymn for solo quartette (new), "Oh! Why Should the Spirit of Mortal Be Proud," words by William Knox; music by John Philip Sousa. Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, basso.
6. Valse, "The Beautiful Blue Danube," Strauss.
- Intermission.
7. Tone picture, "At Midnight" (new); ("Come Where My Love Lies Dreaming"), Carlini.
8. (a) Antique dance from "Anne Boleyn" (new), Hall; (b) March, "Hands Across the Sea" (new), Sousa. ("A sudden Thought Strikes Me—Let Us Swear an Eternal Friendship").
9. Violin solo, "Fantasie Appassionata," vieux temps, Sada.
10. Variations on the Welsh song "Jenny Jones" (new), Godfrey.

SOUSA'S BAN

Famous Musical Organization Will Give Two Concerts.

Sousa and his famous band will give concerts in Music Hall this afternoon and this evening, and the bandmaster compliments the Fighting 13th by inviting its officers and band to attend the evening concert as his guests. The kind invitation has been accepted and Col. Smith and the other officers of the regiment will occupy boxes.

Sousa's band is without doubt the best organization of its kind in the country, and its visits to this city are always looked forward to with great pleasure by the people. The advance sale of seats has exceeded that of all previous engagements here.

An excellent programme has been prepared for today's concert. As usual they will contain sufficient classical numbers to please those who favor this style of music, while the popular taste has also been taken care of. Sousa's generosity as to encores is well known and while his newer works will be heard it is certain that the old favorite marches will be played at both concerts. Seats for the concert can be obtained at the store of the Peter Paul Book Company during the forenoon.

SOUSA'S BAND TO-NIGHT.

No success can ever be obtained as phenomenal as that which has attended Sousa and his wonderful band without due artistic reason. This artistic reason Sousa has supplied in a degree above and beyond all possible attempt at rivalry on his specific territory. Sousa is a conductor of tremendous magnetism. He has culled his music judiciously, has himself contributed to it many works of genuine distinction in their way, and always of spontaneous vigor and melodic freshness, and thereupon he has succeeded in elevating this standard beyond its average possibilities, and in giving the public programmes which the old military band lover finds yet within his ken, while the musician need not feel ashamed to enjoy anything so efficiently and artistically performed.

Sousa and his band will be heard here in a grand concert this evening at the Park Opera House. His grand band was never in as fine form as at present and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The programme for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times, and the audience can rely upon a large installment of the most inspiring music of modern times—the famous Sousa marches.

The soloists with Sousa and his band are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombonist, all artists of unquestioned brilliance. The advance sale of seats has been large.

Sousa's concerts in Music Hall yesterday afternoon and evening were both largely attended. The regular programme was nearly doubled by the encores. Some of the band selections were new. A set of variations on "Jenny Jones" brought some beautiful playing from the flute and piccolo, played by F. W. Wadsworth and Joseph Novito respectively. Miss Maud Reese Davies, the soprano, was enthusiastically received. Her voice is beautifully clear and pure. "When the Lilies Are Dead," one of Sousa's new songs, was her solo number, and her encore, "Dreams," by Bartlett. Miss Dorothy Hoyle has played in Buffalo before. She is a brilliant violinist. Leonard's "Souvenir de Haydn," and the allegro from Nachez's "Gypsy Dance" were her selections. Mr. Pryor, the trombone soloist, played "Love Thoughts," one of his own compositions. The officers of the 13th Regiment were in attendance, having been personally invited by Sousa.

SOUSA CONCERT.

Great Crowd Attended Last Night—Splendid Entertainment.

Whatever may have been his experience elsewhere, John Philip Sousa never gave a local performance at which he conducted in the presence of so large and representative an audience as the one that attended the concert given by his band in Music Hall last night. Both the floor and balcony were packed, and even the boxes, several of which were occupied by the officers of the 13th Regiment, were taken.

The programme comprised an overture by Suppe, Sidney Smith's "Carillon de Noel," a movement from MacDowell's "Indian Suite," a scene from "Parsifal," three of Sousa's own compositions and several minor selections. But, with his distinctive generosity, Bandmaster Sousa supplemented each programme number with two or three encores. Throughout the entire performance there was splendid tonal coloring, absolute precision, spirit and finish in the work of the musicians, and the concert was, as a whole, one of the best of the kind ever given in Buffalo.

Miss Maud Reese Davies, the soprano soloist, sang as a programme number Sousa's successful song, "When the Lilies Are Dead," and, in response to an encore, gave Bartlett's "Dreams." She has a powerful voice, of exceptional range, and unmistakably won the favor of her audience last evening.

More enjoyable than any other feature of the entertainment, however, were the violin solos of Miss Dorothy Hoyle, who played Leonard's "Souvenir de Haydn," and the Allegro from Nachez's "Gypsy Dances." She has a delightfully sympathetic tone, and in her double stops, harmonies and pizzicati passages she displays surprising technical dexterity. Her work last night was musicianly and artistic in every detail.

At the matinee given yesterday afternoon the principal numbers were Berlioz's "Carnaval Romaine," a scene from "Mefistofele" and Carlini's tone picture, "At Midnight."

John Philip Sousa has a wide spreading and potent influence for good. That Sousa appreciates his public is no less an incontestable fact than that Sousa's public appreciates him, and the discriminating judgment of the conductor in forming his programmes with a generous leaven of easily-understood melody reduces the auditor to at



JOHN PHILIP SOUSA.

least a respectful hearing of the more erudite music of the great masters. When the best music of all times is adequately presented to willing ears by a military band the cause of musical education gains measurably on each occasion, and the long concert tours of Sousa's great band are educational pilgrimages in the name and cause of good music. The soloists at this afternoon and evening concerts will be Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Mr. Herbert L. Clark, cornetist, and Mr. Arthur Pryor, trombone.

"The Gay Masqueraders," the attrac-

SEVEN ATTRACTIONS

ANNOUNCED AT ROCHESTER PLAY-HOUSES FOR NEXT WEEK.

Sousa, Mayo and "The White Heather" at the Lyceum—"The Idler" at the Baker—Vaudeville at Cook's—Gaiety Girls and British Band.

There will be entertainment of the most diversified nature at Rochester places of amusement next week. Sousa will direct his peerless band at the Lyceum theater to-morrow night. Edwin Mayo will depict the quaint Mississippi scenes of "Pudd'nhead Wilson" the first half of the week at the Lyceum; the last half will be devoted to a presentation of "The White Heather."

At the Baker theater, the stock company will present "The Idler," a good play by a good company.

The Cook Opera house management announces as usual an attractive vaudeville bill.

The British Guards band will play at Fitzhugh hall next Wednesday afternoon and evening, the London Gaiety Girls at the Wonderland throughout the week.

SOUSA HANDLES A GUN.

To see John Philip Sousa standing before his famous band in concert, erect, alert, a splendid specimen of concentrated force and guiding action, or in his studio absorbed in composition, a song, an orchestration or an opera, one would scarcely believe that he would be a for-



JOHN PHILIP SOUSA.

midable figure before a set of traps with gun and letting go at fast birds, one, two; but he is, and he holds some scores that tie with the best of them. Only last summer he won certain of the very best prizes at the Tuxedo traps. There were champions, ex-champions, and would-be champions galore, and a lot of other cracks from hither and yon who thought the quiet, eye-glassed gentleman from New York was a 50 to 1 shot, but before the meeting was over, he was rated at 1 to 5, and walked off with some of the richest purses without evident distress. Later at Lakewood, while recuperating there, he entered several handicaps, and with a borrowed gun, at that, but did not fare so well as the retriever and some of the birds conspired against him and revived birds managed to get out of bounds. Sousa had two matches all but won, and declared he lost both on the last birds because the retriever shoved them over the line with his nose. That dog understood his business; his master was Sousa's opponent.

"A little too adagio on that one, John," observed one of his musical friends, as Sousa's ninth bird dropped within bounds.

"All right," replied Sousa, "I'll play this one allegro furioso," as he let drive at the tenth and last bird and the pigeon fell in two parts within twenty feet of the trap and won the match. Sousa handles a gun nearly as skillfully as he does a baton.

The famous director and his big band will be here in grand concert to-morrow evening at the Lyceum theater.

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, and Arthur Pryor, trombone, will open at 2 o'clock to-

LYCEUM.

Sousa, the peerless conductor of American marches, and 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 at the Lyceum to-morrow night. This announcement means a brightening 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. He stands as a proof of the theory of hypnotism. 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



JOHN PHILIP SOUSA.

played by all the famous bands of the armies of England, France, Germany and Russia. This is not fancy. It is fact.

As for the band, it is universally and unhesitatingly admitted the finest in the world to-day and without a rival that in any manner approaches its magnificent playing of military and concert music. The renowned musician at its head is a rare illustration of a born leader. To his grace and personal magnetism, allied with the individual talents of the band's membership, can be traced the surprising excellence of the organization. The critical public, as well as that larger and more catholic body which loves and appreciates music of the lighter vein, is sure to be amply satisfied with the programmes offered at Sousa concerts.

Sousa on the conductor's stand is unique. He is unique because he does things that no other director could do. When he conducts one of his famous marches he does not do it altogether with his baton, but with his body and his arms. His motions are those of the baseball pitcher. Now it is an upshoot and again it is a straight delivery; then he sways both arms to and fro. If any one else attempted to do it, it would seem incongruous. It strikes one as remarkably apt and fitting with Sousa. Every motion of his body means something. The spirit of the music flows from his very finger tips.

The artistic balance of the organization is admirably maintained by Mr. Sousa's soloists. They have always done him credit and the promise of their appearance here is fraught with the assurance of satisfaction. In his soprano, Maud Reese Davies, Sousa has a voice and personality that command success. The critics say she sings with a beautifully finished style and her voice is simply refreshing. Dorothy Hoyle, the violinist, is one of the gentler sex who has distinguished herself by her playing of that great solo instrument. Arthur Pryor, trombone, the announcement of whose name is sufficient, completes the admirable trio of Sousa's virtuosos.

The box office at the Lyceum will open at 2 p. m. to-morrow. Seats are now on sale.

Sousa announces for his Rochester concert the following programme, which of course will be more than doubled by encore responses:

Overture—"Paragraph III." Suppe
Trombone solo—"Love Thoughts" Pryor
Arthur Pryor
a Musette—Carillon De Noel.....Sidney Smith
b War Time, from Indian Suite.....MacDowell
Au Forse Lui Verdi
Miss Maud Reese Davies
Grand scene from "Parsifal"—Knights
of the Holy Grail Wagner
Idyl—Variations on Jamey Jones.....Godfrey
a Serenade—Badine Gabriel-Marie
b March—"Charlatan" Sousa
Violin solo—"Souvenir De Haydn".....Leonard
Miss Dorothy Hoyle
Tarantella from "Bride Elect".....Sousa

Sousa is coming to the Grand Opera House for the last time this season to preach the gospel of melody in his own picturesque and convincing manner; the concert being set for Friday afternoon, April 21st. At that time the big band will be two-thirds through the great transcontinental tour which was inaugurated early in January. This is the fourth musical pilgrimage of this kind made by the famous aggregation of musicians under John Philip Sousa's direction, and its results have exceeded all previous records of the Sousa concerts in the West. Despite the enormous counter attraction of Melba in San Francisco the band played a series of concerts in that city to the capacity of the great Alhambra auditorium and had to return to San Francisco the following week for three more concerts, and always evoked the most pronounced enthusiasm. At the final concert an entire programme of Sousa's compositions was rendered to the largest house of the engagement. New soloists will be introduced at the concert here. Mme. Alice Cereseto, violinist, and the following quartette: Mme. Juliette Corden, soprano; Miss Bessie Bonsall, contralto; George Leon Moore, tenor; Leland H. Langley, barytone.

SOUSA'S SOLOISTS.

MISS DAVIS, MISS HOYLE AND MR. PRYOR PLEASED ADJUNCTS TO THE BAND.

The usual enthusiastic and inspiring audiences greeted Sousa and his players yesterday afternoon and evening at Music Hall. As usual, also, the encores more than doubled the official programmes. The elections by the band included several which have not been heard here before. A difficult set of variations on "Jenny ones," by Godfrey, showed some fine work by the wood wind, including a flute solo by F. W. Wadsworth and a piccolo solo by Joseph Norrito.

Miss Maud Reese Davis, the soprano, as a most attractive personality and her singing is characterized by pure intonation and clarity of voice. Her solo number was a new song by Mr. Sousa, "When the Lilies are Dead," and her encore was "Dreams," by Bartlett.

Miss Dorothy Hoyle is a favorite in Buffalo, where she has already appeared several times. She is a very talented young violinist and plays always with a certainty, brilliancy and musical feeling that cannot fail to stir an audience and rouse genuine enthusiasm. She played Leonard's "Souvenir de Haydn," and upon being recalled, gave the allegro from a "Gypsy Dance," by Nachez.

Mr. Pryor, whose trombone solos always show a beautiful, mellow tone and a remarkable mastery of legato playing, was heard in a composition of his own, "Love Thoughts." He also was obliged to grant an encore.

The interest of the evening concert was heightened by the presence in the lower boxes and front orchestra seats of many officers and men of the Thirteenth Regi-

HOW SOUSA NAMES HIS MARCHES.

His Titles Possess the Merit of Being Original and Appropriate.

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, which was written for and dedicated to the gallant United States Marine corps while Sousa was its bandmaster, and the proud boast of the sea soldiers was that they had the finest band and the handsomest stand of colors in the United States service. This march is always played by the Marine band on reviews and is timed that the trio to the march, which includes 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 essayed his other two-steps. Perhaps this is due to the greater simplicity of the march.

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

An inspiration surely came to Sousa fifteen months ago when he named a new march "The Stars and Stripes Forever,"

for never did a musical composition receive a more appropriate or fortunate title. The composition itself and its title were the expression of the musician's patriotism on his return from a long European tour, with no thought that a war with a foreign power would shortly elevate it to the dignity of a national air. At the surrender of Santiago "The Stars and Stripes Forever" was the musical doxology of the impressive ceremonies attendant upon the lowering of the enemies emblem and the emblem and the elevation of the glorious American ensign. Every band in the army played the inspiring strains on the firing line and in the camps. The march was played at Ponce, Porto Rico, when the jubilant natives came out with their band to welcome the victorious troops under command of General Miles. With stirring patriotic words written by Sousa this melody has proven enormously popular as a song for the times.

John Philip Sousa and his popular band gave two concerts yesterday at Music Hall before very large and enthusiastic audiences. The favorite conductor presented a fine program, and was generous with his encores.

Miss Maud Reese Davis, the soprano soloist, sang last evening a new composition by Mr. Sousa. As an encore she gave "Dreams," by Bartlett.

Miss Hoyle, the violinist, is well known and much admired in Buffalo. She played her numbers with genuine musical feeling.

Mr. Arthur Pryor, the well known trombone player, was heard in one of his own compositions. He also was obliged to respond to an encore.

Mr. Sousa has a firm foothold in Buffalo and his excellent band is sure of a hearty welcome many times during the musical season.

SOUSA WAS WELCOME.

An Overflowing Audience at Music Hall Enjoyed His 14th Visit to Buffalo.

John Philip Sousa and his popular band had two great audiences at Music Hall yesterday and last evening. It was his 14th semi-annual visit to this city, and the people that go and go again to hear and see Sousa were there with thousands of others. The concert was like all Sousa's concerts—that is, it wasn't like a concert at all. There wasn't a dull number on the programme. Those who like artistic music for art's sake had it in the Suppe overture, which led the evening programme, and the scene from Parsifal, which closed the first part. Miss Maud Davies deserved and received an encore for her song, "When the Lilies Are Dead," a new air by Sousa, and Miss Dorothy Hoyle rendered beautifully a violin setting of the Austrian National Hymn in the "Souvenir of Haydn," by Leonard. But the band was the main thing, of course. Sousa was Sousa to his finger tips. He responded cheerfully to every call for an encore. All the new popular airs were intermixed with his programme, and most of the old favorite marches had a hearing. It was a thoroughly enjoyable performance as a whole, and the great audience showed its hearty appreciation.

Sousa's Band.

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 street of the city when the troops march to the front, in the ballroom, in the concert hall, at the seaside and on the mountains, go where you may, you hear Sousa's music. The urchin in the streets blithely 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, and Sousa and his band will be at the Stone Monday afternoon at 2 o'clock sharp. Lower floor, \$4.00; balcony, 75 cents; gallery, 50 cents. Seats now on sale.

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 knew no better way, and there are few better ways, than spending an hour or so with the "March King's" inimitable musicians. The concert will be given at The Nesbitt on Tuesday evening.

Sousa has started on his annual concert tour, and is busily engaged in proclaiming the gospel of melody in every town and city from Maine to California. The popularity of the "March King," and the superb band under his direction is even greater 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.

AMUSEMENTS.

CORSE PAYTON'S COMPANY.

The Corse Payton Stock company will close a successful week's engagement at the Stone tonight, when "On the Rappahannock" will be presented.



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. 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 Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Uryor, trombone. The concert here will occur Monday afternoon at the Stone, commencing at 2 o'clock. Prices, lower floor, \$1; balcony, 75 cents; gallery, 50 cents. Seats now on sale.

John Philip Sousa and his band are announced for three concerts, in the Academy, on the evening of Friday and the afternoon and evening of Saturday; and the series will mark, it is added, the final appearances in the present season of the "march-king" and his men. These concerts promise to surpass in interest any recently given here by the Sousa organization.

On Friday evening, a new march, unnamed, as yet—will be played for the first time. It is described by the management as being quite in the spirit of Sousa's most popular work in the past. It will be repeated at the Saturday performances. Another novelty will be his setting of Knox's well-known poem of "Why Should the Spirit of Mortal Be Proud?" It has been arranged in quartette-form; and the singers announced are Juliette Cordon (soprano), Bessie Bonsal (contralto), George Leon Moore (tenor), and Leland H. Langley (basso). Sada, a new violinist, will be a soloist. The Saturday-afternoon concert will include a feature entitled "An Afternoon With the Dancing-Class." On Saturday evening, it is announced, the programme will consist entirely of Sousa's own compositions—an announcement that should meet with a hearty response from the "march-king's" many local admirers.

restore her mind.

John Philip Sousa will not travel with his band this season, and in all probability will refrain from that kind of work permanently. This has been authoritatively stated, 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," says Leander Richardson, "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.

SUNDAY MORNING, APRIL 16, 1899



LYCEUM.

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 everyone 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 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 longest variety also that it is possible to crowd in the allotted time. Sousa is there, with his plentiful encores, one number is barely out of the way before another is on, and thus number pursues number and encore follows encore until the finale see the original programme tribed and 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 Monday evening at the Lyceum theatre. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

is given daily at noon.

SOUSA'S NEW MARCH

It Will be Heard in His Coming Concerts at the Academy.

Three Sousa concerts are announced at the Academy of Music by the eminent bandmaster, to take place on Friday evening and Saturday afternoon and evening of next week, April 21 and 22. Along with the regular interest that always accompanies these musical occasions the present spring festival takes on an extraordinary character in the fact that it will introduce for the first time in public a new march composition as yet unnamed from the pen of the March King and also a vocal quartette, Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso, who will render for the first time in concert a new musical setting which Mr. Sousa has recently composed for Abraham Lincoln's favorite poem, "Oh, Why Should the Spirit of Mortal Be Proud?" The new Sousa march is said to be a composition in form like the "Stars and Stripes Forever" and not made up of various airs from the Sousa operas, as were "The Bride-Elect" and "The Charlatan."

Outside of these novelties, prominent in the three programmes appear several new works. Among them may be mentioned Kling's overture, "The Warriors' Fete;" Idyl, "Carillon de Noel," Sydney Smith; tone picture, "At Midnight;" Carlini, and variations of the Welsh song, "Jennie Jones," Godfrey. Other features of interest are Liszt's second Hungarian rhapsody, overture to ballet opera, "Jocko, the Brazilian Ape;" Dame of the Bayaderes, from "Ferambls," Rubinstein; "The Three Quotations," "The Last Days of Pompeii," scenes from "The Bride-Elect" and violin solos from Wieniawski and Vieuxtemps by the violiniste, Sada. The make-up of all the programmes, indeed, is exceptionally attractive, seeming to entirely justify the statement that they will be found possibly to exceed in general interest any that Sousa has yet offered in Philadelphia.

Next Sousa Concert.

On Thursday evening, April 20, Sousa and his band will give another concert in the Music Hall, the last one for at least a year. He will have with him as soloists Mme. Juliette Corden, the brilliant and beautiful American soprano, who has just returned from a European tour; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, basso, and Sada, violiniste.

In honor of Lincoln's birthday, on February 12, Sousa a few weeks ago composed a new musical setting of Lincoln's favorite poem, the immortal lines of William Knox, "Oh, Why Should the Spirit of Mortal Be Proud?" and this will be sung as a quartette for the first time at the concert.

The programme in full to be given is as follows:

Overture, "The Warriors' Fete" (new), Kling.

Excerpts from "Siegfried," Wagner. Soprano solo, "Biancetta" (bird song), from "I. Pagliacci," Leon cavalle, Mme. Juliette Corden.

Second Hungarian rhapsody, Liszt.

Hymn for solo and quartette (new), "Oh, Why Should the Spirit of Mortal Be Proud?" Words by William Knox. Music by John Philip Sousa. Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, basso.

Walse, "The Beautiful Blue Danube," Strauss.

Tone picture, "At Midnight" (new), ("Come Where My Love Lies Dreaming"), Carlini.

Antique dance from "Anne Boleyn" (new), Hall.

March, "Hands Across the Sea" (new), Sousa.

Violin solo, "Fantasie Appassionata," Vieux temps, Sada.

Variations on the Welsh song, "Jenny Jones" (new), Godfrey.

The Sousa Concert.

After having traveled 1,000 miles in three months, with such trifling incidentals as a head-on collision, a landslide, two snowslides, and one blockade, John Philip Sousa will, on next Thursday, bring his great band to Washington for his last concert this year. In conformance with his annual custom Sousa has arranged special and attractive features for his local appearance, and on this occasion he will give what he calls "Sousa's Spring Musical Festival," introducing five brilliant soloists, new to these entertainments, and, best of all, two new musical compositions by himself.

First and foremost of these is the Sousa march for 1899, which the popular writer has reserved for its first public performance in Washington. Certainly no single melodic offering of the year interests so many people as does a new Sousa march. To the belles and beaux of the land it means a welcome addition to the literature of dance music; to the soldiers yet another soul-stirring, entertaining military air, and to every lover of harmony something odd and attractive. The composition is a complete one, in form resembling Sousa's famous "The Stars and Stripes Forever," and not an operatic medley, as are some of his other successes.

Sousa will also present here a vocal quartette which he has written to the words of Knox's immortal poem, "Oh, Why Should the Spirit of Mortal Be Proud?" This was Abraham Lincoln's favorite verse, and the music was inscribed on the last observance of the martyr President's birthday. The quartette will be sung by Juliette Corden, soprano; Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso.

In the general programme, which will be unusually attractive in its make-up, Sada will be the violin soloist. This final concert will be given on Thursday afternoon at the Lafayette Square Opera House.

APR 15 1899

Sousa's Spring Concert.

The last appearance of John Philip Sousa and his popular military concert band for a year, announced on Friday evening and Saturday afternoon and evening, April 21 and 22, at the Academy of Music. On Friday Mr. Sousa will play his new march, which he has reserved for its first hearing in this city. The march is written in Sousa's characteristic vein, and is said to have all the military swing and dash of his famous "The Stars and Stripes Forever." He will also give for the first time his setting, in quartette form, of Knox's beautiful poem, "Oh, Why Should the Spirit of Mortal Be Proud?" As is well known, this was Lincoln's favorite, and Sousa composed the music for the celebration of Lincoln's birthday in February. On Saturday afternoon the programme will be made up almost entirely of dance music, and Saturday evening will be devoted exclusively to the bandmaster's own compositions. Sada, a new violiniste, will be the instrumental soloist. She has appeared in New York city with the Paur Orchestra, and has been very highly commended. This will be her first hearing in Philadelphia.

AMUSEMENTS.

Lyceum Theater Sousa's Band

Sousa's band met with its customary reception in this city last evening. That is to say, the Lyceum was completely filled by an audience that was closely attentive and wildly enthusiastic throughout the performance. The principal secret of Sousa's success is the standard of excellence which he has set up, and from which he never deviates. He will have no musicians who are not masters of their instruments, he is a natural disciplinarian, his musical instinct is unerring, and his culture is broad and refined. The programme of last evening opened with Suppe's overture, "Paraphrase III," which was played with splendid fullness of tone and clearness of enunciation. Sydney Smith's "Carillon de Noel" was executed with the utmost precision and daintiness. The "War Time" from MacDowell's "Indian Suite" is one of this gifted American composer's most characteristic flights of fancy, and the band rendered it in an admirable manner. The scene from Wagner's "Parsifal," "Knights of the Holy Grail," was as good an adaptation from the original orchestra arrangement as could possibly be made, and it was played with a magnificence of tone coloring and a dramatic warmth that were worthy of all praise. The audience enjoyed it greatly, and in response to a recall Mr. Sousa favored his listeners with the introduction to the third act of "Lohengrin." Other selections worthy of special mention were Godfrey's variations on "Jenny Jones," Sousa's march from "The Charlatan," and the tarantella from his "Bride Elect." The encores were too numerous to mention, and included a number of Sousa's favorite marches and other popular compositions. The band is as good as ever, which is as high praise as can well be given. It plays "A Hot Time in the Old Town To-night" with the same care and finish and excellence as the most ambitious Wagner selection; it does all its work conscientiously and beautifully, and does plenty of it, thanks to Mr. Sousa's generosity toward his audiences. Arthur Pryor's trombone solo was simply marvelous as a piece of execution, while in beauty and purity of tone it showed the true artist. Miss Maude Reese Davies, the soprano, is exceedingly well liked in Rochester, and had a most cordial reception. She sang Verdi's "Ah Forse Lui," and on being recalled gave a brilliant rendition of the waltz song from Sousa's "Charlatan." Miss Dorothy Hoyle gave a good technical performance of Leonard's "Souvenir de Haydn," and as an encore played a Gypsy dance by Nachez. She is a violinist of much skill and of deserved popularity.

pleasing everybody.

Sousa's Band Concert at the Lafayette Thursday Afternoon.

Every spring John Philip Sousa prepares a musical treat for his admirers, and the thousands of patrons of the Sousa Band concerts. This year this feature will take the form of a musical festival, at which five eminent soloists will be introduced, and several musical novelties will be presented. The soloists on this occasion will be Mme. Juliette Corden, the brilliant and beautiful American soprano, who has just returned from a European tour; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, basso, and Sada, violiniste. In honor of Lincoln's birthday, on February 12, John Philip Sousa a few weeks ago composed a new musical setting of Lincoln's favorite poem, the immortal lines of William Knox, "Oh, Why Should the Spirit of Mortal Be Proud?" and this will be sung as a quartet for the first time at the Sousa concert.

Still another feature, and possibly the most interesting musical news of the season, is the announcement of the first public performance of a new Sousa march. The annual contribution of John Philip Sousa to the melody of the world is always looked forward to with pleasurable expectancy, and appeals to millions of the March King's admirers in every quarter of the globe. Mr. Sousa's new march is said to possess all the strong originality of his famous "Stars and Stripes, Forever," and the title, as yet unannounced, owing to copyright exigencies, has a pronounced international flavor. Especially popular music has been selected for the balance of the programme, and Sousa's spring concert should prove as delightful and brilliant as the vernal season it celebrates. The Washington date is for a matinee only on Thursday, April 20, at the Lafayette Square Opera House, previous engagements made for the great band making it impossible to play here in the evening. This will positively be the last appearance of Sousa and his band in Washington for at least a year.

Sousa and Rosenthal were two entirely different attractions at the Val-course, brought out a crowd, while the great pianist with all his triumphs and usual small "musical audience" that has been so often spoken of.

Toronto Ont
Apr 16th 1899
TO SUNDAY WORLD A

SOUSA AND HIS GREAT BAND

Two Concerts of Marvelous Excellence Were Given Saturday in Massey Hall.

HERBERT L. CLARKE'S FINE WORK.

A Young Soprano of Great Excellence and a New Star of the Violin.

Those who attended Massey Hall Saturday afternoon and evening heard band music par excellence. John Philip Sousa appears to improve his grand organization from year to year. This year's band is composed of fifty players, each a master of his instrument. With the reeds on the left and brass on the right of him, the conductor has a double band, from which he brings the most beautiful music. Saturday afternoon's program opened with the overture to Berlioz's "Roman Carnival," and its presentation was a delight. Superb orchestral effects were produced from the wood-wind instruments, which were so toned down in pianissimo passages as to almost take the place of strings. The light and shade effects in the overture, as in all the numbers given by the band, were most delightful, and when the whole band was called on the melody was majestic and at times thrilling. An Egyptian ballet suite by Luigi was a new feature, which introduced weird descriptive effects, as well as grand music, and at times reminded one of the "Midway" at the World's Fair in Chicago. The oboes were used in a most taking way, and the muffled tones of the cornets were a novelty. The grand scene from "Mefistofele" was noticeable for beauty of ensemble, and the tone picture of "Midnight," a conception by Carlini, was a thoroughly interesting representation. The band was divided for this number, the brass section rendering sweet melodies from below the platform; a huge gong tolled out the strokes of midnight in a way that made one think of the bell of St. James; and the whole effect was vivid and true to actualities. An idyl by Kling, "Echoes de Bastions," and Sousa's "Stars and Stripes Forever" march made a pleasing contrast, and a good spectacular effect was added by the cornets and trombones ranging themselves in line at the front and playing the theme in unison. The program closed with the introduction and bridal scene from "Lohengrin."

The vocal soloist with the band is Miss Maud Reese Davies, a slender and handsome young lady, who was born at Topeka, Kan., and reared at Los Angeles, Cal. Her musical education was received in a four years' course in Boston and two years in Paris. Miss Davies is modest in demeanor and sings beautifully. Her voice is of the purest soprano type, wide in its range and musical in every note. Verdi's familiar "Ah, Fors e' lui" was the selection chosen, and it was given with conspicuous fidelity to both music and sentiment. Miss Davies was vociferously encored and sang a ballad with much sweetness. The accompaniment by the reed section of the band was quite as effective as an orchestra would have been.

Miss Dorothy Doyle is another young lady whose rare ability as a violinist was shown in Sarasate's "Zigeunerweisen." The enthusiasm was such that another selection had to be played. The reed band also accompanied the violinist beautifully.

The ever popular Herbert L. Clarke, formerly of the Queen's Own Band here, played as a cornet solo Godfrey's "Whirlwind" polka, and as usual made a hit. The beauty of tone which always characterizes his work was fully in evidence and the triple-tonguing and variations showed marvelous perfection and dexterity of manipulation. Special features were a lengthy trill in pianissimo and crescendo, and later a long-sustained high note played very softly, with a swell to full strength at the close. Many thought "Herb" never played so well as he does now. Of course, more was demanded, and "She Was Born in Old Kentucky" was the response.

Every band number was encored, and the audience were treated each time to one of Sousa's many marches.

The evening program was as follows:
Overture "Paraphrase III." Suppe
Trombone Solo, "Love Thoughts" (new) Pryor
a. Musette "Carillon de Noel" (new) Sidney Smith
b. War Time From Indian Suite (new) MacDowell
Soprano Solo "When the Lilies are Dead" Sousa
Miss Maud Reese Davies.
Grand Scene From Parsifal "Knights of the Holy Grail" Wagner
Variations on "Jenny Jones" (new) Godfrey
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

Encores were the rule, as in the afternoon, and the soloists won the most enthusiastic plaudits. Miss Davies gave a beautiful interpretation of Sousa's song and Miss Hoyle won a triumph in the familiar "Souvenir." Mr. Pryor's solo was a masterly exhibition of trombone playing.

THE SOUSA CONCERT.

Music Lovers Were Delighted with the Leader Last Evening.

The return of Sousa's band to the Lyceum last evening was enthusiastically greeted by an audience which completely filled the hall. The music was evidently enjoyed to the full for the clamor of drums and horns of each selection was rivalled by the applause which followed. Mr. Sousa's generosity was evinced in the thirteen encores which were given on a programme of nine numbers. Every one's taste was given consideration in the choice of selections. While the lover of classic music was enthralled under the spell of Wagner's "Parisul" or Verdi's "Au Forse Tui," the person in the next seat was recovering from the effect of the "Bride Elect" or a "Hot Time in the Old Town To-Night."

The opening overture by Suppe which Sousa introduced into this country was given last night for the first time in Rochester. Its brilliant finale was quickly followed by a tremendous burst of applause which was increased two-fold after the encore "Stars and Stripes."

Fred Godfrey's variations on "Jenny Jones" showed him to be an unexcelled master of the flute and piccolo. O'Hare brought out the Southern type of composition in his "Cane Hop" the originality of the selection was shown in every one of its multitudinous runs. It was given Sousa by a modest Louisianian who neglected to give his name. The dark melody a "Ragtime Baby" was given as an encore to Leaders popular "El Capitan March" with basses, sextette of cornets, and trombone trio combined in the air of the Charlatan March the effect can not be imagined or described. An entirely different interpretation was given on its repetition as encore, as the reeds were given the prominence throughout. The fact that Miss Maud Davies and Miss Dorothy Hoyle are accompanying Sousa testify to their excellence as soloists. The former's flexible soprano voice showed its careful training to good advantage in her selections, while Miss Hoyle's clear-cut execution made her playing most enjoyable.

Mr. Sousa is at work upon a new opera for Klaw and Erlanger and is under contract to furnish De Wolf Hopper new music should the Charlatan fail in popularity.

BRITISH GRENADIERS.

The reserved seat sale for the British Grenadier Guards band which will be heard Wednesday afternoon and evening at Fitzhugh hall is now in progress at Serantom & Wetmore's bookstore.

The interesting programmes announced for the two concerts are as follows:

AFTERNOON.

Overture—Robin Hood Macfarren
Selection—Tannhauser (solos for principal performers) Wagner
Flute solo—Le Carnaval de Venise Briccialdi
Valse Brillante Chopin
Cornet solo—The Holy City Stephen Adams
Mr. Kettlewell.
Selection—The Gondoliers Sullivan
March—Der Gemuthliche Hamburger Rezhel
Trombone solo—The Death of Nelson Braham
Valse—The Guards (by request) D. Godfrey
Marche Aux Flambeaux Meyerbeer

EVENING.

Overture—William Tell Rossini
Bassoon, Mr. Stuart-Campbell; oboe, Mr. Benton; flute, Mr. Redfern.
Selection—Faust Gounod
With solos for cornet, Mr. Kettlewell; clarinet, Mr. Hughes; euphonium, Mr. Evans.
Flute solo—Grand Air Varie Clinton
March—The British Guards Harriss
Cornet solo—The Lost Chord Sullivan
Fantasia—Mignon A. Thomas
Grand selection—Tannhauser Wagner
Humorous sketch—Drummer's Dilemma Byrne
Waltz—Jolly Companions Volestet
Nautical Fantasia—England and America Arranged by D. Godfrey
"God Save the Queen."

IN THE PLAY HOUSES.

Sousa Concert Tonight.

John Philip Sousa and his famous band will give a concert at the Lyceum tonight. Sousa has always taken a just pride in the soloists who accompany him on his tours, and he presents at the concert in this city two young women, Maud Reese Davies, soprano, and Dorothy Hoyle, violinist, with whom he expects to create an artistic furor. Arthur Pryor, the most finished and brilliant trombone soloist the world has ever known, completes the list of Sousa's soloists.

SOUSA'S BAND THIS AFTERNOON.

Sousa and his famous band are announced as the musical event of the season at the Stone this afternoon at two o'clock sharp. Sousa's work is admired by all classes, but particularly by the women, who are expected to avail themselves of this opportunity of hearing the man who is accredited with being the world's greatest band leader.

SOUSA'S BAND.

This Famous Musical Organization Was in the City Yesterday Afternoon.

John Philip Sousa and his noted band of musicians were in the city yesterday afternoon. The distinguished musicians arrived here about 1 o'clock in a special Michigan Central train from Toronto. A stop of a couple of hours was made here and the members of the band made the most of their time in sight-seeing. From this city the special train carried them to Rochester from where they will go to Binghamton where they have an engagement.

Sousa's band played in Buffalo Friday night and in Toronto Saturday evening. While in this city they attracted quite a little attention.

Wilmington is ever faithful in its adherence to and loyal in its support of its favorites, and high up on the roll of favorites stands John Philip Sousa and his wonderful band. It will be pleasantly noted by the arch King's admirers that he will give his last concert this season at the Opera House Friday afternoon, April 21. Several new soloists will be introduced at this concert and Sousa will offer one of his brightest programmes.

NEW YORK MORNING PRESS:

APR 17 1899

Music and Mistakes.

What vogue Sousa's "Stars and Stripes Forever" has had! This march had been selected by the band to introduce Mr. Bryan and his toast, "Democracy." As the brasses up above tooled out the familiar tune every body who was not shrieking Mr. Bryan's name had an opportunity to fall in by whistling or humming the march.

The title of John Philip Sousa's new march, which is to be played here for the first time at the Academy of Music next Friday evening, was announced yesterday. It is called "Hands Across the Sea," and carries as its motto the line—"A sudden thought strikes me—let us swear an eternal friendship." Mr. Sousa declares that his message of amity is addressed to no particular nation, but to all of America's friends on the other side.

Hands may come and hands may go, but the popularity of Sousa and his band shows no diminution from this competition as the present great trans-continental tour of that organization is demonstrating. Sousa is playing in every State in the Union as well as in the principal cities of Canada, and everywhere his following has grown in numbers and enthusiasm. In no small measure his popularity is due to the fact that he is honest with his followers and gives them the kind of music they desire, without at the same time ever lowering the ever high standard of his organization. Sousa will give his final concert of the season at the Grand Opera House on Friday afternoon, April 21st, assisted by soloists new to these concerts in Mme. Alice Cereseto, violiniste; Mme. Juliette Corden, soprano; Miss Bessie Bonsall, contralto; Mr. George Leon Moore, tenor; and Mr. Leland H. Langley, barytone.

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 in sympathy with the occasion. There are dash and whirl that quickly becomes infectious and that puts every one in 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 tid bit 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 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 at the Nesbitt to-night. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Arthur Pryor, trombone.

ever, numbering some fifty people at the time.

The title of John Philip Sousa's new march, which is to be played for the first time at the Opera House on Friday afternoon, April 21, was announced yesterday. It is called "Hands Across the Sea," and carries as its motto the line: "A sudden thought strikes me—let us swear an eternal friendship." This name was selected some weeks ago, but owing to the exigencies of the international copyright law, the publishers, the John Church Company, were unable to make it public before yesterday. Sousa's marches are published in seventeen different arrangements, on each of which an international copyright must be taken, and publication cannot be made until a sufficient number of copies of the composition have been printed to satisfy the immediate demands of the "March King's" admirers. It is a fact that an average of 2,000 copies of Sousa's marches are sold every day, but immediately upon the publication of a new Sousa composition the sale is enormously increased. Mr. Sousa declares that his melodious message of amity is addressed to no particular nation, but to all of America's friends on the other side.

SOUSA BACK NEXT SUNDAY.

He Will Then Begin the Only Season of Concerts at the Metropolitan Opera House.

Sousa and his band will return to New York this week and will give a concert at the Metropolitan Opera House Sunday evening in commemoration of the anniversary of the declaration of war with Spain. This is the beginning of the only series of concerts which will be given in New York this season.

Six well known soloists will participate in the entertainment, and Mr. Sousa will render for the first time his new march entitled "Hands Across the Sea."

A new hymn will be rendered by a quartet, entitled "O, Why Should the Spirit of Mortal be Proud." The words are by William Know and the music the work of Mr. Sousa.

The music for the favorite poem of Lincoln was compiled for the last celebration of the martyr's birthday.

SOUSA'S CONCERT.

Enjoyable Matinee Concert at the Stone Yesterday.

A more enjoyable entertainment has not been given at the Stone in a long time than the concert by Sousa's band yesterday afternoon. Of course, it is to be expected that the music discoursed by a band of the most famous of all American band masters would be better than that given by an organization of what might be called amateurs and those who attended the concert yesterday were looking for something out of the ordinary. In this respect they were not disappointed, for every number on the program was given with a spirit and with such a perfect melody as is only possible after long and arduous practice. The program rendered follows:

- Overture, "Paragraph III".....Suppe
- Trombone solo, "Love Thoughts," (new).....Pryor
- Mr. Arthur Pryor.
- a Musette "Carillon de Noel," (new).....
-Sidney Smith
- b War Time from "Indian Suite" (new).....
-McDowell
- Soprano solo, "Ah, fors e lui".....Verdi
- Miss Maud Reese Davies.
- Grand scene from Parsifal, "Knights of the Holy Grail".....Wagner
- Variations on "Young Jones".....Godfrey
- a Serenade, Badine (new).....Gabriel-Marie
- b March "The Charlatan" (new).....Sousa
- Violin solo, "Souvenir de Haydn".....
-Leonard
- Miss Dorothy Hoyle.
- Tarantalla from "The Bride Elect" (new).....Sousa

Enthusiastic applause was given to every number on the program and if mention was made of the merits of any of the numbers it would require special mention of every selection.

SOUSA'S BAND.

Sousa's band played yesterday at Stone opera house with the dash and brilliancy for which it is famous. It was a "popular" programme with an encore for almost every number. The band is accustomed to encores and responds to the demand without fuss or procrastination. The programme is built to please, and does it with great skill and force in the execution. "The March King" is as impressive and spectacular as is his work, and though he may not be "the whole thing" in the music is yet a very pleasing and imposing part of the show. For encores the audience was a couple of times favored with some of the leader's own compositions which always suggest pageants, processions, pomp, ceremony—all ending in a blaze of glory. The soloists—vocal and instrumentalists—were capable and give a restful contrast to the blare and bigness of the famous band of "the march king."

TACOMA, WASH., LEDGER.

Sousa's Band Wednesday Night.

Sousa and his soloists and famous band is to be at the Tacoma theater Wednesday evening only. 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 programs, 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 as soloists—Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.

Sousa's Newest March.

John Philip Sousa has written a new march, which he calls "Hands Across the Sea," and which will be played in New York for the first time at the Metropolitan Opera House next Sunday night. The title was selected several weeks ago, but owing to the peculiar difficulties which are encountered in securing absolute protection from the Copyright law, the publishers were unable to announce the name until yesterday.

Sousa's marches are published in seventeen different arrangements, on each one of which international copyrights must be taken in order to protect it here and abroad. Moreover, publication cannot be made until a sufficient number of copies have been printed to meet the immediate demand of Mr. Sousa's very extensive following.

It is said to be true that the sales of Sousa's marches average two thousand a day, and that upon the publication of a new composition from him the demand is very greatly increased. "Hands Across the Sea" is evidently intended to apply to the recently established friendly relations between the United States and certain European powers.

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. 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 what fourteenth, it is instantly seen what Sousa and his managers 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, violiniste, and Arthur Pryor, trombone. The date for the Sousa concert here is Tuesday evening, at the Nesbitt.

A GOOD TIME WITH SOUSA

March King Delighted a Very
Large Audience.

Nearly Two Thousand People
at the Lyceum.

"Puddnhead Wilson" and Other
Attractions To-night.

One of the largest audiences of this season—or of any other season—assembled in the Lyceum last evening to enjoy the concert by Sousa's band. Nearly two thousand people crowded into the big theater and when the curtain rose and the great leader made his appearance the reception he received was of the most enthusiastic description. The audience evidently had come to have a good time listening to Sousa music under Sousa's baton and heartily contributed its share in the way of applause. Thirteen encores were responded to on the programme of nine numbers, making a concert of 22 numbers in all, as follows:

Overture—"Paraphrase III." Suppe
"Stars and Stripes" Sousa
"Georgia Camp Meeting" Mills
Trombone solo—"Love Thoughts" Pryor
"Just One Girl" Udall
Arthur Pryor.
a Musette—"Carillon de Noel." Sidney Smith
b War Time, from Indian Suite, MacDowell
"Paraphrase—Hot Time in the Old
Town To-night" Hayden-Sousa
"Bride Elect" March Sousa
An Force Lui Verdi
"When You Love When the Lilies Are
Dead" Sousa
Miss Maud Reese Davies.
Grand scene from "Parsifal"—Knights
of the Holy Grail Wagner
"Introduction to Act III, 'Lohengrin'"
Wagner
Idyl—Variations on Jenny Jones, Godfrey
"Cane Hop" O'Hare
"El Capitan" March Sousa
"Ragtime Baby" Johnson
a Serenade—"Badine" Gabriel-Marie
b March—"Charlatan" Sousa
"Repeated."
"King Cotton March" Sousa
Violin solo—"Souvenir de Hayden" Leonard
"Gypsy Dances" Natchez
Tarentella from "Bride Elect" Sousa
"Granted by encore.

The opening overture by Suppe is new in Rochester; in fact Sousa has introduced it in this country. Its finale is especially brilliant and inspiring. As Sousa accepted the encore and the strains of his beautiful "Stars and Stripes" were heard the applause was renewed. This expression of delight was manifested again when Sousa began the "Georgia Camp Meeting" for his second encore.

The second band number was well contrasted; the weird music of MacDowell's Indian music would afford a contrast with almost any composition. The paraphrase of "There'll be a Hot Time in the Old Town To-night" was greatly enjoyed, as of course was the second encore, "Bride Elect March."

In the grand scene from "Parsifal" the great band was heard to fine advantage, sweeping through the ponderous, mighty rhythm of Wagner's music, while Sousa directed with a strength and dignity that revealed not only his grasp of, but his reverence for, the art of the great German master. As encore he gave more Wagner, the band playing with tremendous effect the introduction to the third act of "Lohengrin."

Fred Godfrey's variations on "Jenny Jones" offered great opportunities for flute and piccolo, revealing the fact that Sousa does not feature all the soloists in his organization. O'Hare's "Cane Hop" was an exceedingly original composition, thoroughly Southern in type. It was written by a Louisianian, who modestly submitted it to Sousa, asking him to play it some time. He has been playing it ever since and is really fond of it. The ever popular "El Capitan March" provoked a third encore, in which the audience had another taste of dark melody in Johnson's "Ragtime Baby."

Sousa played his "Charlatan March" with the brasses brought to the front, a sextette of cornets playing one phrase, a trio of trombones playing another and then the nine of them in unison. The effect was simply great. In repeating the number for encore Sousa gave an entirely different interpretation, playing all the first part of the march pianissimo and almost wholly with the reeds. It resulted in another encore, of course, and "King Cotton" was given.

Sousa has two excellent soloists this season. Miss Maud Reese Davies possesses a clear, well cultivated, flexible soprano voice which was heard to advantage in both her selections; and Miss Dorothy Hoyle's playing was a treat. Her execution is clearcut and crisp, her tone rich and sweet and her entire performance that of an artist.

The concert was one of the most enjoyable ever given in Rochester and one which sent the people home with the conviction that they had received good measure, not only in quality but in quantity, for John Philip Sousa is the most generous director in the world.

"So you are to have Dan Godfrey here this week," he said to The Herald representative after the concert. "Godfrey is the most celebrated band leader in England. For forty years he was leader of the British Guards' Band and his waltzes, 'Mabel,' 'Hilda,' 'Guards' and 'Belgravia' have carried his fame around the world."

Lovers of Sousa music will be glad to know that he will produce a new march in Washington next Thursday night. The name may not yet be given out for publication, but the sentiment of the composition, suggested in its name, is that America extends her friendship and good will to all the world. Its title rather suggests the proposed alliance between England and America, but this is not the intention, as Mr. Sousa does not favor it and would not write a march suggestive of it. He found the inspiration for the new march in a line from Hoodman Frere: "A sudden thought strikes me; let's join in an eternal friendship."

Mr. Sousa is also at work upon a new opera for Klaw and Erlanger and he is under contract to write another for De Wolf Hopper, in case "Charlatan" should show any sign of waning popularity, which at present seems far from likely.

The title of John Philip Sousa's new march, which is to be played here for the first time at the Grand Opera House on Friday afternoon, April 21st, is "Hands Across the Sea," and carries as its motto the line: "A sudden thought strikes me—let us swear an eternal friendship." Sousa's marches are published in 17 different arrangements, on each of which an international copyright must be taken, and publication cannot be made until a sufficient number of copies of the composition have been printed to satisfy the immediate demands of the "March King's" admirers. It is a fact that an average of 2,000 copies of Sousa's marches are sold every day, but immediately upon the publication of a new Sousa composition the sale is enormously increased.

Sousa's new march has an interesting international flavor in its title, "Hands Across the Sea." It will be played here this week for the first time. Its motto is the line "A sudden thought strikes me—let us swear an eternal friendship." The name was selected some weeks ago, but owing to copyright exigencies, has just been made public. Sousa's marches are published in seventeen different arrangements, on each of which an international copyright must be taken. He says that his melodious message of amity is addressed to no particular nation, but to all America's friends on the other side.

THE LYCEUM.

Sousa's Band Last Night.

John Philip Sousa and his world famous band was at the Lyceum last night and gave a programme of unrivalled band music. The musicians were greeted by an enthusiastic audience, and again and again encores were called for. The band was assisted by Miss Dorothy Hoyle, violinist; Miss Maud Reese Davies, soprano, and Mr. Arthur Pryor, trombone soloist. The concert opened by an overture, "Paraphrase III," by Suppe, and the pieces played as arranged on the programme were:

Overture, "Paraphrase III," Suppe
Trombone Solo, "Love Thoughts," (new) Pryor
Mr. Arthur Pryor, (new)
(a) Husette, "Carillon de Noel," (new) Sidney Smith
(b) War Time, from Indian Suite, (new) MacDowell
Grand Scene from Parsifal, "Knights of Holy Grail" Wagner
Variations on "Jenny Jones," (new) Godfrey
(a) Serenade, "Badine," (new), Gabriel-Marie
(b) March, "The Charlatan," (new), Sousa
Tarentella, from "The Bride Elect," (new) Sousa

Miss Maud Reese Davies, a soprano, sang "Ah, Forselui," and as an encore sang "When the Roses and the Lillies Bloom." Miss Davies has marvelous control of her finely trained voice. Miss Hoyle on the violin has wonderful power over the instrument. "Love Thoughts," trombone solo, by Arthur Pryor, was splendidly given.

For encores the band played Sousa's familiar and popular pieces, "The Stars and Stripes Forever," "The Bride Elect," "El Capitan," "The Charlatan," which they had to repeat. These pieces were rendered with an enchanting liveliness and dash, and they were received with vigorous applause.

Sousa is working on two new operas which he has contracted to have finished for next season.

Sousa's famous band gave a concert at the Lyceum last night. Although the audience was not as large as might have been expected, still all left the theater at the conclusion of the concert satisfied that again the superb organization under the direction of Mr. Sousa was all and even more than it had been represented in advance of its arrival in the city. The program rendered was as follows:

Overture, "Paraphrase III" Suppe
Encore, "The Stars and Stripes Forever" Sousa
Trombone Solo, "Love Thoughts" Pryor
Encore, "Just One Girl" Pryor
(a) Husette, "Carillon de Noel," Sidney Smith
(b) War Time, from Indian Suite, MacDowell
Encore, "Bride Elect" Sousa
Soprano Solo, "Ah, Forselui" Verdi
Grand Scene from Parsifal, "Knights of the Holy Grail" Wagner
Encore, "El Capitan" Sousa
Variations on "Jenny Jones" Godfrey

Encores, "Cane Hop," "A Hot Time in the Old Town Tonight," "Georgia Camp Meeting."
(a) Serenade, "Badine" Gabriel-Marie
(b) March, "The Charlatan" Sousa
Encore, "The Charlatan," repeated.
Violin Solo, "Souvenir de Hayden," Leonard
Miss Dorothy Hoyle.
Tarentella from "The Bride Elect," Sousa

A CHAT WITH SOUSA.

Something About the Eminent Composer and His Work.

NOT YET FULLY RECOVERED FROM HIS ATTACK OF TYPHOID FEVER—WHY THE EUROPEAN TOUR WAS ABANDONED—AMERICA ADVANCING IN MUSICAL EDUCATION—THE SYNCOPATED MELODIES POPULAR—HE TALKS OF HIS VARIOUS OPERAS—IS WRITING TWO MORE—HIS SPLENDID INCOME OF THE PAST YEAR.

John Philip Sousa, the popular composer and leader of America's greatest band, who appeared at the Nesbitt last evening with his famous musical organization, invariably looks forward to his visit to Wilkes-Barre with pleasant anticipation. Primarily he is always charmed with the great scenic beauty of this city and its environments, a valley so serene and hallowed with historical associations, while he also is pleased to pay this city the tribute of having a refined and musically inclined people. Mr. Sousa was seen at his rooms at the Sterling by a Record man, who renewed a former acquaintance. He had been suffering from a neuralgic headache, which, after passing away, left him somewhat enervated.

Concerning his present tour, the great leader said:

"This has been the most successful tour my organization has ever known. Everywhere we have appeared the people have given my men and myself almost an ovation, and we have jointly striven to merit the favors bestowed upon us. The tour has been as great a success in an artistic sense as it has been financially. The band certainly has improved since its last appearance here nearly two years since and should reach a still higher musical plane."

Reference having been made to the failure to make his proposed European trip, Mr. Sousa said:

"Had we visited the continent the venture would have been a big financial failure, owing to the coming on of the war with Spain. The onset on which we were to have taken passage, the St. Paul, was one of the first taken by the government for the auxiliary service. Then came a cable from our managers on the other side that it was best to abandon the trip. Unquestionably there was a deep prejudice against America, and any venture going before the people of France, Germany, Austria and other European countries at that time would surely have been a failure, purely owing to commercial prejudice. Is it any wonder when we recall that Spanish securities were held everywhere? The local managers or agents informed the tour managers that they would not guarantee anything, so the project was abandoned. Everybody abroad realized the fact that there could be only one issue of the conflict—they knew Spain would meet with disaster and defeat."

"You know I am of Spanish origin. My father was born in Seville, Spain, of Portuguese parents, while my mother was a German, although I was born in Washington, D. C., in 1857. My father was one of the best informed men I ever remember of having met and was an accomplished linguist. I well remember hearing him proclaim many years ago that Spain would never progress until she had finally lost her last colony. Her colonial possessions and her vain desire to retain them had become her greatest menace, and naturally she soon lost all. The history of Spain since 1500 is a most interesting subject, and her decline has been gradual and most appalling. To defend her colonies she sent the choicest of her sons away to foreign shores and thereby sapped the very life blood of the nation. Her resources are very great, but they have not been developed—in fact, the whole beautiful country has not known one year of progress since the year 1500. Our foreign tour was abandoned and I was subject to the call of the government, expecting to join the Sixth Army Corps for service in Porto Rico under Gen. Wilson. The signing of the protocol prevented my seeing active service."

"America is rapidly advancing in its musical education—that is apparent," continued Mr. Sousa. "You have referred to the great craze for syncopated melodies, or rag time melodies as they are termed. The folk lore music of every country has this distinctive feature. The Hungarian, the Scotch, the Spanish, the Asiatic peoples have this individuality, as the student sees. The peculiar croonings and cradle songs of the colored mamies of the South abound in syncopated, or rag time, melodies. Two years ago, when I wrote 'The Bride Elect,' the fancy came to me to, as a novelty, introduce some 'cake walk' melodies, and they have made a great hit, which fact thoroughly compensates me for my efforts to please. Since then I have not written anything of that character, but such melodies are unquestionably popular."

The writer referred to the success of "The Bride Elect," when Mr. Sousa remarked:

"The Bride" has accomplished everything I expected it would, and more, too. It is a great money winner and has met with big success from a musical standpoint."

The great leader then talked concerning his financial successes, and remarked that he had attained a much better commercial instinct than that which he possessed when leader of the Marine Band. Experience has been a great teacher. His opera "El Capitan" brings him in 2 per cent. of the gross receipts, "The Charlatan" was contracted for on a nearly 7 per cent. basis, while "The Bride Elect," which is entirely Mr. Sousa's opera, both the book and music having been written by him, was contracted for on a 10 per cent. basis. In addition to these three operas, which have been big successes this season, Mr. Sousa derives a large income from the publication of his music and the tours of his band, so that his income for the past year will reach fully \$125,000. Notwithstanding this splendid success, he is a hard worker and at the present time is engaged in writing two operas, one of which will be called "Chris and the Wonderful Lamp," for Klaw & Erlanger, and the other is to be ready for De Wolfe Hopper whenever he shall find it advisable to star in a new production. Mr. Sousa is now in his forty-second year and is certainly America's foremost composer. His productions are purely American and breathe its atmosphere.

Mr. Sousa has not yet fully recovered from the effects of a long siege of typhoid fever, which attacked him last November. He finds that he is not muscularly as strong as before the attack and he is aiming to regain his former splendid physical condition. He now weighs 193 pounds, which is a surprising weight, considering his appearance. All during his life he has paid particular attention to physical culture and the various athletics have engaged his attention. His right forearm is singularly powerful and is even larger than Robert Fitzsimmons's famous right arm. Mr. Sousa has necessarily spent much time of late years in writing, and he remarked:

"There is nothing that will reduce the strength of the muscular system so quickly and effectively as for one to get down to a desk and plod away with the pen. I have aimed to overcome this tendency, but it takes much will power."

Mr. Sousa's new march is already in the hands of his publishers and will be given out in a few days, the name of which cannot be announced until then. It will be played first at Washington and Philadelphia the last of this week. He inclined to regard it as his best effort.

SOUSA AND HIS BIG BAND.

WAVES OF MELODY IN THE NESBITT—CLASSICS AND POPULAR AIRS INTERMINGLED—THE SOLOISTS.

Sousa's famous band again delighted a Wilkes-Barre audience at the Nesbitt last evening. And it was a highly cultivated audience, too. It was of good size except that the boxes were unoccupied and the bald-head rows were naturally empty. Sousa's program was pleasantly varied, the great productions of Verdi chasing the rag time tunes with somewhat remarkable familiarity. And strange to say, this cultured audience fairly revelled in the "Georgia Camp Meeting" and other cake walk productions, the applause being so generous that the encores nearly doubled the program. Even the great Sousa himself was so far carried away by the rag time melodies that his body bent and swayed in true cake walk style. But it must not be inferred that the classics were slighted either by Sousa or by the audience. It was simply a divide. The program itself—the feast—was largely classical, the popular airs were only the confections which follow. Sousa has learned to convert even coon songs into classics. Who would have thought "A Hot Time in the Old Town" capable of delighting a cultured audience, yet under the magic baton of Sousa it furnished variations that were delightful, in it the trombones almost went mad, their manipulators shoved them out and until they produced tones so low as almost to take the soles off one's shoes. The first part closed with a splendid number from Wagner's Parsifal, an encore eliciting "Hail, Columbia" and "Dixie," and winding up with "Star-pangled Banner," the big band rising to its feet in this, and the entire audience following. Of course it stirred up a tumult of patriotism and the applause was hearty and spontaneous. Every now and then the audience would catch in the encores strains from "El Capitan" and other Sousa's creations.

Miss Maud Reese Davies proved to be a tiny soprano with voice of considerable range, flexibility and sweetness. She sang an air from Verdi, an encore being a pretty waltz song, "When the lilies are red." It contained some difficult runs, all executed.

An enjoyable feature was the trombone work of Arthur Pryor. He is a master on this difficult instrument.

He three trombonists and six cornets led the footlights in one of the numbers and led the band. Mention should be made also of the flute solo of one of the band, whose name did not appear.

While no one could possibly be tired of the big volume of sweet music from the fifty or fifty wood and brass instruments, yet the violin work of Miss Dorothy Hoyle, just before the close, was full and delicious. She was perhaps tumultuously recalled then anybody on the program. Her selection, "Souvenir de Haydn," by Leonard, was a classic. The encore piece exhibited a fine technique and some difficult manipulations.

Much of the music was new and the program closed with a tarantella from Sousa's "Bride Elect," recently given in Wilkes-Barre. All in all the evening was enjoyable in full measure.

SCRANTON TRIBUNE

APR 18

Violin Solo, "Souvenir de Haydn,"
Miss Dorothy Hoyle, Leonard
Tarantella from "The Bride Elect."

Sousa's band is a superb organization, and under his magnetic direction renders his own marches with a swing and dash that other bands never seem to quite achieve. The soloists, Miss Davis and Miss Hoyle, were received in a very enthusiastic manner. During the ten minutes intermission between the first and second parts of the programme the march king sat in his dressing room and wrote music in a number of autograph albums that had been sent in to him.

"I do a good deal of this sort of thing," said Sousa to a Tribune man as he proceeded with his pen work. "Last year I wrote in six thousand autograph albums."

Sousa's tour this year embraced thirty thousand miles of territory, and while skipping about the country and giving one and two concerts each day he was sketching the music of two new operas he is under contract to them for next season. One of the books for this is the work of George Broadhurst, who wrote "The Speculator" and "What Happened to Jones." The book of the other opera is the work of Charles Kline and Grant Stewart. Early in June Sousa will drop all of his other work and devote himself entirely to completing the music of these two operas.

John Philip Sousa and his famous band will give their only concert of the season at the Metropolitan Opera House next Sunday evening, April 23, at which Sousa will play his new march, "Hands Across the Sea," for the first time. The soloists will be Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor; and Herbert L. Clarke, cornetist. A new violin solo and quartette, written by Sousa himself for solo and quartette, "Oh, Why Should the Spirit of Mortal Be Proud?" will also be rendered for the first time. The programme throughout will be popular in character. The Square Opera Company will terminate the season.

Market street, this city.



At the Grand Opera House, Friday afternoon, John Philip Sousa will offer, for the first time in concert, a new march and a new vocal quartet recently composed in honor of Lincoln's Birthday. This new composition is a musical setting of the beautiful words of Lincoln's favorite poem, "Oh, why should the spirit of mortal be proud?" by William Knox. The quartet will be sung by Juliette Corden, soprano; Bessie Bonsal, contra to; George Leon Moore, tenor, and Leland H. Langley, basso. Mr. Sousa will also introduce Sada, a new comer who is highly spoken of as a violinist. The programme throughout will be bright and attractive, befitting the season, and Mr. Sousa has recently added to his repertoire of popular encores. The Sousa Spring Festival, as far as Wilmington is concerned, is limited to a single matinee performance at the Grand

Opera House on Friday afternoon April 21st.

AMUSEMENTS.

It has come to a pass now that we can look back upon a tradition of Sousa compositions and Sousa concerts. That's an encouraging feature, too. When one can sit for two hours and respond readily and eagerly to the appeal to emotion and to the intellect, too, then the signs of the times are picking up from the musical standpoint. There's hardly a way now of comparing Sousa's Band, except with itself. Gilmore's, Victor Herbert's, either of the past, or they never get close enough to the American people to make a comparison direct enough, generally speaking. Really there's been only one chance of comparison this year in Wilkes-Barre, and, begging Mr. Sousa's pardon, that is with the Banda Rossa. And with the statement that both are military bands and both flash into brilliancy at times, the comparison stops. Banda Rossa had poor quality almost throughout and their music was never intellectual—always emotional. Well, the comparison can be dismissed with that. Last night's concert brought back former remembrances of Sousa, pictures of his graceful little quirks of leading—of Pryor's wonders on the slide trombone; of a balanced sufficiency of reeds; of a smooth, softened, moulded brass quality; of great power and brilliancy in the ensemble. All these remembrances were brought back vividly and recolored and revived. The program of last night was, perhaps, as broadly inclusive as any that Sousa has ever offered. There at one end of the pendulum was the Holy Grail of the Parsifal, with its mystic solemnity and wonderful elevation of theme bringing into the mental vision that robbed procession and its ghostly meanderings. The most ambitious number was this, not of necessity the most difficult, but it was most significant. It hardly left anything to be desired. Even the devotee of the strings found himself satisfied, and yet as much spiritualized as if he had been seeing as well as hearing the opera. It was only an episode, but it shows how wide the latitude of the military band has become. It shows how wonderful the development has been, and Mr. Sousa has figured in this more prominently, perhaps, than any other American conductor—certainly more effectively—for he has made the pulse of the public respond to his baton. And this leads one for a pleasant little diversion—if this were the time and place for it, on the hope of the future—educationally through the military band medium. Just how much the general musical taste has been elevated by this Sousa regime of the past half decade may scarcely be over-imagined. It surely cannot be known or described. But then, aside from the Parsifal, by a graceful and easy route, including a Suppe suite, a Musette of Sidney suite, the mysterious Indian suite of MacDowell—as weird and as orientally colored as a Kipling *Mandalay* echo—through all these gradations there came the melodies that we have heard from every band, every piano, every musical source—the Sousa marches out of their own realm and kingdom, and then the foot would pat and the head would nod and the pulse would throb—just as it always has and always will at these thrilling themes. There is no implication here of descent in the music, it is merely a gradation in coloring. Everything was the best of its kind. And there were offered, too, the popular synopses or rag-time catches, cake walk music and all that. Surely there was a variety enough. Every taste was satisfied, and every longing appealed to. The most popular and the most ambitious received enthusiastic favor—another good sign of the times. At the close of the first half, in response to encore, there came a medley made up of Columbia, the Gem, Dixie, and the Star Spangled banner. The entire audience rose at the last—rose quietly and with one accord. Surely the trouble with Spain has educated us.

There was such a plentitude of coloring

—a creeping out of the oboe; a warbling of flute, whistle of piccolo, and such ensembles of reeds and of brass and of both, as fill one with such a general delight that it is difficult to particularize—and unnecessary, too. And now it ought to be said that the soloists are perhaps the most pleasing that have ever accompanied Sousa. Miss Davies, soprano, is slight of figure, comparatively, but her voice is rather more of a revelation just on that account. She has a fine range and a singularly even quality throughout. The upper register has brilliance, but it combines with that the more desirable and less frequent softness. Even D alt, on which as a fit above the tonic Miss Davies poised at the end of the waltz song, was as pretty as a silver trumpet tone in dim distance, and it was velvet covered, too. An easy execution and a voice of refined sweetness, with a most natural and taking style, are some of Miss Davies' most charming attributes. But whether of voice or manner, nothing is overdone—the naturalness of everything is the great charm. And little Hazel is so clever, too, that it would be well enough to suggest that the work of young concert players might with good effect be according to Hove. Miss Hoyle is quite too young to have the marvelous temperament she displays; too slight to suggest her strength of tone; quite too indifferent looking to suggest the charming and soulful tone she brings out. She traversed much of the realm of the violin—brilliant, bowing and soupçon of harmonics, all of which whetted the appetite for the encore fervor. Look at Miss Hoyle—then hear her play, and gasp in astonishment. Her years look to be well, very young, but her musical nature



EDITED BY
JOHN C. FREUND.

PUBLISHED BY
The Musical America Co.
27 UNION SQUARE.

NEW YORK April 28 1899

SOUSA CONCERT.

The appearance in New York of the redoubtable Sousa and his band is always a musical event of importance, and it was, therefore, no surprise to see an exceptional turning out of the faithful at the concert last Sunday in the Metropolitan Opera House.

Mr. Sousa always treats his patrons with the utmost liberality, both as regards the length of his programme and the number of encores, but this latest concert broke all records, for, in addition to the features mentioned, there was provided so generous a list of well-known soloists that they would have filled the house on their own merits, even without the supereminent presence of our popular John Philip and his musical warriors.

There were overtures, and operatic fantasies, and pretty morceaux by well-known composers, but of what avail, when there figured on the programme the glorious marches of Sousa, including his newest one, "Hands Across the Sea," and when our enthusiastic demonstrations of applause coaxed forth all our old "Sousa favorites" as encores?

The new march embraces all the well-known characteristics of Sousa's best compositions in that field, and I liked the trio especially well. The work needs only further hearings to rank in popularity and selling-power with its fellows.

In a hymn for solo and quartet—composed in commemoration of the anniversary of Abraham Lincoln's birth—splendidly sung by Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, basso, Mr. Sousa showed that his talents do not run alone in the "popular" direction. The hymn contains most musicianly part-writing, and some harmonic turns that might be studied with advantage by some of our best hymn-writers.

Mr. Herbert L. Clarke's cornet solo, "The V..." by Godfrey, was received with a perfect storm of applause, which left no doubt that the great artist has lost neither his skill on his instrument, nor his popularity with a New York audience.

Little Sada, the violinist, also made a great hit, both by virtue of her technical prowess and her sweet personality. Sousa's directing—well, it was Sousa.

Kamesville Ohio
Tele. 4-17/99

Sousa's Concert.

Thirty members of the Citizens' Band left in a special car Wednesday to hear America's greatest band-master, John Philip Sousa, and his superb band and solo artists. They heard one of the finest of concerts. From the first to the last, all numbers were encored and responded to, in some cases a second response being demanded.

All regretted that that peerless trombone artist, A... who held the... had sounded the... responded to an encore... would not take silence for an answer.

NEW YORK TRIBUNE

John Philip Sousa and his band will give their only concert of the season at the Metropolitan Opera House next Sunday evening, at which Mr. Sousa will play his new march "Hands Across the Sea" for the first time. The soloists will be Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; George Leon Moore, tenor; Leland H. Langley, basso; Sada, violinist, and Herbert L. Clarke, cornetist. A new hymn for solo and quartet written by Sousa to the words of Knox's poem, "Oh, Why Should the Spirit of Mortal Be Proud?" will also be given for the first time.

At the Grand Opera House, Friday afternoon, April 21st.
John Philip Sousa, offering for the first time a new march and new vocal quartet recently composed in honor of Lincoln's Birthday. This new composition is a musical setting of the beautiful words of Lincoln's favorite poem, "Oh, why should the spirit of mortal be proud?" by William Knox. The quartet will be sung by Juliette Corden, soprano; Bessie Bonsal, contra to; George Leon Moore, tenor, and Leland H. Langley, basso. Mr. Sousa will also introduce Sada, a new comer who is highly spoken of as a violinist. The programme throughout will be bright and attractive, befitting the season, and Mr. Sousa has recently added to his repertoire of popular encores. The Sousa Spring Festival, as far as Wilmington is concerned, is limited to a single matinee performance at the Grand

Opera House on Friday afternoon, April 21st.

The Sousa Soloists.
The soloists for Sousa's concert at the Metropolitan Opera House next Sunday evening will be Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, basso; Sada, violinist, and Herbert L. Clarke, cornetist. A new hymn for solo and quartet written by Sousa to the words of Knox's famous poem, "Oh, Why Should the Spirit of Mortal Be Proud?" will be rendered for the first time.

General Mention.
John Philip Sousa has written a new march, which he calls "Hands Across the Sea," and which will be played in New York for the first time at the Metropolitan opera house next Sunday night, says the New York Telegraph. The title was the ed several weeks ago, but owing to peculiar difficulties which are encountered in securing absolute protection from the copyright law, the publishers were unable to announce the name until yesterday. Sousa's different arrangements, on each one, be taken in order, to protect it here and there until a sufficient number of copies have been printed to meet the immediate demand. It is said to be true that the sales of a day, marches average two thousand a new and that upon the publication of a new composition from him the demand is greatly increased. "Hands Across the Sea" is evidently intended to apply the recently established friendly relations between the United States and certain European powers.

The concert was delightful from the first swing of the baton over the Suppe number, to the dainty progress and brilliant close of the Tarantelle.

APR 20 1899

Marie Geistinger's engagement continues at the Germania Theatre. Her plays are "Mutter Thiele," "Therese," and "Verschwender."

"Gilded Fool," by Henry Guy Carter, is the current play at the Murray Hill Theatre. It was written for Nat Goodwin and served him well a number of years.

John Philip Sousa's new march, which is to be played for the first time at the Metropolitan Opera House on Sunday evening, will be called "Hands Across the Sea."

John Higgins and other officers of the band will be at Hurlig & Seamon's Music Store to-night. A box has been decorated for the occasion, and some patriotic features will be introduced.

Sousa's new march, "Hands Across the Sea," will be played at the bandmaster's only concert of the New York season, at the Metropolitan Opera House next Sunday evening.

The title of John Philip Sousa's new march, which is to be played here for the first time this season at the Lafayette Square Opera House, was announced this week. The piece is called "Hands Across the Sea," and carries as its motto the line, "A sudden thought strikes me—let us swear an eternal friendship." This name was selected some time ago, but, owing to the exigencies of the international copyright law, the publishers, the John Church Company, were unable to make it public before Tuesday.

Sousa's music is printed in seventeen different arrangements, on each of which an international copyright must be taken, and publication cannot be made until sufficient number of copies of the composition have been turned out to satisfy the immediate demands of the "March King's" admirers. It is a fact that an average of 2,000 of Sousa's marches are sold every day, and that immediately upon the announcement of a new effort this is enormously increased.

Sousa declares that his melodious message of amity is addressed to no particular nation, but to all of America's friends on the other side.

Musical Notes

Cecilian gives its annual concert to its associate members this evening at Music Hall, under the direction of Francis Max Heinrich will be the soloists.

Sousa has named his new march "Hands Across the Sea." It will be played here for the first time on Friday night and at the following concerts to be given by Sousa's Band at the Academy of Music.

SOUSA'S FINAL CONCERT.

Attractive Programme, Including a New March, Tonight.

Sousa's Band will give its final concert this season at Music Hall tonight. A feature will be the new march, "Hands Across the Sea," which will be played for the first time in public. The following soloists will appear: Miss Bessie Bonsall, contralto; Miss Juliette Cordin, soprano; Sada, the violinist; Mr. George Leon Moore, tenor, and Mr. Leland Langley, basso. Sousa will conduct.

The programme will embrace selections from Wagner, Liszt, Strauss, Godfrey and others. A striking number will be the hymn for solo quartette, "Oh! Why Should the Spirit of Mortal Be Proud?" Another will be an antique dance from "Anna Boleyn." The Godfrey selection comprises variations on the Welsh song, "Jennie Jones." Sousa's season has been one of the most successful in his history, and the farewell concert tonight promises to be a musical treat.

Sousa's New March.

Sousa's newest march will be played at the Metropolitan Opera House next Sunday evening. Its title is "Hands Across the Sea," in recognition of international sympathy and unity. On the title page of the sheet music copies the motto printed reads: "A sudden thought strikes me—let us swear an eternal friendship." The new march is said to be stirring and spirited.

The Sousa Concert Series.

The Sousa concerts at the Academy of Music, this week, promise to be particularly attractive. To-morrow night a general program of popular music, including the new march and another Sousa composition, will be offered. At the Saturday matinee a "Dancing Class" program will be presented, consisting entirely of terpsichorean music, ranging from the ballet, the valse, to the new two-step. The final concert on Saturday evening is to be "Sousa Night," when the compositions of John Philip Sousa exclusively will constitute the program. The title of John Philip Sousa's new march, which is to be played here for the first time at the Academy of Music to-morrow evening, Saturday afternoon and evening, April 21 and 23, is "Hands Across the Sea," and carries as its motto the line—"A sudden thought strikes me—let us swear an eternal friendship."

Grand.

Sousa has arranged three delightful programs for his last concerts of the season at the Academy of Music to-morrow evening and Saturday afternoon and evening. His new march "Hands Across the Sea," will be played for the first time, Saturday evening will be "Sousa Night," when only Sousa's compositions are to be played. A quartette of vocalists and Sada, a talented girl violinist, will appear at each concert.

Three Sousa Concerts.

Another new composition by Sousa that will also be heard at these concerts is a vocal quartet setting of William Knox's poem, "Oh, Why Should the Spirit of Mortal Be Proud?" This was Abraham Lincoln's favorite poem, and Sousa composed this music on the occasion of the last observance of Lincoln's birthday. The quartet will be sung by Juliette Cordin, soprano; Bessie Bonsal, contralto; George



Sada the Violiniste.

Leon Moore, tenor, and Leland H. Langley, basso. Sada, a new violiniste, will be the instrumental soloist.

APR 20 1899

tators, but no successful rivals.

Notwithstanding the fatigues of a transcontinental tour, which has already covered 18,000 miles, with almost as many discomforts, John Philip Sousa found time to arrange some especially attractive features for his spring music festival, to be given at the Opera House on Friday afternoon, April 21. On this occasion he will introduce five new soloists, and will give the first public performance of two new compositions of his own. A new Sousa march comes but once a year, but is awaited with more pleasurable expectancy than any dozen other musical compositions can command, and to be present at its first hearing is quite a distinction in its way. Another Sousa offering will be that composer's new setting of Knox's poem, "Oh, Why Should the Spirit of Mortal be Proud?" which he recently wrote in commemoration of Lincoln's birthday, sung by quartette consisting of Juliette Cordin, soprano; Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, baritone.

Carl will also appear.

MUSICAL NOTES.

John Philip Sousa and his band will give their only concert of the season at the Metropolitan Opera House next Sunday evening, April 23, at which Sousa will play his new march, "Hands Across the Sea," for the first time. The soloists will be Miss Juliette Cordin, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, bass; Sada, the child violinist, and Mr. Herbert L. Clarke, cornetist.

A new hymn for solo and quartet, written by Sousa to the words of Knox's poem, "Oh, Why Should the Spirit of Mortal be Proud?" will also be sung here for the first time. The programme throughout will be popular in character.

APR 20 1899



For the last time in his career John Philip Sousa will conduct his great band in this city at the Grand Opera House tomorrow afternoon, April 21st, and to make the occasion notable he has arranged a Spring Music Festival, at which he will present five new soloists and give the first public performance of two new compositions from his own pen. Quite the most interesting feature will be the new march which the Sousa Band will render for the first time. Every year Sousa writes one march, and only one, but that single composition arouses more curiosity and expectancy than the offering of any other composer in the world. Sousa appeals to an enormous clientele, and at this season of the year he invariably produces something new for his admirers. The title of the new Sousa march has not yet been announced owing to the necessity of complying with certain formalities of the copyright law. Sousa's second personal offering for his Spring Festival will be his new musical setting of the famous poem by William Knox, "Oh, Why Should the Spirit of Mortal Be Proud?" This was the favorite poem of Abraham Lincoln, and Sousa composed the music for the last celebration of Lincoln's birthday. The composition is in quartette form and will be sung by Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, basso. Apart from the Sousa novelties the programme will be especially attractive, and Sada, a violiniste new to these concerts, will also be heard.

Sousa's New March.
BALTIMORE, April 20. — Sousa's new march, "Hands Across the Sea," was rendered to-night by his band at Music Hall before a large audience. The name of the march was selected several weeks ago, but owing to the exigencies of the international copyright law it was not made public until a few hours before its production. The work was well received by the audience.

Sousa's band will give a political Opera House on Sunday which Sousa will play his new march, "Hands Across the Sea," for the first time. The soloists will be Juliette Corden, soprano; Bessie Bonsal, contralto; George Leon Moore, tenor; Leland H. Langley, basso; Sada, violiniste, and Herbert Clarke, cornetist. A new hymn for solo quartet, written by Sousa to the words of the poem, "Oh, Why Should the Spirit of Mortal Be Proud?" will also be presented.

SOUSA AND MUSIC.

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. 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. In the meantime the ind-fatigable "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 vicinity in the course of an extended transcontinental tour.

Polonaise Fantaisie, Op. 61. Tchaikovsky
Sonata in G major, Op. 37.
John Philip Sousa and his famous band will give their only concert of the season at the Metropolitan Opera-house next Sunday evening, April 23, at which Sousa will play his new march, "Hands Across the Sea," for the first time.

AMUSEMENTS.

OPERA HOUSE.

John Philip Sousa has written a new march and his band will play it for the first time in public at Sousa's spring music festival at the Opera House this afternoon, which will be the last appearance of this famous organization in Wilmington this year. But once a year does Sousa produce a new march and its coming is always awaited with pleasure and expectancy. The composer declares that the new march has all the well-known characteristics of his music, and being his last composition Sousa believes, as he always does, that it is his best. Another new composition by Sousa that will also be heard at this concert is a vocal quartette setting of William Knox's poem, "Oh, Why Should the Spirit of Mortal Be Proud?" This was Abraham Lincoln's favorite poem, and Sousa composed this music on the occasion of the last observance of Lincoln's birthday. The quartette will be sung by Juliette Corden, soprano; Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso. Sada, a new violiniste, will be the instrumental soloist, and Sousa has prepared an admirable programme.

Sousa, May 3.
The Foot Guard has arranged with John Philip Sousa, the famous band master, for his annual visit to Hartford and concert in Armory Hall, Wednesday evening, May 3. Sousa is undoubtedly the most popular composer in the world, to-day. His march music stands unrivaled, and the mere announcement of his coming is enough to awaken interest.

Sousa Band Monday Afternoon, May 1.

Sousa has started on his annual concert tour and is busily engaged in proclaiming the gospel of melody in every town and city from Maine to California. The popularity of the "March King" and the superb band under his direction is even greater 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 be heard in concert here at the Lyceum on Monday afternoon, May 1.

NEW YORK MORNING PRESS.

Sousa and his band will give their only concert of the season in the Metropolitan Opera House on next Sunday night, at which time will be played for the first time his new march, "Hands Across the Sea." The soloists will be Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; George Leon Moore, tenor; Leland H. Langley, basso; Sada, violiniste, and Herbert Clarke, cornet player. A new hymn for solo and quartet written by Mr. Sousa, to the words "Oh, Why Should the Spirit of Mortal Be Proud?" will be given for the first time. The programme will be a popular one throughout.

NEW MARCH BY SOUSA.

It Was Given at His Concert at the Music Hall Last Night.

Sousa gave his last concert this season last night in Music Hall. The audience was large, as is always the case when Sousa comes, and the people were as enthusiastic as ever. The novelty by Sousa was a new march called "Hands Across the Sea," the sentiment being "A sudden thought strikes me—let us swear eternal friendship." It is a good march, with the real Sousa swing to it, but it will hardly become as popular as many of the composer's earlier works, which are now well known far and wide. Many of these were played last night as entire pieces, and aroused the people as much as ever. These selections and the "ragtime" pieces, cake-walk movements, potpourris and other popular music were what the audience wanted. No band plays these better than Sousa's. "A Hot Time in Old Town" went with great dash.

The band played selections from Kling, Wagner, Liszt, Strauss, Hall and Godfrey. Miss Juliette Corden, who has been heard here in light opera, sang an air from "Carmen." A quartet, composed of Miss Corden, Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, basso, sang Mr. Sousa's setting of the hymn by William Knox, "Oh, Why Should the Spirit of Mortal Be Proud?" Lincoln's favorite hymn. The hymn was well received. Mlle. Sada, violiniste, played Sarasate's "Zigeunerweisen."

Sousa's Annual Visit to Woonsocket.
Sousa has started on his annual concert tour and is busily engaged in proclaiming the gospel of melody in every town and city from Maine to California. The popularity of the "March King" and the superb band under his direction is even greater 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 be heard in concert here on Saturday, May 6.

SOUSA'S MARCH, "HANDS ACROSS THE SEA."

Baltimore, April 20. — Sousa's new march, "Hands Across the Sea," was rendered to-night by his band at Music Hall before a large audience. The name of the new production was selected several weeks ago, but owing to the exigencies of the international copyright law it was not made public until a few hours before its production. The work compares favorably with the author's best efforts, and was appreciated by its hearers.

Capt. J. B. Coghlan and the officers of the cruiser Raleigh have been invited to occupy boxes at the Metropolitan Opera House tomorrow evening, at the Sousa Band concert. The occasion is the anniversary of the beginning of the recent Spanish war, and Philip Sousa will make it notable by a new march.

Baltimore
Herald
Apr 21 1899
THE MORNING

SOUSA WARMLY GREETED

The "March King's" Classical and Popular Renditions Enthusiastically Received.

Sousa's concert at Music Hall last night was but another addition to the long series of triumphs which, in unbroken line, have marked his past visits to Baltimore, and leader, band and soloists were greeted in the usual enthusiastic manner. The audience was a typical assemblage of Sousa admirers.

Although the classical numbers were liberally applauded, it was evident that the applause was intended less as a tribute to the selection played than as a demand for a swinging Sousa encore. The "March King" was obliging, and cheerfully descended from "Siegfried" to an eccentric arrangement of the song which tells of the old town's hot time. He seemed to lead in a more natural and unaffected way than is his habit, and the grotesque, though graceful, mannerisms, which were formerly such a characteristic feature of his conducting, were noticeably absent.

The programme's chief feature, of course, was his new work, "Hands Across the Sea." This melodious composition is dedicated to the friends of America in every nation, and has, as a motto, the quotation, "A sudden thought strikes me—let us swear an eternal friendship." In its stirring, singing rhythm and catchy melody it is like Sousa's other marches, and will, no doubt, become equally as popular. The audience last night received it with unbounded enthusiasm, and the band was compelled to repeat it again and again.

Another new Sousa composition performed was a hymn for solo and quartette, being a musical setting to the well-known poem of William Knox, beginning "Oh! Why Should the Spirit of Mortal Be Proud?" It was sung by Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, basso. Mme. Corden also sang, as a solo, Micaela's aria from "Carmen."

The playing of Sada, the young violin soloist, was remarkable for the unusual mastery of technique she exhibited. Her interpretation of Sarasate's "Zigeunerweisen" was sympathetic and intelligent, and at the same time free from many of the faults which mar the work of older and more experienced artists.

Other numbers on the programme were Strauss the waltz king's "Beautiful Blue Danube Waltzes;" variations on the Welsh song "Jenny Jones;" Carlini's tone-picture, "At Midnight," introducing "Come Where My Love Lies Dreaming;" an antique dance from "Anne Boleyn;" a new overture by Kling, entitled, "The Warrior's Fete;" excerpts from Wagner's "Siegfried," and Liszt's Second Hungarian Rhapsody.

SOUSA AND HIS BAND

The Usual Large Audience Enjoys A Characteristic Concert At Music Hall.

The usual large audience filled Music Hall to welcome the return of Sousa and his band. The usual light, popular, catching tunes pleased it, and the enthusiasm was of the kind that is looked for and always comes, and gets three times the program. Sousa's music keeps an audience thoroughly awake. It appeals so much of us—to the sensory brain nerves, which reproduce and echo it; to the thought that whistles it; heads almost imperceptibly nod to it; more than one finger taps time to it; and a young girl's feet start out with it to a dream waltz in an invisible ballroom.

The program last night was suited to the taste of the public. The newest feature of it was the piece composed to catch the prevailing entente between the Saxon races—and it caught it. "Hands Across the Sea," with its motto, "A sudden thought strikes me—let us swear eternal friendship"—a sentiment more French than English or American—came at an opportune time, following one of the quaintest and prettiest of the new airs, the "Antique Dance," from "Anne Boleyn," by Hall.

Madame Juliette Corden's voice in the aria from Carmen was somewhat overpowered by the orchestra behind her, but was heard to better advantage in later pieces.

The program ranged from Liszt to variations on "A Hot Time in Old Town Tonight," and even included, like a Bible text interpolated in light comedy, an arrangement by John Philip Sousa for a quartet of Lincoln's favorite hymn, "Oh, Why Should the Spirit of Mortal Be Proud," wherein the voices blended splendidly, and the orchestra was an effective aid, but, on the whole, the success as a concert piece was not assured.

LAST SOUSA CONCERT.

Blended Symphony of Easter Hats and Inspiring Music.

It seemed as if all the Easter hats in Washington were assembled at the Lafayette Square Theater yesterday afternoon, and as a result the orchestra looked like a highly-variegated flower bed. In some respects the programme of the last Sousa concert of the season resembled this kaleidoscope display of hats; for while no two numbers were alike, and they ranged in character from sonorous "Siegfried" selections to a harmonic arrangement of "There'll Be a Hot Time in the Old Town Tonight," all were in good taste and the ensemble was at once harmonious and varied. The printed programme of ten numbers was fairly doubled by the demand for encores, since it seems to be a rule of Sousa audiences to "get their money's worth," and sometimes a good deal more.

Sousa's programme yesterday fairly bristled with novelties, beginning with "The Warrior's Fete" overture, by Kling, and including two interesting compositions by the conductor himself. The first of these was a melodic setting of the poem by William Knox, beginning:

Oh, why should the spirit of mortal be proud
Like a fast-fleeting meteor, a swift-flying cloud;
A flash of the lightning, a break of the wave,
Man passes from life to his rest in the grave.

This, it will be remembered, was the favorite poem of President Lincoln, and the hymn was composed by Mr. Sousa in commemoration of the anniversary of his birth. It is in the form of a mixed quartet, with solo for each voice, and the music mirrors admirably the sentiment of the verses throughout. It was well rendered by an excellent quartet, composed of Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso.

Then there was a quaint tone picture, "At Midnight," by Carlini, introducing "Come Where My Love Lies Dreaming" with a dainty serenade effect, and a pot-pourri of old-time popular airs. But the principal interest of the afternoon was centered in the first public rendition of Sousa's latest march, entitled "Hands Across the Sea." The composer explains that it was prompted by the recent international rapprochement between the United States and our cousins across the Atlantic, but disclaims any suggestion of alliance with any foreign power. Furthermore, he says that the hand of friendship is extended to any and all old world nations who care to accept it, but in the music there is a subtle suggestion of "upper cuts" and "cross counters" that would seem to indicate that it is a hand of steel in a velvet glove, and one to be respected, if not accepted in amity. There is a lively introduction, a melodious second part, and an inspiring trio, with the customary chromatic interlude which characterizes all of Sousa's marches. The audience demanded three renditions of the piece, and departed whistling the catchiest strains, which augurs well for its popularity.

The soloists were Mme. Juliette Corden, who gave Micaela's aria from "Carmen," and responded to an encore with one of Sousa's popular waltz songs, "Will You Love Me When the Lilies Are Dead?" The individual hit, however, was made by a juvenile violinist, Miss Sada, who is said to be about fourteen years old, but is already a performer of remarkable attainment. She looked like a gypsy girl as she played Sarasate's, eccentric and difficult "Zigeunerweisen," with a spirit and grace that seemed little short of inspiration. While in her work there are certain crudities, to be expected from her years, she attacks the most difficult passages boldly, playing arpeggios, harmonics, and double stops with accuracy and feeling. Her legato strains on muted strings were delightfully sweet and sympathetic.

The band also played excerpts from "Siegfried," Liszt's Second Rhapsodic Hongroise in splendid style, an ancient dance, "Anne Boleyn," by Hall; Godfrey's variations on the old Welsh song, "Jenny Jones," and Strauss' ever-beautiful "Blue Danube" waltzes. In addition to applause galore Sousa received a handsome bouquet of red roses.

Sousa and his musicians entertained a comparatively small audience at the Stone Monday afternoon. The program was a heterogeneous one of classics and frivolities, but had it been known that "Only One Girl," "A Hot Time in the Old Town Tonight," a medley in rag time, etc., would be given as encores, standing room would have been at a premium, for Sousa dared to give them, and a few of the audience, including several "Telephone Girls," became wildly enthusiastic when they were played.

Sousa will give his only concert of the season in the Metropolitan Opera House to-morrow night. Capt. Coghlan and officers of the Raleigh will be present to hear the new "Hands Across the Sea" march. The programme will be:

Overture, "Paraphrase III.".....Suppe
Cornet solo, "The Whirlwind".....Godfrey
Mr. Herbert L. Clarke.
Grand scene from "Parsifal," "Knights of the Holy Grail".....Wagner
Soprano solo, aria, "Micaela" from "Carmen".....Bisot
Mme. Juliette Corden.
"Carillon de Noel" (new).....Sidney Smith
1891, "Echos des Basses" (new).....Kling
Hymn for solo and quartette (new), "Oh, Why Should the Spirit of Mortal Be Proud?"
Words by Wm. Knox. Music by Sousa.
Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, basso.
Tone picture, "At Midnight".....Carlini
"Serenade Rhapsody" (new).....Gabriel-Marie
March, "Hands Across the Sea" (new).....Sousa
Violin solo, "Zigeunerweisen".....Sarasate
Sada.
Tarantella, from "The Bride Elect" (new).

ENTERTAINMENTS.

The Sousa Concert at the Academy of Music Last Evening.

The first of the brief season of Sousa concerts at the Academy of Music last evening drew a usual large audience, with whose numbers Sousa alone can make us familiar. Chief interest in the new Sousa march, "Hands Across the Sea," explained on the programme by the happy quotation from the dramas of a hundred years ago, "A sudden thought strikes me—let us swear eternal friendship." The composition was repeatedly encored. Its merits as a march are highly commensurate with its merits as a composition. It is as a Sousa composition it is less attractive. In it of Sousa's marches and two-steps there has been turn or two peculiar to the famous composer. "Hands Across the Sea" these turns are lacking. One looks for them and misses them, for the were like coquetry in the eyes of a pretty woman. The other numbers were well played, success. The performance of the overture by Kling, "The Warrior's Fete," and Sousa's "Sada's" "Carillon de Noel," both of them new. The hymn for solo and quartette, "Oh, Why Should the Spirit of Mortal Be Proud?", recently written is an impressive piece of work, breathing a fine religious spirit. The girl violinist, Sada, played Sarasate's "Zigeunerweisen" in brilliant fashion and Mme. Juliette Corden, after singing the aria of Micaela, from "Carmen," was heard in an encore that was most charming. The two concerts remaining take place this afternoon and evening.

AMUSEMENTS.

John Philip Sousa and his famous band delighted a fat-sized audience at the Grand Opera House yesterday afternoon. The musicians received a warm welcome, every number being loudly encored. The programme consisted of some of the latest music of the day and its execution was exceedingly notable to the great leader and his organization. A number of selections were played in addition to those on the programme, including "El Capitan," which was greeted with deafening applause. The vocalists, Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso, made a great hit. Mme. Corden, who sang several solos, proved a special favorite and she well deserved the applause given her, as did also Sada, whose efforts on the violin were marvelous. Sousa is always a welcome visitor to Wilmington, and the only regret is that he does not find it convenient to appear at night instead of the afternoon, as there are many people who are engaged during the day who would be delighted to hear one of his concerts.

ENTERTAINMENTS.

Academy of Music—Sousa and His Band.

The characteristics of a Sousa Band concert were present at the entertainment given at the Academy of Music last evening, though Mr. Sousa in making up his programme endeavored to introduce new numbers, and made up an excellent list of numbers. His marches and some of the popular songs of the day were, of course, played as encores, but the concert apart from these was interesting and of a high order of merit. It was opened with a new overture by Kling, "The Warriors' Fete," and there were five other new numbers on the programme, including Sousa's impressive hymn for solo and quartette, "Oh, Why Should the Spirit of Mortal be Proud?" and his march, "Hands Across the Sea." The hymn was well rendered by a quartette consisting of Mme. Juliette Corden, Miss Bessie Bonsal, Mr. George Leon Moore and Mr. Leland H. Langley. Mme. Corden also sang Micaela's aria from "Carmen" with good expression. One of the most enjoyable features of the performance was a violin solo by "Sada," a young girl with full mastery of the instrument. She played with equal firmness and delicacy of touch, and won the hearty applause of the audience.

Sousa's new march lacks distinction, being constructed on the same lines as his other marches, but is, of course, tuneful and effective. It was repeated twice, the trombones and cornets being brought to the front to impress it upon the audience, but it does not seem likely to take the place of any of Sousa's other marches now so familiar to the public that they are beginning to grow tiresome. Other numbers on the programme were the Second Hungarian Rhapsody, by Liszt; an Idyl, by Sidney Smith; the Beautiful Danube Waltz, by Strauss; a tone picture, "At Midnight," by Carlini; War Time from the Indian Suite of MacDowell, and variations on the Welsh song, "Jenny Jones," by Godfrey. There was a very large audience present, and encores were a matter of course, because these brought forth the tunes which have made Sousa the popular March King. Two more concerts are to be given by the band to-day, the programme for the matinee being made up largely of dance music. The new march will be played at both performances.

Sousa Plays His New March

The feature of John Philip Sousa's concert at the Academy of Music last night was the introduction of his latest march "Hands Across the Sea." It was written in the typical Sousa vein, and many feet were beating a tattoo before it was finished. The composer had to repeat it three times. The soloists on last night's program were all new to the Sousa concerts. Among them was Sada, a violinist of rare power, who was repeatedly encored. A soprano solo by Juliette Corden and the rendering of "Oh, Why Should the Spirit of Mortal Be Proud?" by a quartet consisting of Mme. Corden, Bessie Bonsal, George Leon Moore and Leland H. Langley comprised the most enjoyable special numbers. Sousa's famous encore selections, which included several arrangements of popular negro melodies as usual, shared the honors with the regular program

Philadelphia
"Inquirer"
Apr 22 1899

NEW YORK NEWS.

APR 22 1899

John Philip Sousa and his famous band will give their only concert of the season at the Metropolitan Opera House to-morrow evening, at which Sousa will play his new march, "Hands Across the Sea," for the first time. The soloists will be Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore,

tenor; Mr. Leland H. Langley, basso; Sada, violinist, and Herbert L. Clarke, cornetist.

Sousa's Band Concerts.

The first of John Philip Sousa's spring concerts, which took place at the Academy of Music last night, is noticed in another column of the "Ledger." This afternoon at 3 and this evening at 8 o'clock Mr. Sousa's band will play entirely different programmes. The afternoon concert will be devoted to dance music, and the evening to the popular band master's own compositions exclusively, but on both occasions he will play his new march, "Hands Across the Sea."

NEW YORK EVENING

APR 22 1899

John Philip Sousa and his famous band will give their only concert of the season at the Metropolitan Opera House to-morrow evening, when Sousa will play his new march, "Hands Across the Sea," for the first time.

John Philip Sousa, America's greatest band master and march king, with his elegant band of musicians who have thrilled vast audiences on both continents with their choice music, will once more visit Salem. The band is larger and better than ever, and is truly American in origin and character. Tuesday evening, May 16, is the date of the concert, one performance only being given in Salem. The band will be assisted by prominent solo artists. Mr. Sousa will introduce several of his irresistible compositions which show an individuality in a marked degree, in short, no band of musicians ever played marches as this band of his can play them. The announcement of the coming of this elegant organization should be sufficient to crowd Cadet hall to the very doors. Much credit is due Alfred W. Newcomb for his efforts to give music lovers the choicest in the business. The band has been playing to an enormous business in the south and west.

Sousa's Band Coming

May 1.

Sousa's band never superb form as at the present time. A musical treat can be anticipated at the Sousa concert, here on May 1 in the afternoon at the Lyceum. Miss Maud Rease Davies, soprano, and Miss Dorothy Hoyle, violinist, are the supporting artists, and from the band proper selected soloists of the present tour are Herbert L. Clarke, cornet; Arthur Pryor, trombone, and Franz Heil, flugelhorn. Sousa will play his new march, "Hands Across the Sea."

NEW YORK MAIL & EXPRESS

22 1899

SOUSA'S BAND CONCERT.

The new March, "Hands Across the Sea," and a new Sousa hymn.

Sousa and his band will make their only visit to this city to-morrow evening, at the Metropolitan Opera House. Besides the attractions of the band, there will be six soloists. Mr. Sousa will also present two new compositions of his own, the new march, "Hands Across the Sea," and a setting of Knox's poem, "Oh, Why Should the Spirit of Mortal Be Proud?" This is arranged for solo and quartet, and will be sung by Miss Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, basso. Sada, the child violinist, and Herbert L. Clarke, cornetist, will be the instrumental soloists of the evening. The programme is as follows:

Overture, "Paraphrase III.".....Suppe
Cornet solo, "The Whirlwind".....Godfrey
Mr. Herbert L. Clarke.
Grand scene from "Parsifal," "Knights of the Holy Grail".....Wagner
Soprano solo, Aria of Micaela, from "Carmen".....Bizet
Miss Juliette Corden.
"Carillon de Noel" (new).....Sidney Smith
Idyl, "Echoes des Bastions" (new).....Kling
Hymn for solo and quartet, "Oh, Why Should the Spirit of Mortal be Proud?" (new).....Sousa
Tone picture, "At Midnight".....Carlini
"Serenade Badine" (new).....Gabriel-Marie
March, "Hands Across the Sea" (new),
Violin solo, "Zigeunerweisen".....Sousa
Sada.
Tarantella, from "The Bride Elect".....Sousa

PHILADELPHIA

APR 22 1899

THE SOUSA CONCERT

Cordial Reception for the "March King."

"HANDS ACROSS THE SEA"

It Was Repeated Three Times Last Night.

"March King" Sousa and his band were given a royal reception last evening at the Academy of Music.

It is not often that such an appreciative audience gather in this historic old play-house.

It was not because they did not deserve for Sousa has never in any of his preceding concerts presented such a pleasing selection. A kind that was bound to meet the approbation of everyone, from the most fastidious critic of the classical to the ordinary plebeian, "whose music" ear is like a man in wilderness when attempting to comprehend creations, other than the familiar airs daily warbled on our thoroughfares.

Every number—nine of them—were received with vociferous applause, return for which, Mr. Sousa, repeatedly responded, with his own marches as encores. This pleased the audience. They came to see Sousa, and of course the productions of his fertile brain, were more acceptable than any thing else.

His latest creation, "Hands Across the Sea," met with unqualified success. Like his other marches, it has that stirring, effervescent, catchy, martial spirit that has made his preceding productions famous.

It has the Sousa individuality and will unquestionably prove popular.

The number was repeated three times. The new hymn, "Oh, Why Should the Spirit of Mortal be Proud?" music by Mr. Sousa and words by Wm. Knox, and announced as the favorite hymn of President Lincoln, more of a vocal than an instrumental selection, was rendered by the quartette comprising Juliette Corden, soprano; Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso.

Whether it suffered from contrast to the preceding vivacious music, or that the vocalists failed to grasp the sympathetic intentions of Mr. Sousa, it would be difficult to decide, but yet it seemed draggy, and at times flat and colorless. Something certainly was wanting.

From an artistic standpoint the most pleasing renditions of the evening were to be found in Second Hungarian Rhapsody by Liszt, a tone picture entitled "At Midnight," by Carlini, although the overture, "The Warriors Fete," by Kling, was commendable.

Mme. Juliette Corden rendered Micaela's beautiful aria from "Carmen" pleasingly. Her upper register was clear and resonant, but her lower tones were indistinct and nervous. But Miss Corden improved in a subsequent voice number and proved herself one of the best sopranos heard at the Sousa concerts.

Little Sada, a brilliant little violinist, shared the honors of the evening, and received a deserving recall twice. Her introductory selection, "Zigeunerweisen," was rendered magnificently.

CATSKILL N. Y. MAIL

APR 22 1899

A New Sousa March.

Baltimore, April 21.—Sousa's new march, "Hands Across the Sea," was rendered last night by his famous band before a large and fashionable audience. The name of the new production was selected several weeks ago, but owing to the exigencies of the international copyright law it was not made public until a few hours before its production. The work compares favorably with the author's best efforts and was thoroughly appreciated by its hearers. The author was given an ovation after its rendition.

Musical Review

Sousa and His Band.

THE reports which have been disseminated about Mr. Sousa's intending to abandon his annual tours are without foundation. Mr. Sousa, who is at present on the road, and having one of the most successful tours in his successful career, will give a concert at the Metropolitan Opera House, Sunday evening, April 23.

The band opens at Manhattan Beach June 17 for the summer season, and in September plays in the exposition at Pittsburg. The annual winter tour begins in January, 1900.

APR 23 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 completely responsive to the control of Sousa. The band never played in such form as at the present time and a musical treat can be anticipated at the Sousa concerts here on Sunday evening, April 30, at the Montauk.

Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, are the supporting artists, and from the band proper the selected soloists of the present tour are Herbert L. Clarke, cornet; Arthur Pryor, Trombone, and Franz Hell, flugelhorn.

The Castle Square Opera Company will

the only time this season John Philip Sousa will conduct his band at the Metropolitan Opera House this evening, and to make the occasion notable he will present six soloists and will also give the first performance of two new compositions from his pen. The most interesting feature of the concert will be the new march by Sousa, which he calls "Hands Across the Sea." Every year Sousa writes one march, and only one; but that single composition arouses more curiosity and expectancy than the offering of almost any other composer in the world. Sousa appeals to an enormous clientele, and at this season he invariably produces something new for his admirers. The new march is said to have all the characteristic vim and vigor of its famous predecessors.

Sousa's second personal offering will be his new musical setting of the famous poem by William Knox, "Oh, Why Should the Spirit of Mortal Be Proud?" This was a favorite poem of Abraham Lincoln, and Sousa composed the music for the last celebration of Lincoln's Birthday. The new composition is a hymn for solo and quartet, and will be sung by Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso. Sada, a gifted young violinist, and Herbert L. Clarke, cornetist, will be the instrumental soloists of the evening. The programme is popular throughout and has been arranged to suit the most diversified tastes.

For the only time this season John Philip Sousa will conduct his great band at the Metropolitan Opera House this evening, and to make the occasion notable, it being the anniversary of the beginning of hostilities in the recent Spanish-American war, he will present six soloists, and will also give the first performance of two new compositions. The most interesting feature of the concert will be the new march by Sousa, "Hands Across the Sea." His second personal offering will be his musical setting of the famous poem by William Knox, "Oh, Why Should the Spirit of Mortal Be Proud?" The composition is a hymn for solo and quartet, and will be sung by Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor, and Mr. Leland H. Langley, basso. Sada, a gifted young violinist, and Herbert L. Clarke, cornetist, will be the instrumental soloists of the evening.

MORNING SUN.

APR 23 1899

SOUSA'S COMING BAND CONCERT AT THE MONTAUK.

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 will 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 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 theatre only. The fact has been demonstrated over and over again, and one which Sousa invariably recognizes in preparing his programmes, and that is, everywhere the people want the best. Indifferent programmes would soon bring about disaster. If any one takes for granted that this broad and populous country is not musical, and will put up with any sort of conglomerate mess, let him take out an organization and try it. A new and plethoric "angel" will be needed every week. Sousa's only concert in Brooklyn this season will occur on Sunday evening, April 30, at the Montauk Theatre. The programme will include Sousa's brand new march, "Hands Across the Sea."

The March King at the Academy.

Sousa inaugurated his Spring Music Festival at the Academy of Music last evening and celebrated the event with a new march. The March King's admirers were out in force, and received his latest martial composition with enthusiasm. "Hands Across the Sea" is its title, and it is presumably a tribute to the new Anglo-Saxon spirit of amity. Outside of its title, however, it is very much akin to its predecessors. "All Sousa marches look alike to me." It has plenty of energy, and the usual fine episode for the big horns. Another Sousa novelty last night was his hymn for solo and quartet, a setting to music of Knox's famous song, "Oh, why should the spirit of mortal be proud?" Juliette Corden, the soprano, pleased her audience, as did also Sada, the little violinist. Her bowing is firm, and her playing that of a clever amateur; yet she reveals no special talent, and her tones are poor. At to-day's matinee Sousa will give "An Afternoon with the Dancing Class." There will be played the overture to Lindpainter's ballet opera, "Jocko the Brazilian Ape." Anita's dance from Grieg's "Peer Gynt" suite; Rubinstein's Bayaderes dance from "Femuror," and a ballet air from a Massenet suite, besides Ziehrer walse, a Kling polka, etc., and the inevitable cake walk. The evening programme will be a Sousa one.

SOUSA'S NEW MARCH.

It Was Played for the First Time at the Opera House Yesterday.

Sousa's Band gave one of its delightful concerts in the Opera House yesterday afternoon. The attendance was fair and the occasion was marked by the production of two new Sousa compositions. It had been intended to give the compositions for the first time in Philadelphia, but Manager Baylis appealed to Mr. Sousa to play them here, and as the march king is a great lover of Wilmington he consented to do so. The new march, "Hands Across the Sea" was well received, and appears likely to become as popular as "Stars and Stripes Forever" and other Sousa compositions. The march has the same swing which marks all of the music of this popular composer. The other new production was the hymn for solo and quartet which Sousa has composed for the famous poem of William Knox, "Oh, Why Should the Spirit of Mortal be Proud." It was excellently sung by the quartette composed of Mme. Juliet Corden, Miss Bessie Bonsal, George Leon Moore and Leland H. Langley. Its success as a first production was as marked as the new march.

The other portions of the programme were enjoyable and given with the skill and finish which marks all of the work of this famous band. Sada, the new violinist with the band, gave some excellent solos and gave promise of a famous future. All of her work was finished and she played with the skill of much older artists.

Wilmington Del
News
April 22nd 1899

APR 23 1899

THE SOUSA CONCERTS.

Two More Large Audiences Greet the Closing of the Series.

Before audiences that filled the Academy of Music, John Philip Sousa and his famous band gave the concluding concerts of their Spring series yesterday afternoon and evening.

"An afternoon with the Dancing Class" proved to be a very acceptable programme, and the evening programme, made up exclusively of Mr. Sousa's compositions, roused the immense audience to a high pitch of enthusiasm.

Added to the fact that Mr. Sousa is the only American composer who can fill such a large auditorium by announcing an evening of his own compositions, was the manifestation of the marvelous versatility that can produce, for instance, the "Cake Walk" in the "Bride Elect" and the impressively solemn "Why Should the Spirit of Mortal be Proud?" which was one of the striking features of the evening's entertainment. The new march "Hands Across the Sea" was given at both concerts and three encores were demanded at each presentation.

NOTES OF MUSIC EVENTS.

John Philip Sousa will give his only concert of the season in the Metropolitan Opera House tonight. Capt. Coghlan and officers of the Raleigh will be present to hear the new "Hands Across the Sea" march. The programme will be:

Overture, "Paraphrase III.".....Suppe
Cornet solo, "The Whirlwind".....Godfrey
Herbert L. Clarke.
Grand scene from "Parsifal," "Knights of the Holy Grail".....Wagner
Soprano solo, aria, "Micaela" from "Carmen".....Bizet
Juliette Corden.
"Carillon de Noel" (new).....Sidney Smith
Idyl, "Echos des Bastions" (new).....Kling
Hymn for solo and quartet (new), "Oh, Why Should the Spirit of Mortal Be Proud?"
Words by Wm. Knox. Music by Sousa.
Juliette Corden, soprano; Miss Bessie Bonsal, contralto; George Leon Moore, tenor; Leland H. Langley, basso.
Tone picture, "At Midnight".....Carlini
"Serenade Badine" (new).....Gabriel-Marie
March, "Hands Across the Sea" (new).....Sousa
Violin solo, "Zigeunerweisen".....Sarasate
Sada.
Tentella, from "The Bride Elect" (new).

will play the following programme at his

and unfamiliar types. The Laura Burt, Robert Drouet, Theodore Roberts, Archie Boyd, Stephen Wright, Burt Clark, Marion Lester and Robert Elliott. Brooklyn is to have one hearing of Sousa and his famous band. He opens his spring at the Montauk Theatre on Sunday evening, the 30th. All the old favorites in the band will reappear and the programme, beside containing the old popular marches, will have the new one, "Hands Across the Sea," and other new compositions by Sousa and other composers. The soloists will be Maude Reese Davis, soprano, and Jennie Hoyle, violinist, both very popular here.

strong personality

Phila. Herald
Apr 22-99

SOUSA CONCERT.

"Hands Across the Sea," the New March, Rather Indifferent.

"Hands Across the Sea" is the title that Sousa has given to his new march, which was played in public for the first time at the Academy of Music last night. The public will decide in time whether it will like the march or not. It is a little difficult to anticipate the fancies of the public, but certainly the march is not as much as might have been hoped for. Its first parts are to some extent musical, but the main air, on which its fate will naturally depend, borders decidedly on the commonplace. Among the Sousa marches of past years almost any would rank higher than this in musical quality, in the harmony of one part with another and the tunefulness of the final part.

The audience, which filled the house, either liked the march quite well or had decided beforehand that it must be all right—possibly the latter. They had it played three times before they had enough.

The new march was, of course, the interesting feature of the programme, but others were perhaps more satisfying musically.

Miss Juliette Corden sang Micaela's aria from "Carmen" in very charming style, taking the notes of the higher register with a clearness that was quite bell-like. Sousa's new setting of Lincoln's favorite hymn, "Why Should the Spirit of Mortal Be Proud?" was sung by Miss Corden, soprano; Miss Bessie Bonsall, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, basso. Sada, a gifted young violinist, and Herbert H. Clarke, cornetist, will be the instrumental soloists of the evening. The programme, which is in a popular vein throughout, has been arranged to suit the most diversified and exacting musical tastes, and is as follows:

Overture—"Paraphrase III".....Suppe
 Cornet Solo—"The Whitebird".....Godfrey
 Grand Scene from "Parsifal".....Knights of the Holy Grail
 Soprano Solo—"Micaela" from "Carmen".....Bizet
 Micaela, Juliette Corden.
 "Carillon de Noël" (new).....Sidney Smith
 "Edoess des Bastions" (new).....Kling
 Horn Solo and Quartet (new).....Kling
 "Oh! Why Should the Spirit of Mortal Be Proud?"
 Miss Juliette Corden.
 "Carillon de Noël" (new).....Sidney Smith
 "Edoess des Bastions" (new).....Kling
 Horn Solo and Quartet (new).....Kling
 "Oh! Why Should the Spirit of Mortal Be Proud?"
 Miss Juliette Corden.
 "Carillon de Noël" (new).....Sidney Smith
 "Edoess des Bastions" (new).....Kling
 Horn Solo and Quartet (new).....Kling
 "Oh! Why Should the Spirit of Mortal Be Proud?"
 Miss Juliette Corden.

Complete Court Annex, 119 Nassau St.

Words by William Knox. Music by John Philip Sousa.

Miss Juliette Corden, soprano; Miss Bessie Bonsall, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, basso.

Done Hittur—"At Midnight".....Carlini
 ("Come Where My Love Lies Dreaming")
 "Serenade Badine" (new).....Gabriel-Marie
 March—"Hands Across the Sea" (new).....Sousa
 "A sudden Thought Strikes Me: Let Us Swear an Eternal Friendship."
 Violin Solo—"Zigeunerweisen".....Sarasate
 Sada.
 Tarantella, from "The Bride Elect" (new).....Sousa

Sousa at the Academy

The Academy of Music was crowded last evening when John Philip Sousa stepped briskly from the flies onto the stage and quickly raised his baton over the large band which under his direction has obtained an international reputation. It was the first of three concerts by the band at the Academy—the remaining two to be given this afternoon and evening; and from the first note in the overture Mr. Sousa had the undivided attention of an audience which applauded vigorously every number. Sousa himself was in fine form, and demonstrated throughout the evening his perfect sympathy with and control of his organization, the performance having all of the elan and harmony of movement which have become characteristic of the most famous of American bands. The program began with King's overture, "The Warriors's Fate," a new number, which was capably rendered. This was followed by Liszt's "Second Hungarian Rhapsody," and in this number perhaps more than in any other was the musical comprehension of the performers and the entire accord between players and leader made manifest. The needs especially developed a delicacy of shading in the minor passages which brought out the full tender beauty of those parts of the composition and the blending of brasses and reeds was admirable in the more buoyant and stirring portions. Miss Juliette Corden, a soprano, gave Micaela's aria from "Carmen," and sang clearly and sweetly, though the strength of her voice was severely tested by Bizet's song, "Carillon de Noël," by Sidney Smith, introduced something new to Sousa's listeners, and the number was well received; the audience demonstrated its fondness for old favorites when, after the idyl, came the first strains of "The Beautiful Blue Danube." The band gave Strauss' waltz with the feeling and in perfect time, and Sousa was obliged to play two encores to satisfy the enthusiasm. Indeed, in the matter of encores generally the leader was most generous, nearly every number on the program being repeated or followed by an "extra," most of these latter being Sousa's own compositions, much to the delight of the house. The favorite hymn of Abraham Lincoln by William Knox, "Oh, Why Should the Spirit of Mortal be Proud?" the music for which was by Sousa himself, was sung by a quartette made up of Miss Corden, soprano; Mr. George Leon Moore, tenor; Miss Bessie Bonsall, contralto, and Mr. Leland H. Langley, basso, and was applauded again and again. No. 6 on the program was a "tone picture," "At Midnight," by Carlini, in giving which the orchestra was divided, the heavier brasses placing from back of the scenes to the accompaniment of the remainder of the pieces, the effect of distance being admirably preserved. MacDowell's "War Time from Indian Suite" was followed by Sousa's new march, "Hands Across the Sea," and over this the audience manifested the utmost enthusiasm, the martial strains and compelling merriment of the march. King's composition quickening every pulse. It is one of the most stirring and spontaneous of Sousa's productions, and it was justly entitled to the encores which were twice demanded. Sarasate's "Zigeunerweisen" introduced a young violinist, Sada, a girl whose sympathy with her instrument, exquisite delicacy of touch and nerve showed in that number and in the encore she granted that she is a rare and impetuous player. The program ended with variations on the Welsh song, "Denny Jones," by Godfrey.

SOUSA CONCERT.

"Hands Across the Sea," the New March, Rather Indifferent.

"Hands Across the Sea" is the title that Sousa has given to his new march, which was played in public for the first time at the Academy of Music last night. The public will decide in time whether it will like the march or not. It is a little difficult to anticipate the fancies of the public, but certainly the march is not as much as might have been hoped for. Its first parts are to some extent musical, but the main air, on which its fate will naturally depend, borders decidedly on the commonplace. Among the Sousa marches of past years almost any would rank higher than this in musical quality, in the harmony of one part with another and the tunefulness of the final part.

The audience, which filled the house, either liked the march quite well or had decided beforehand that it must be all right—possibly the latter. They had it played three times before they had enough.

The new march was, of course, the interesting feature of the programme, but others were perhaps more satisfying musically.

Miss Juliette Corden sang Micaela's aria from "Carmen" in very charming style, taking the notes of the higher register with a clearness that was quite bell-like. Sousa's new setting of Lincoln's favorite hymn, "Why Should the Spirit of Mortal Be Proud?" was sung by Miss Corden, soprano; Miss Bessie Bonsall, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, basso. This is a beautiful arrangement, and the encore given it was certainly well deserved. Sada, the young lady violinist, played Sarasate's "Zigeunerweisen" and an encore, both being executed with perfect technique and admirable spirit and feeling.

There will be a concert this afternoon, and this evening a special one, the full programme being made up entirely of Sousa's own compositions.

A Sousa Band Concert.

John Philip Sousa and his peerless band were given their usual reception at the Academy of Music last evening, at the first of their three concerts. The house, as it always is at a Sousa concert, was crowded in all parts, and the conductor and his corps of efficient musicians rendered a programme of varied selections, consisting of operatic and descriptive numbers, as well as all his fine marches, which stirred the audience to the extent that frequently two and three encores were demanded and acceded to by the obliging conductor. The most important number on the programme was the first rendering here, by the Sousa Band, of the conductor's latest march, entitled "Hands Across the Sea," which is the author's most brilliant and martial style. Several other new compositions were heard. At the Saturday matinee to-day the band will play a "Dancing Class" programme, consisting entirely of terpsichorean music, ranging from the ballet, the valse, to the new two-step. This evening will be "Sousa Night," and the conductor's own compositions will constitute the entire programme. These are the last concerts of this season of Mr. Sousa and his band.

The Sousa Band Concert.

Sousa and his incomparable band attracted a very large audience to the Academy of Music last night, an audience which, as usual, was bound to get its money's worth, and which consequently insisted upon and received enough numbers additional to the program to have made up at least two other concerts. Thus, for instance, Sousa's new march, "Hands Across the Sea," had to be played three times, and even then some of the audience seemed not to be satisfied. And, by the way, this new march has all the characteristics of the composer's former marches and doubtless will become as popular. Probably the best work of the band was done in Liszt's Second Hungarian Rhapsody, in which the virtuosity of the band was really remarkable. Other numbers which were received with special favor were Strauss' waltz, "The Blue Danube," and the final number, variations on "Jenny Jones," by Godfrey. A very good setting of the hymn, "Why Should the Spirit of Mortal Be Proud?" was sung by Mesdames Juliette Corden and Bessie Bonsall and Messrs. Moore and Langley. Miss Corden also sang the aria of Micaela from Bizet's "Carmen," and for an encore a rather trivial waltz song, "A child violinist, Sada, gave a very good rendering of Sarasate's "Zigeunerweisen," and this being redemanded, supplemented it with Chopin's well-known Nocturne. Two final concerts will be given to-day, one this afternoon and the other to-night, at both of which the new march, "Hands Across the Sea," will be played.



JULIETTE CORDEN.
 Solo Singer with Sousa's Band.

APR 23 1904



In Perfect Rhythm All Together.

SOUSA IN ACTION

Six different attitudes of the "March King" while conducting his famous band. These photographs are now published for the first time in any paper.



The Opening Bar.



Now the Double Bass.



And the Drums.



The Saxophone and Clarinet.

Sousa and his band, aided by Sada, violin, and a vocal quartet composed of Juliette Corden, soprano; Bessie Bonsal, contralto; George Leon Moore, tenor, and Leland H. Langley, basso, will give a concert in the Metropolitan Opera House this evening, with this programme:

Overture, "Paraphrase III".....Suppe
 Cornet solo, "The Whirlwind".....Godfrey
 Herbert L. Clarke.
 Grand scene from "Parsifal"—"Knights of the Holy Grail".....Wagner
 Aria from "Carmen".....Bizet
 Mme. Juliette Corden.
 (a) "Carillon de Noel" (new).....Sidney Smith
 (b) Idyl, "Echoes des Bastions" (new).....Kling
 Hymn for solo and quartet (new).....Sousa
 "Oh, Why Should the Spirit of Mortal Be Proud?"
 The favorite hymn of President Lincoln, composed in commemoration of the anniversary of his birth.
 Tone picture, "At Midnight".....Carlini
 (a) "Serenade Badine".....Gabriel-Marie
 (b) March, "Hands Across the Sea" (new).....Sousa
 Violin solo, "Zigeunerweisen".....Sarasate
 Sada.
 Tarantella, from "The Bride Elect" (new).....Sousa

SOUSA'S ONLY CONCERT

Three Musical Events Are Scheduled, including the Only Sousa Concert of the Season.

On Thursday evening, April 27, Rafael Joseffy will give a piano recital at Carnegie Hall. This musical treat of Joseffy's offers great promise to the world of music, for he has arranged a programme that will in every way afford him every opportunity for the display of his marvelous talent. The pianist has not been heard in New York in a recital for several seasons, his last appearance in the metropolis being in one of the Boston Symphony concerts, two years ago.

John Philip Sousa and his famous band will give their only concert of the season at the Metropolitan Opera House this (Sunday) evening, April 23, at which Sousa will play his new march, "Hands Across the Sea," for the first time. The soloists will be Mme. Juliette Corden, soprano; Miss Bessie Bonsal, contralto; Mr. George Leon Moore, tenor; Mr. Leland H. Langley, basso; Sada, violiniste, and Herbert L. Clarke, cornetist. A new hymn, for solo and quartet, written by Sousa to the words of Knox's famous poem, "Oh, Why Should the Spirit of Mortal Be Proud" will also be rendered for the first time. The programme throughout will be popular in character.

The twenty-fifth anniversary of the founding of the Conservatory of Music of New York City will take place on the evening of April 24 in the grand ballroom of the Waldorf-Astoria, when an exceptionally strong programme will be presented. Such well known artists as the following have been secured: Miss Marguerite Hall and Mr. Edward Bromberg as vocalists; Hans Gronold, solo violoncello; Kaltenborn String Quartet, and Albert Lockwood, pianist. The object of the entertainment is to secure funds for the erection of a Conservatory of Music on a large plan, and in aid of a number of free scholarships to be given by the Grand Conservatory of Music.

Ogdenburg
 Journal 4/23

A New Sousa March.

Baltimore, April 22.—Sousa's new march, "Hands Across the Sea," was rendered last night by his famous band before a large and fashionable audience. The name of the new production was selected several weeks ago, but owing to the exigencies of the international copyright law it was not made public until a few hours before its production. The work compares favorably with the author's best efforts and was thoroughly appreciated by its hearers. The author was given an ovation after its rendition.

APR 23 1899

My dear Sir:
I pronounce my
name as is spelled:

Sue-sar.

Very Sincerely
John Philip Sousa

SOUSA WRITES HIS NAME AS IT IS PRONOUNCED

HOW do you pronounce the famous musician's name? You will perhaps recall that you have heard it many different ways. About every man, woman and child in America has heard his marches and his name is a household word. Yet perchance you do not yet know how to speak it. There is nothing astonishing about this state of affairs. But it certainly is funny that more of you are not properly informed. Since Sousa has attained prominence, the mixtures in his name have increased.

The matter so disturbed a gentleman that he took time to ask Mr. Sousa just what pronunciation he put upon it himself.

The march king made the following reply: "My Dear Sir: I pronounce my name as it spelled SUE-SAR. Very sincerely,

JOHN PHILIP SOUSA.

"The origin of the name is Saracenic-Portuguese, and is found very often in Portuguese history."

Nevertheless nine-tenths of the public will go on pronouncing it in the good old-fashioned way.

NEW HAVEN, CT. - REGISTER.

APR 23 1899

SOUSA.—Sousa's present tour of the country is his fourteenth with his famous band. For this tour Sousa has prepared unusually bright and attractive programs. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; and Mr. Arthur Pryor, trombone. The date for the Sousa concert here is Tuesday, May 2, at the Hyperion. The new Sousa march, "Hands Across the Sea," will be a feature. Sale of seats opens Saturday. Prices, \$1.00, 75c., 50c.

Sousa's new march has an interesting international flavor in its title, "Hands Across the Sea." It will be played this week for the first time. Its motto is the line "A sudden thought strikes me—let's swear an eternal friendship." The name was selected some weeks ago, but owing to copyright exigencies, has just been made public. Sousa's marches are published in 17 different arrangements, on each of which an international copyright must be taken. He says that his melodious message of amity is addressed to no particular nation, but to all America's friends on the other side.

Sousa's Concert.

The program for the Sousa concert to-night at the Metropolitan Opera House is as follows:

Overture, "Paraphrase III".....Suppe
Cornet solo, "The Whirlwind".....Godfrey
Mr. Herbert L. Clarke.

Grand scene from "Parsifal"—
"Knights of the Holy Grail".....

.....Wagner
Soprano solo, aria, "Micaela," from
"Carmen".....Bizet
Mme. Juliette Corden.

"Carillon de Noel" (new). Sidney Smith
Idyl, "Echoes des Bastions" (new).....

.....Kling
Hymn for solo and quartette (new).
"Oh, Why should the Spirit of Mortal
Be Proud?"

Words by Wm. Knox. Music by John
Philip Sousa. The favorite hymn of
President Lincoln, composed in com-
memoration of the anniversary of his
birth.

Mme. Juliette Corden, soprano; Miss
Jessie Bonsal, contralto; Mr. George
Leon Moore, tenor; Mr. Leland H.
Langley, basso.

Tone picture, "At Midnight".....Carlini
("Come Where My Love Lies Dream-
ing.")

"Serenade Badine," (new).....
Gabriel-Marie

(new).....Sousa
"A sudden thought strikes me—
Let us swear an eternal friendship."

Violin solo, "Zigeunerweisen".....Sarasate
Sada.

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

SOUSA'S BAND ANNOUNCING.

Annual Concert at Footguard Armory
Hall Wednesday, May 3.

No musician and musical organization receives a warmer welcome in Hartford than John Philip Sousa and his famous band. Every year for a number of years his annual concert in Foot Guard armory has been one of the most important musical events of the city. Meanwhile every year Sousa's fame has gone on increasing. He has been known the world over as the most remarkable composer of march music of modern times. He has written operas that have been received with enthusiasm and now, fresh crowned with laurels he comes to us again and as formerly under the auspices of the Governor's Foot Guard.

Wednesday evening, May 3, has been selected as the date of the annual concert. The mere announcement will be sufficient to ensure a crowded house. The tickets at the usual prices, 50c, 75c. and \$1, will go on sale at Woods' piano house, on Asylum street, Thursday morning, April 27.

It may not be generally known but it is a fact that Sousa writes only one march a year, but its publication is an event of importance throughout the world. Every military band in the United States, and there are many thousands of them, and every military band of any importance elsewhere in the universe, buys the new march. So does every theatre and dance orchestra, and the piano copies of the new composition have a sale that soars quickly into the hundreds of thousands. Every devotee of the two-step demands the new Sousa march and the phonograph, hand organ and music box manufacturers are always on the alert for new Sousa music. The Sousa march for this season is called "The 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 the concert at Foot Guard armory one week from next Wednesday evening.

Sousa has at last come out in defense of himself, and a dart at his "envious defamers."

"The audience applauded my Wagner number to-night," said he, after a concert in Louisville, "and yet I venture the statement that half the people in the theater were surprised to hear Wagner and like

him. Had they been asked to a Wagner recital how many of the audience out there would come? They would say, 'I don't understand or care for his music,' and stay away. If I can play one number of highest grade at each of my concerts, I contend I am doing more for musical taste than the men who 'puff' at popular music. I am educating the people to a higher standard; they only tell the message to a cultivated few.

"The average musician is a coward; he hates to be dubbed 'popular,' and yet in Vienna, that great center of music, there are more comic songs written and sung than in all this country. In Italy, which is the cradle of the music god, it is the folk songs you hear.

"One cannot live forever on the mountain top, and we are all constituted so that variety appeals to us more than anything else in the world, and until the masses are educated in music there is no use of hurrying them volumes of sound that is as unintelligible as Sanskrit would be to the multitude."

complaint, however one may tire of the two oratorios which people of English taste seem to crave, to the exclusion of almost everything else—even by Handel and Mendelssohn. The soloists were Mes. De Vere Sapio, and Leonard, M. Rieger, and Ffrangcon Davies. They formed a good quartet. The audience was large and enthusiastic.

Mr. Sousa drew a big audience at the Metropolitan last evening. It came principally to hear his marches, including a new one called "Hands Across the Sea," and, to judge by the applause, no one was disappointed.

The ensemble of Sousa's band is perfection. The magnificent sonority of his bass, the mellow, almost appealing voicing of his tenors, the absorbing impulse of his soprano and the velvety shading of his alto not only satisfies the critical, but captures in spite of themselves the public universal. Since last 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 under his direction.

ELMIRA TELEGRAPH

APR 23 1899

24 1899

SOUSA AND HIS WONDERFUL BAND.

Will Appear at Foot Guard Armory Wednesday, May 3.

Annual Concert by This King of March Composers.

John Philip Sousa, the most popular composer of march music in the world, and his famous band will be at Foot Guard armory Wednesday evening, May 3.

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.

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 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.

This band will be assisted by Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; and Arthur Pryor, trombone soloist. The sale of seats begins at Wood's piano store on Asylum street Thursday, April 27.

Sousa is 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 75 gems is surmounted by a lyre in blue enamel. Sousa, his famous band and his brilliant soloists will be heard at Foot Guard armory hall Wednesday evening, May 3.

WOONSOCKET, R.I. - REPORTER

APR 24 1899

tion.

John Philip Sousa, whose band will be heard in Woonsocket Saturday evening, May 6, 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.

NEW YORK EVENING WORLD.

APR 24 1899

SOUSA AT THE OPERA-HOUSE

Pleases a Large Audience with Old Favorites—Sada Plays Again.

Sousa and his band gave a concert at the Opera-House last night to a very large audience that seemed more than well pleased. There were ten numbers on the programme, but that was no measure of the pieces played. All the old Sousa battle horses were trotted out and played to win all the old fervor of friendly recognition, and the new march, "Hands Across the Sea," made a hit, and what matter about the offerings that were not Sousa's own. The success of the evening, however, was made by the patriotic airs, the whole audience, with the exception of one solitary woman in an upper tier box, rising to its feet and cheering wildly at the first strain of "The Star-Spangled Banner."

Sada, the girl violinist, played Sarasate's "Zigeunerweisen" with a confident touch and excellent expression, confirming the impression of her ability formed at her first appearance in this city with the Paur Orchestra. She was warmly applauded.

Juliette Corden sang some solos and joined in a quartet of Sousa's that was of little distinction. "Oh, Why Should the Spirit of Mortal Be Proud?"

HARTFORD, CT. - TIMES

APR 24 1899

Sousa's Genius Recognized.

It seldom falls to the lot of any musician, no matter how gifted, to impress his individuality upon his time and to command success and popularity through the sheer force of his genius. The rewards for which all men strive, when bestowed upon the composer are usually so belated as to be merely an inheritance of his posterity, and for such a man to win recognition in the zenith of his powers argues abilities uncommon in their originality and force. Such a man assuredly is John Philip Sousa, the composer and conductor of Sousa's Band. Sousa voices as no other native composer has ever done, the strength, dash and buoyancy of the American spirit. It is pleasant to note that the Sousa Band is booked for a concert at Foot Guard Hall, Wednesday evening, May 3. For the advance sale of seats the chart will be at Woods' piano rooms, beginning Thursday morning.

MUSIC AND MUSICIANS.

Sousa's Band drew the expected crowd at the Opera House last night, and the programme of music was duly doubled by constant encores. The soloists were received politely, the new march approvingly, and the older, well known marches with absolute manifestations of delight. The Sousa Concert of Sunday next will be given in Brooklyn.

SOUSA AND HIS BAND.

An Enthusiastic Concert Given at the Opera-House.

Sousa and his band were warmly welcomed at the Metropolitan Opera-House last evening. The audience was most enthusiastic. It applauded all the band numbers and forced many encores.

There was a set programme, but it was of secondary importance to the budget of stirring, spirited, stimulating marches, Sousa's own. He played a dozen of them, "El Capitan," "Bride-Elect," "Charlatan," "King Cotton" and all the other favorites, and finally his latest, "Hands Across the Sea."

This new one proved to be as catchy in rhythmic accents, as simple in tunefulness as any of them. It is full of life, with its beats sharply marked by drum and cymbals and altogether worthy of its place in the sequence of martial melodies, to which the whole world is to-day marching.

There were several soloists. Juliette Corden, the soprano; a vocal quartet; Sada, the young violinist, and Herbert L. Clarke, the cornetist. In the middle of the concert Sousa played the "National Anthem" and the audience rose to its feet.

John Philip Sousa was a way 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 exactness with which he reads and directs a classic. 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 Wednesday evening, May 3, at Foot Guard Armory. Seats on sale Thursday morning at Woods' Piano Store, Asylum street. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone.

NEW BRITAIN, CT. - HERALD

APR 25 1899

Sousa Band Next Monday.

Sousa, the prince of concert band conductors and monarch of march composers, will appear in this city at the Lyceum Monday afternoon for a single concert with his great band. The news of his coming is as welcome as sunlight. Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years, in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. The soloists are Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. An interesting feature of the program will be Sousas new march, "Hands Across the Sea."

BRIDGEPORT, CT. UNION.
25 1899

The ensemble of Sousa's band is perfection. The magnificent seniority of his bass, the mellow almost appealing voicing of his tenors, the absorbing impulse of his soprano and the velvety shading of his alto not only satisfies the critical but captures in spite of themselves the public 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 next Tuesday afternoon, May 2, at Park City theatre in the course of his present "Ocean to Ocean" tour.

DANFORTH, O. HERALD
23 1899

By "Hands Across the Sea," Sousa doubtless means the hands of Uncle Sam and John Bull. Those hands now reach around the earth.

HARTFORD, CONN. TELEGRAM
24 1899

The ensemble of Sousa's band is perfection. The magnificent seniority of his bass, the mellow almost appealing voicing of his tenors, the absorbing impulse of his soprano and the velvety shading of his alto not only satisfies the critical but captures in spite of themselves the public 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 in Foot Guard Armory hall, under the auspices of the Governor's Foot Guard, Wednesday evening, May 3. The advance sale of seats begins at Wood's piano house on Asylum street Thursday, April 27.

SOUSA'S "HANDS ACROSS THE SEA."

The Sousa march for this season is called "Hands Across the Sea," and it will be played at the Sousa band concert Tuesday, May 2, at the Hyperion. Sale of seats opens Saturday. Prices \$1.00, 75 cents and 50 cents.

STANDARD
24 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 programmes. Sousa has arranged to give a grand concert in this city in the transcontinental tour of his band, on next Tuesday afternoon, May 2, at the Park City theatre.

MERIDEN, CT. RECORD
24 1899

ENTERTAINMENTS

Sousa in Hartford.

Sousa's famous band, led by the march king himself, will appear at Foot Guard Armory hall in Hartford, Wednesday evening, May 3. Doubtless many Meriden people will wish to avail themselves of the opportunity to hear one of the most famous and certainly the most popular bands in the world.

Sousa's Secret of Success.

If there is any man in America to-day who thoroughly embodies the American idea of success, that man is John Philip Sousa. Back of this success stands the man who created with qualities of heart and brain that appeal instinctively to human nature at large no less than to the American nature in particular. Sousa's marches are played in every country on the globe where music is known. Hartford admirers will have an opportunity to hear Sousa's famous band at Foot Guard Armory, Wednesday evening, May 3. This will be Sousa's thirteenth annual concert here, and each season sees him stronger and more popular than ever. Seats, at the usual popular prices, will go on sale at Wood's Piano House, Thursday morning.

greeting.

"Sousa is coming" is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his men in this vicinity has already assumed the proportion of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea." Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King," the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It will give a single grand concert at the Park City theatre on Tuesday afternoon, May 2, assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. Sousa will play his new march, "Hands Across the Sea." Seats on sale Saturday morning at 9 o'clock.

HARTFORD, CONN. - POST
26 1899

Correct in Musical Balance.

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 and will reach Hartford for a grand concert Wednesday evening, May 3, in Foot Guard armory hall. The sale of seats begins tomorrow morning at Wood's piano house on Asylum street.

New Britain Conn
Record 4-26/99

Sousa's Band Coming Monday Afternoon, May 1st.

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 concert will be given on next Monday afternoon at the Lyceum, and Mr. Sousa has prepared a program that cannot fail to satisfy the most exacting tastes. Sousa will play his new march, "Hands Across the Sea."

Sousa and His Band.

John Philip Sousa and his famous band will appear in two concerts in Infantry hall on Friday afternoon and evening, May 5, under the management of Mr. D. W. Reeves. The bandmen who play under the baton of Mr. Sousa are no strangers to Providence audiences, and so popular have these concerts become that the attendance is only limited by the capacity of the hall. For the two concerts which will be given next week Mr. Sousa has arranged programs containing several new selections, and, of course, all his favorite and popular marches will be given with his usual generosity in responding to encores.

The band will be assisted by Maud Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, trombone; Herbert L. Clark, cornet, and for the first time here "Hands Across the Sea," the new march by Mr. Sousa, will be given. Seats will be on sale at Infantry hall, on Monday morning.

CT. UNION.

Sousa has started one another of those long distance concert tours for which his great band is so noted. The present musical pilgrimage covers 4 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 the city and his admirers may look forward to a musical feast at the Park City theatre on Tuesday afternoon, May 2, commencing at 2:30 o'clock. Maud Reese Davies will be the soprano and Dorothy Hoyle the violinist. Sale of seats opens Monday.

HAVEN, CT. - PALLADIUM
26 1899

SOUSA.

If there is any man in America to-day who thoroughly embodies the American idea of success, that man is John Philip Sousa. No other man in the musical world is so conspicuously and so constantly before the public and yet bears his honors and success with such becoming modesty. Sousa is the only American composer whose fame and popularity transcends the geographical limits of his native land. The Sousa marches are played in every country on the globe where music is known and the publication of a new composition from the "March King" interests strangely and widely diverse communities. With all the tremendous vogue of these marches it yet remains a fact that the Sousa Band alone can play them as they should be played. The great band comes to the Hyperion, Tuesday evening, May 2.

Sousa's new march, "Hands Across the Sea," will be heard at this concert. Sale of seats opens Saturday. Prices \$1.00, 75 and 50 cents.

APR 28 1899

pens to-morrow.

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 Tuesday, May 2, at the Hyperion. The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Arthur Pryor, trombone. Sousa will play his new march, "Hands Across the Sea." Sale of seats opens Saturday.

When Sousa was recently asked what sort of music he considered popular he gave the following answer, characteristic of the man and his methods: "In a general way, I should say that popular music becomes such when at its first hearing it attracts either through its rhythm, oddity or intervals, or through all three, the attention of the auditor, and creates a desire for a second hearing. It then becomes contagious, and wages 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 has much to say regarding "ear marks," a number of popular compositions. He According to his statements, based upon the opinions of Lussy, one of the authorities on musical expression, the ear is the slowest of the senses to adopt anything new. It naturally repels strange sounds and consequently, 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 it 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. Sousa's latest compositions show the same freshness and fertility of melodic invention that have always distinguished his work, and when his great band reaches this city, in the course of his present great trans-continental tour "The March King's" local admirers will have an opportunity of hearing his latest compositions played as only the Sousa Band can play them. The concert this year will be at Foot Guard Armory hall, Wednesday evening, April 3. Thursday morning the advance sale of seats begins at Wood's Piano House, Asylum street.

The only Sousa of fame as the march king, comes to Poll's on Monday evening with his famous band, giving a concert that will delight the souls of every lover of music. The present is the fourteenth Sousa tour, which fact of itself is forceful evidence that these concerts are exactly the right thing; that they are just what the people of the whole country want, enjoy most and patronize most freely. Sousa understands the people, and the people understand Sousa, hence his wonderful success in attracting crowds to hear his bands. Sousa is always consistent and beautiful in all things that go to make his concerts simply irresistible, but in nothing is he more discriminating than that of presenting the very newest and best novelties of the time. For this tour he has some very attractive numbers, and Monday night will be played for the first time his new march just out, "Hands Across the Sea." The soloists for his concert will be Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Arthur Pryor, trombone. Sale of seats to-morrow morning; prices 50, 75 cents and \$1.

APR 28 1899

How often are geniuses born? This question is asked by a recent writer who proceeds to answer it himself in this wise: "Every hundred years or so." It will be recorded of the nineteenth century that it gave birth to one of the greatest musical geniuses of the world; and his name is John Philip Sousa. It requires genius and inspiration to write such marches as those of Sousa. Genius holds the lamp while inspiration fills out the score. The Sousa band, under Mr. Sousa's direction, will be heard in a single grand concert at the Park City theatre on Tuesday afternoon, May 2. In his choice of supporting artists Mr. Sousa has always been particularly fortunate, and on the present tour he has much satisfaction in presenting two accomplished young women who have always won distinguished honors as singer and violiniste respectively. Miss Maud Reese Davies, soprano, has a charming, clear, flexible and cultivated voice, while Miss Dorothy Hoyle, though young in years, has been hailed as the best of the women violinistes of the day. The band will play Mr. Sousa's latest march, "Hands Across the Sea."

APR 28

SOUSA'S BAND.

John Philip Sousa and his famous band will give a single concert at the Hyperion on Tuesday, May 2. 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 the 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. Mr. Sousa will present Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, as soloists. The new Sousa march "Hands Across the Sea," will be played here. Sale of seats opens Saturday. Prices \$1, 75c and 5c.

SOUSA'S BAND.

As you listen to a Sousa Band concert, it is hard to realize how many weeks of hard labor it has taken to present to you on the moment this remarkable organization. Months before the beginning of a tour every detail of every concert is arranged, and when it is understood that the concerts are given by the Sousa Band during a season the magnitude of these preparations can be appreciated. As the curtains goes up every man is in his place and Sousa steps out cheerful, magnetic and masterful. It is hard to realize that this band plays twelve to fourteen concerts in each week in as many different towns. But these are facts, and it is only by the most complete system that this is possible; everything is done by rule and with military precision, but with the greatest kindness and consideration. Absolute business principles are applied in every department of the organization, hence the result. Sousa is now engaged on his fourth grand trans-continental "Ocean to Ocean" concert tour, and will visit this city with his big band and noted soloists, on Tuesday night, May 2, at the Hyperion. The band will play Sousa's new march, "Hands Across the Sea." Sale of seats opens Saturday. Prices \$1.00, 75 and 50 c.

APR 28 1899

John Philip 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 reaches astonishing degrees. Sousa throws constraint to the winds in his martial and more brilliant numbers, and dashes through the mazes of bewildering concerts 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 direct a classic. 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 afternoon, May 2 at the Park City theatre. The soloists are Miss Maud Reese Davis, soprano; Miss Dorothy Hoyle, violiniste and Mr. Arthur Pryor, trombone. Sousa will play his new march "Hands Across the Sea." Seats go on sale Saturday.

APR 27 1899

Sousa's New March.

A. L. Woods of the Governor's Foot Guard has today received a telegram from John Philip Sousa, the famous bandmaster, stating that he will play his new march at the concert in Armory hall next Wednesday evening. "Hands Across the Sea" is the title of the new two-step and it was played in public for the first time in New York last Sunday evening. As Sousa seldom produces more than one march a year and as this is said to be unusually good there will be considerable interest in hearing it next Wednesday evening.

APR 27 1899

noon.

The present is the fourteenth Sousa tour, which fact of itself is forceful evidence that the Sousa concerts are exactly the right thing; that they are just what the people of the whole country want, enjoy most and patronize most freely. Sousa is ever consistent and bountiful in all things that go to make his concerts simply irresistible, but in no one thing is he more keen, alive and discriminating than that of presenting the very newest and best novelties of the time. For the present tour most attractive things are offered. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Arthur Pryor, trombone. The concert will occur on Monday afternoon, 2:15, at the Lyceum. Sousa will play his new march, "Hands Across the Sea."

APR 27 1899

Next Sunday evening Sousa and his band will give a concert at the Montauk Theater, and the only one in Brooklyn this season. The programme to be given will include some of the newest music of the day, especially his march, "Hands Across the Sea." The soloists will be Maud Reese Davies, soprano; Dorothy Hoyle, violiniste, and Arthur J. Pryor, trombone.

APR 28 1899

SOUSA.

No success can ever be obtained as phenomenal as that which has attended Sousa and his wonderful band without due artistic reason. This artistic reason Sousa has supplied in a degree above and beyond all possible attempt at rivalry on his specific territory.

Sousa is a conductor of tremendous magnetism; his feeling and control are alike admirable in the works of solid character or in the works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. He has culled his music judiciously, has himself contributed to it many works of genuine distinction in their way, and always of spontaneous vigor and melodic freshness.

Sousa and his band will be heard here in a grand concert on Tuesday, May 2, at the Hyperion. 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 time. The soloists with Sousa and his band are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombonist, all artists of unquestioned brilliance. Sousa will play his new march, "Hands Across the Sea." Sale of seats opens Saturday. Prices \$1.00, 75 and 50 cents.

MUSIC AND MUSICIANS.

Although the close of the winter musical season is at hand, many concerts have yet to be given before the summer cessation from general musical activity sets in. Sousa returns to Brooklyn to-morrow night to give one of his characteristic concerts at the Montauk Theatre. The concerts of this band have always proved a popular attraction here, and the programme to be offered seems to be of a nature to sustain the past



BANDMASTER SOUSA.

prestige of this organization. Assisting soloists will be Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. The programme announced is:
Overture, "Paraphrase III.".....Suppe
Cornet solo, "The Whirlwind".....Godfrey
"Carrillon de Noel" (new).....Sidney Smith
"In War Times," from Indian Suite (new), Macdowell
Soprano solo, "Ah fors e lui" ("Traviata"), Verdi

Miss Davies,
Grand scene from "Parsifal".....Wagner
Tone Picture, "At Midnight".....Carlini
("Come where my Love Lies Dreaming.")
Characteristic piece, "Darktown Wedding" (new).....Ellis
"Serenade Badine" (new).....Gabriel Marie
March, "Hands Across the Sea" (new), Sousa
Violin solo, "Souvenir de Haydn".....Leonard
Miss Hoyle.
Tarantella from the "Bride Elect" (new), Sousa

Sousa's personality sways the hour. It is his vivid prompting that lifts the players to lofty endeavor and that holds fifty 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 magnetism 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 of next week at the Lyceum.

29 1899

Like the luscious Georgia watermelon and the Delaware peach, or Christmas and Fourth of July, the Sousa band tour is perennial, and as joyously anticipated as any of the others. As a matter of accuracy the big Sousa band moves twice a year, September to December, January to June, with an invariable summer season June to September, that laid out for last summer throughout Europe being rendered inadvisable by reason of the late war. The present is the fourteenth Sousa tour. For the present tour most attractive things are offered. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone. The concert will occur Tuesday, May 2, at the Hyperion. Sousa will play his new march "Hands Across the Sea." Sale of seats now open. Prices \$1, 75c, 50c.

foundings of the "Friendly Club," an organization in the interest of working girls of which Miss Emma Frohman, sister of the well known theatrical managers, is a directress.

John Philip Sousa and his famous band gave their only concert of the season at the Metropolitan Opera House on Sunday evening. Sousa played his new march, "Hands Across the Sea," for the first time and it was well received. The soloists were Mme. Juliette Cordon, Miss Bessie Bonsal, Mr. George Loon Moore, Mr. Leland H. Langley, Sada, and Herbert L. Clarke. A new hymn for solo and quartette, written by Sousa to the words of Knox's famous poem, "Oh, Why Should the Spirit of Mortal Be Proud?" was rendered for the first time and pleased.

29 1899

might have been expected.

SOUSA'S BAND.

The Sousa band, under Mr. Sousa's direction, will be heard in a single grand concert at the Hyperion on Tuesday, May 2. In his choice of supporting artists Mr. Sousa has always been particularly fortunate, and on the present tour he has much satisfaction in presenting two accomplished young women who have always won distinguished honors as singer and violinist respectively. Miss Maud Reese Davies, soprano, has a charming, clear, flexible and cultivated voice, while Miss Dorothy Hoyle, though young in years, has been hailed as the best of the women violinists of the day. The new Sousa march "Hands Across the Sea" will be played here.

29 1899

When arranging his programmes for 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 theatre only. The fact has been demonstrated over and over again, and one which Sousa invariably recognizes in preparing his 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 conglom-

29 1899

This is a simple story of how Francis Wilson lost a success and a composer practically found \$30,000. It was five years ago that John Philip Sousa was asked by the comedian to write the music to a libretto of John Cheever Goodwin. Sousa at that time was anxious to obtain a hearing as a comic opera composer, and he entered upon the work with so much enthusiasm that he soon completed one act and part of another. At this point the comedian and the composer disagreed upon terms, and arbitration was found impossible. Wilson has never been accused of being a spendthrift, and his invariable rule was to purchase outright and never pay royalties. Sousa refused to take less than \$1,500 for the three-act piece, and Wilson refused to pay more than \$1,000. Accordingly they agreed to disagree, and Sousa put his music back in his portfolio, while Wilson secured another composer. The opera was finally produced under the title of "The Devil's Deputy," and has been forgotten now some years. About this time Sousa signed a contract with new publishers who demanded a composition of him at once. The latter thought of the march he had composed for the Wilson opera, and, digging it out of a mass of manuscript, he sent it unnamed to the publishers. Some days later Sousa was in Chicago, where he witnessed a performance of the spectacle, "America," at the Auditorium. During the play a drop curtain was used on which was painted a representation of the famous old liberty bell. "There's the name for the new march," whispered Col Hinton, his business manager, who sat with him, and Sousa nodded assent. It was a happy thought, and when the next mail brought the composer a letter from his wife, relating how their son had marched in his first parade in Philadelphia in honor of the return of the liberty bell from the world's fair, the coincidence clinched his purpose, and "The Liberty Bell" march was christened. Within six weeks after its publication "The Liberty Bell" had netted Sousa more than Wilson offered to pay him for an entire opera, and up to date has paid the composer \$35,000 in royalties, still making him handsome returns every month. That one musical number would have carried the opera that Wilson did not buy to a triumphant success.

APR 29 1899

THEATRICAL NEWS.

SOUSA HERE MONDAY AFTER-NOON—A GREAT PROGRAM.

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



JOHN PHILIP SOUSA

typically American marches which won their place in the history of the Spanish war. Sousa and his band will visit this city on Monday afternoon, playing at the Lyceum, when Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, will be heard as soloists. Sousa will play his new march, "Hands Across the Sea."

29 1899

Sousa's Band at Hyperion.

For his present tour—the fourteenth—Sousa has provided extremely bright and tempting programs. The band comes in full force and the concert will take place on Tuesday evening, May 2, at the Hyperion theater, New Haven. The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Arthur Pryor, trombone. Sousa will play his new march, "Hands Across the Sea." Sale of seats opens today.

APR 29 1899

Sousa, the march king, has been termed "the maker of music for the millions," and the title surely has been well earned, as those will understand who hear him and his famous band Monday evening at Poli's. He is a master of the kind of music that appeals to everyone, the educated, as well as the uncultured musical taste. It is undoubtedly this great faculty of pleasing every variety of taste, of stirring the phlegmatic as well as enthusing the impulsive, that imparts such a delightful character to his band concerts. One cannot listen to the inspiring strains of one of his stirring marches without



JOHN PHILIP SOUSA.

feeling the glow of martial enthusiasm, and for days thereafter the strains ring in the ears of the listener. His concert on Monday evening will be made of additional interest because of the fact that the new Sousa march just out, "Hands Across the Sea," will be played. The soloists for the concert will be Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Arthur Pryor, trombone. Seats went on sale this morning, prices being 50, 75 cents and \$1.

APR 29 1899

Sousa's Band.

Sousa and his band will give a concert at the Boston Theatre Sunday, May 7, and two at the Tremont Temple Monday, May 8. The matinee at Tremont Temple will be the only afternoon appearance of the famous composer-conductor in Boston. This announcement will bring pleasurable anticipation to every lover of music. The programme to be given here will include some of the newest music of the day, and a number of standard favorites. Several of the great Sousa marches may be anticipated as encores, the demand for them being so insistent that the composer-conductor must perforce obey. Mr. Sousa will present Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, as soloists. Sousa's latest march, "Hands Across the Sea," will receive its first hearings at these concerts. Sousa's remaining New England dates are as follows: May 5, Providence; May 6, Pawtucket, matinee; Woonsocket, evening; May 12, Keene, N. H., matinee; Fitchburg, Mass., evening; May 13, Worcester; May 15, Newburyport, R. I., matinee; Fall River, evening; May 16, Gloucester, matinee; Salem, evening; May 18, Newburyport, matinee; Haverhill, evening; May 19, Laconia, N. H., matinee; Manchester, N. H., evening; May 20, Concord, N. H., matinee; Lawrence, evening.

29 1899



SOUSA

tech Glee Club, who scored in the most marked successes of their recent concert.

Sousa Band Concerts

Sousa's band is now in the seventh year of its existence, and during that period has known remarkably few changes in personnel. The great body of the musicians have been continuously under the direct and discipline of this master musician, and every member of the band is completely responsive to the magnetic control of Sousa. The band never played in such superb form as at the present time, and a musical pleasure may be anticipated at the Sousa concerts here on May 7 at the Boston Theatre and the afternoon and evening of May 8 at the Tremont Temple. 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. Clark, cornet; Arthur Pryor, trombone, and Frank Hell, flugelhorn. Sousa's latest march, "Hands Across the Sea," will receive its first hearings at these concerts. Sousa's remaining New England dates are as follows: May 5, Providence; May 6, Pawtucket, matinee; Woonsocket, evening; May 12, Keene, N. H., matinee; Fitchburg, Mass., evening; May 13, Worcester; May 15, Newburyport, R. I., matinee; Fall River, evening; May 16, Gloucester, matinee; Salem, evening; May 18, Newburyport, matinee; Haverhill, evening; May 19, Laconia, N. H., matinee; Manchester, N. H., evening; May 20, Concord, N. H., matinee; Lawrence, evening.

APR 29 1899

SIX feet six.

A Promoter of Cheer.

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 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 town 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 soul, but the magic melody and sweet harmony bring rest and contentment. A Sousa concert is worth more than membership in a dozen "don't worry clubs." The coming concert by Sousa and his band is being looked forward to with pleasure. The date is Wednesday afternoon, May 17.

Sousa's Band Concerts.

John Philip Sousa and his great military band will give two concerts in Infantry Hall next Friday. The first concert will be given in the afternoon and the second in the evening and the program at each will be a delightful one. The popularity of this organization is shown by the fact that it gave forty concerts during the month of April, fifty during May, twenty-four in January and fifty each in March and February, all of which were attended by immense audiences. From January 17th up to date the organization traveled 18,000 miles along the Pacific Coast and from Canada to the Gulf of Mexico. At one of its concerts in the Metropolitan Opera House in New York the receipts were \$2300, and it is interesting to note that the expenses of the organization while it was west of the Mississippi river were about \$800 a day.

As for the band, it is universally and unhesitatingly admitted the finest in the world today and without a rival that in any manner approaches its magnificent playing of military and concert music. The renowned musician at its head is a rare illustration of a born leader. To his grace and personal magnetism, allied with the individual talents of the band's membership, can be traced the surprising excellence of the organization. The critical public, as well as that larger and more catholic body which loves and appreciates music of the lighter vein, will both be amply satisfied with the programs offered at the Sousa concerts.

Sousa on the conductor's stand is unique. He is unique because he does things that no other director could do. When he conducts one of his famous marches he does not do it altogether with his baton, but with his body and his arms. His motions are those of the base ball pitcher. Now it is an up "Up-shoot" and again it is a "Straight delivery," then he sways both arms to and fro. If any one else attempted to do it, it would seem incongruous. It strikes you as remarkably apt and fitting with Sousa. Every motion of his body means something. The spirit of the music flows from them.

The artistic balance of the organization is admirably maintained by Mr. Sousa's soloists. They have always done him credit, and the promise of their appearance here is fraught with the assurance of satisfaction. In his soprano, Maud Reese Davies, Sousa has a voice and personality that commands success. She sings with a beautifully finished style, and her voice is simply refreshing. Dorothy Hoyle, the violiniste, is one of the gentler sex who has distinguished the violin by her playing of that great solo instrument. Arthur Pryor, trombone, the announcement of whose name is sufficient, complete the admirable trio of Sousa's virtuosos. Herbert L. Clarke, cornetist, will also be heard and a new Sousa march will be one of the features of the concert here.

APR 29 1899

IN THE WORLD OF MUSIC.

John Philip Sousa and his band will give a concert at the Montauk Theatre to-morrow night. The soloists announced are: Miss Maude Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Herbert L. Clarke, cornetist. The following interesting programme has been arranged:

Overture, "Paragraph III".....Suppe
Cornet solo, "The Whirlwind".....Godfrey
(a) "Carrillon de Noel" (new).....Sidney Smith

(b) "In War Times," from "Indian Suite" (new).....Macdowell
Soprano solo, "Ah fors e lui" (Traviata).....Verdi

Miss Maude Reese Davies.
Grand scene from Parsifal "Knights of the Holy Grail".....Wagner
(a) Tone Picture "At Midnight".....Carlini
("Come Where My Love Lies Dreaming.")
(b) Characteristic piece, "Darktown Wedding" (new).....Elm

(a) "Serenade Badine" (new).....Gabriel Marie
(b) March, "Hands Across the Sea" (new).....Sousa
"A sudden thought strikes me—let us swear an eternal friendship."
Violin solo, "Souvenir de Haydn".....Leonard

Miss Dorothy Hoyle.
Farantella from the "Bride Elect" (new).....Sousa

BRIDGEPORT, CT. FARMER

APR 29 1899

Sousa's band concerts are distinguished for their spirit and cheerfulness. 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. Programme numbers are as bright and sparkling as a string of diamonds, and encore numbers are like a shower of pearls. Little is the wonder that his concerts are so wonderfully popular. 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 Tuesday afternoon. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone. Mr. Sousa will play his new march "Hands Across the Sea" State now on sale.

W BRITAIN, CT. FARMER

Sousa and his band will be heard here in a grand concert on Monday afternoon at 2 o'clock at the Lyceum. 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: Maud Reese Davies, soprano; Dorothy Hoyle, violiniste, and Arthur Pryor, trombonist, all artists of unquestioned brilliance.

New York NY
Muske Trade
Review
4/29

Sousa's Latest.

The latest Sousa march, "Hands Across the Sea," will shortly be published by the John Church Co. This composition has been played in Washington, Philadelphia, and other cities, including New York, where it was heard for the first time at the Metropolitan Opera house on Sunday evening last. On every occasion it met with an enthusiastic reception. There is every indication of an active demand for the music. Orders are already coming in at a lively rate.

NEW YORK MORNING WORLD

APR 30 1899



NEW YORK MORNING WORLD

APR 30 1899

Sousa gives his only concert of the season in Brooklyn this evening at the Montauk Theatre. His new march, "Hands Across the Sea," will then be heard for the first time in this borough. It is described as a particularly inspiring work, and it is explained that it refers to no particular nation, but to all friends of the United States in Europe. The programme announced is a varied and inviting one.

Providence R.D.
Journalist 30/19



SOUSA.
At Infantry Hall.

APR 30 1899

and happy girls in grand medleys and ensemble

SOUSA'S NEW MARCH.

Will First be Heard in Hartford at Sousa Concert.

There is much interest awakened by the mere announcement that John Philip Sousa, the famous composer and bandmaster, has written a new march.

It is entitled "Hands Across the Sea." Last Sunday evening in New York city it was given its first public hearing at a Sousa concert where it was received with marked enthusiasm. Hartford is fortunate in having an opportunity to hear it as played by the inimitable Sousa band with Sousa himself leading at Fort Guard Armory, next Wednesday evening. The new march was not on the programme originally arranged for the Hartford concert, but the change was made after the New York success of the piece.

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 to-day 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 exceptionally talented and are certain to please local audiences.

BROOKLYN EAGLE

APR 30 1899



JOHN PHILIP SOUSA.

APR 30 1899

While the extent of John Philip Sousa's income is a matter that is never far from his mind, 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 those 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 allow-

OLCOTT.

nce 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 of 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 American

APR 30 1899

The only Sousa concert for a long time will be given at the Montauk this evening. The march King and his band are both very popular here and the theater will doubtless be crowded. The programme given below has Sousa's new march, "Hands Across the Sea," and a number of other new compositions, while the encores may be counted upon for the popular favorite of other seasons. The soloists will be Maude Reese Davies, who has made many friends in Sousa concerts at Manhattan Beach, and the Academy of Music; Miss Dorothy Hoyle, violinist, and Herbert L.



MILDRED HOLLAND IN "TWO LITTLE VAGRANTS."

Clarke, cornetist. The programme in full will be as follows:

Overture, "Paraphrase III" Suppe
Cornet solo, "The Whirlwind" Godfrey
Cornet solo, "Carillon de Noel," new. Sidney Smith
Cornet solo, "In War Times," from "Indian Suite," new Macdowell
Soprano solo, "Ah Fors e Lui," "Triviana," Verdi
Miss Maude Reese Davies
Band scene from "Parsifal," Knights of the Holy Grail Wagner
Intermission.
One picture, "At Midnight" Carlini
("Come Where My Love Lies Dreaming,")
Characteristic piece, "Darktown Wedding," new
"Serenade Badine," new Gabriel Marie
March, "Hands Across the Sea," new. Sousa
"A sudden thought strikes me—let us swear an eternal friendship."
John solo, "Soyeur de Haydn," Leonard
Miss Dorothy Hoyle
Quintet from the "Bride Elect," new. Sousa

SOUSA'S BAND CONCERTS.

No Sousa concert ever be obtained as phenomenal as that which has attended Sousa and his wonderful band without due artistic reason. This artistic reason Sousa has supplied in a degree above and beyond all possible attempt at rivalry on specific territory. Sousa is a conductor of tremendous magnetism; his feeling and control are alike admirable in the works of solid character or in the works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. 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 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 audiences 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 Maude Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone. Sousa will appear at the Boston Theatre next Sunday evening, and at Tremont Temple on the afternoon and evening of Monday, May 8. Sousa's latest march, "Hands Across the Sea," will receive its first hearings at these concerts. Sousa's remaining New England dates are as follows: May 5, Providence; May 6, Pawtucket, matinee; Woonsocket, evening; May 12, Keene, N. H., matinee; Fitchburg, Mass., evening; May 13, Worcester; May 15, Newport, R. I., matinee; Fall River, evening; May 16, Gloucester, matinee; Salem, evening; May 18, Newburyport, matinee; Haverhill, evening; May 19, Laconia, N. H., matinee; Manchester, N. H., evening; May 20, Concord, N. H., matinee; Lawrence, evening.

APR 30 1899



JOHN PHILIP SOUSA
MONTAUK THEATER

STAR

30 1899

A smart chap is Sousa. Instead of objecting to being made fun of, he encourages burlesque. Arguing that certain of his old gestures may have grown stale with the public, he has introduced new oddities that are not less characteristic and amusing than their predecessors. The mimics are thus provided with fresh material, and copies of the bandmaster continue interesting on the stage. It is further evidence of his shrewdness that he adopts these eccentricities only while conducting his own scores. When reading Wagner, Bizet and Suppe on Sunday night his attitude and gestures on the stand remained easy, conventional and similar to those of ordinary leaders. His peculiar individual poses and his head, hand, foot and elbow movements were brought into immediate use in his marches.

The argument of this ingenuity is plain enough. Being a good business man, as well as a good composer of marches, Sousa believes in advertising Sousa. In order to burlesque him closely the mimics must continue to perform the scores in whose conducting Sousa's characteristics are most marked. The more Sousa's marches are played the more copies of his music are sold. Our bandmaster is not selling the works of other composers.

Sousa, like General C., is a droll smart man, and in more than one matter he seems to be a descendant of the late lamented P. T. Barnum.

HILLARY BELL

SOUSA'S TOUR.

Sousa's tour of the country, with his band is his 14th. For this tour he has prepared unusually bright and attractive programmes. The soloists are Miss Maude Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone. The dates for the concerts here are Sunday evening, May 7, Boston Theatre; Monday, May 8, afternoon and evening, Tremont Temple. Sousa's latest march, "Hands Across the Sea," will receive its first hearings at these concerts. His remaining New England dates are: May 5, Providence; May 6, Pawtucket, matinee; Woonsocket, evening; May 12, Keene, N. H., matinee;

Fitchburg, evening; May 13, Worcester; May 15, Newport, R. I., matinee; Fall River, evening; May 16, Gloucester, matinee; Salem, evening; May 18, Newburyport, matinee; Haverhill, evening; May 19, Laconia, N. H., matinee; Manchester, N. H., evening; May 20, Concord, N. H., matinee; Lawrence, evening.

Sousa Band Concerts.

Amateur 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 once of high grade and at the same time popular enough to satisfy those in whom the love of melody is inherent, yet who do not possess musical education. In his 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.

Announcement is made that Sousa and his band will appear at the Boston theater next Sunday evening and at the Tremont temple on the afternoon and evening of May 8. Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, will be heard as soloists. Sousa's latest march, "Hands Across the Sea," will receive its first hearings at these concerts. Sousa's remaining New England dates are as follows: May 5, Providence; May 6, Pawtucket, matinee; Woonsocket, evening; May 12, Keene, N. H., matinee; Fitchburg, Mass., evening; May 13, Worcester; May 15, Newport, R. I., matinee; Fall River, evening; May 16, Gloucester, matinee; Salem, evening; May 18, Newburyport, matinee; Haverhill, evening; May 19, Laconia, N. H., matinee; Manchester, N. H., evening; May 20, Concord, N. H., matinee; Lawrence, evening.

Sousa's new march is entitled "Hands Across the Sea," and received its first performance last Sunday in New York. The composition embodies the thought, "A sudden thought strikes me, let us swear an eternal friendship." Sousa says his melodious message of amity is addressed to no particular nation, but to all of America's friends on the other side.

W HAVEN-CT. - REGIS
MAY 12 1899

advance sale. Prices \$1, 75 and 50 cents.
JOHN PHILIP SOUSA, the best known of all American conductors, comes to a conspicuous degree all these qualities which insure the greatness of a Band will be given at the Hyperion on Tuesday, May 2. As in former years Sousa brings with him two charming soloists, this year in the persons of Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. Sousa has a new march, "Hands Across the Sea." Sale of seats now open. Prices \$1, 75 and 50 cents.

30 1899

SOUSA IS SMART.

Has Changed His Contortions and Left Imitators Out in the Cold.

Imitators of Sousa must revise their acting editions and go into rehearsal. Our popular bandmaster has devised new methods in pose, and gesture which will stultify the caricaturists if they don't watch out. On Sunday evening at the Metropolitan in New York he struck attitudes and executed movements that are not set down in the books of any of his burlesquers. His mimics, from Frengott to the clown in Sells-Foranough circus, give us Sousa of the past, but not the present Sousa. His eccentric style of action has developed in such a marked degree during the winter that now the composer-leader is as interesting to the eye as he is inspiring to the ear, and he no sooner steps upon the conductor's stand than the audience is thrown into a merry humor. Sousa, unlike Henry Irving and Augustin Daly, realizes the

value of burlesque. Irving objected seriously to the mimicry of his characteristics by Dixey and Goodwin, and Daly protested against Fay Templeton's travesty of Ada Rehan in the new diversion at Weber and Field's. John Philip is shrewd in recognizing the usefulness of burlesque as an advertisement. That it possesses an exact value in this way, is illustrated at the circus, when one of the clowns conducts a discordant orchestra with an exaggerated copy of the bandmaster's methods, and thereby keeps the spectators not only in a roar of laughter, but in active memory of Sousa. In this and other cities the "March King" is continually burlesqued at one theater or another, and his fame is thus kept fresh with the public. On Sunday night when he began to conduct, the Metropolitan audience laughed outright, not in derision of Sousa, but because his actions, poses and gestures instantly recalled the merry humors of Walter Jones and other mimics who had caricatured him.

APR 30 1899

SOUSA'S DEFENSE.

Sousa has at last come out in de-

fense of himself and flung a dart at his "envious defamers."

"The audience applauded my Wagner number to-night," said he, after a concert in Louisville, "and yet I venture the statement that half the people in the theater were surprised to hear Wagner and like him. Had they been asked to a Wagner recital how many of the audience out there would come? They would say, 'I don't understand or care for his music,' and stay away. If I can play one number of highest grade at each of my concerts, I contend I am doing more for musical taste than the men who 'pouf' at popular music. I am educating the people to a higher standard; they only tell the message to a cultivated few."

"The average musician is a coward; he hates to be dubbed 'popular,' and yet in Vienna, that great center of music, there are more comic songs written and sung than in all this country. In Italy, which is the cradle of the music god, it is the folk songs you hear."

"One cannot live forever on the mountain top, and we are all constituted so that variety appeals to us more than anything else in the world, and until the masses are educated in music there is no use of hurling them volumes of sound that is as unintelligible as Sanskrit would be to the multitude."

We have not starved for band concerts for the Banda Rosa gave us two and Sousa one. Did you hear the former? It was a great treat. Those swarthy little "Dagos" with their red caps and red lined capes, played with immense enthusiasm. Sousa could not touch them for noise! Their shading was great, especially their Gipsy-like sudden crescendos and quick changes of tempo. Then their program was a little out of the ordinary and it does seem to be quite a relief to hear some Italian opera for a change even though the harmonies are not as rich and full as our modern ideal must be.

Sousa's program was conventional, but his Wagnerian selection was poor. We like the selection itself, "The Knights of the Holy Grail" scene from "Parsifal," but not done by a brass band.

The coming of Sousa and his famous band of 50 solo musicians is an annual event looked forward to with great delight by hundreds in this vicinity, including a good sprinkling of Danvers music lovers. John Philip Sousa has been termed the "The maker of music for the million," a description that the famous composer and conductor gladly accepts. 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. Tuesday evening, May 16, is the Salem date of this great musical event, at Cadet Armory, one performance only. The sale of seats will open at Luscomb's May 11.

1899

Sousa-the prince of concert band conductors and monarch of march composers; will appear in Bridgeport at the Park City theatre for a single concert with his great hand. 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 that it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced

when Sousa and his men thrill the senses and the only question, is the degree of praise to be bestowed. The sway of Sousa over his audience is something that is a pleasure to study. There is a magnetism in him and in the manner in which he controls the band that puts the great audiences in through sympathy with him. It seems as if he always gives just the thing that his audience is in mood for. It seems the delight he gives people is rather more unrestrained and unaffected than one ordinarily notes in audiences. Sousa and his hearers are thoroughly in rapport. The popular pieces that are easily hammed and whistled, do not carry off all the honors. But the finer music, the selections from the masters, seems 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, violinists.

This is the first concert here of this great organization and will take place on Tuesday afternoon. Mr. Sousa announces his new march, "Hands Across the Sea" as a feature of the performance.

MAY 1 1899

SOUSA'S BAND.

American audiences demand novelty, always novelty, even in their concert programmes, and it is skill in catering to the musical preferences of his public that has insured a large proportion of John Philip Sousa's popularity and success. 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 to-morrow evening, playing at the Hyperion, when Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, will be heard as soloists. Sousa will introduce his new march, "Hands Across the Sea," at this concert. Sale of seats now open. Prices, \$1, 75 and 50 cents.

APR 30 1899

here Mardi Gras week, 1900.

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.

PLAY AND PLAYER GOSSIP

In a recent interview John Philip Sousa very truthfully and very perceptively

"The audience applauded my Wagner number tonight, and yet I venture the statement that half the people in the theater were surprised to hear Wagner and like him. Had they been asked to a Wagner recital how many of the audience out there would come? They would say: 'I don't understand or care for his music,' and stay away. If I can play one number of the highest grade at each of my concerts I contend I am doing more for musical taste than the men who 'pouf' at popular music. I am educating the people to a higher standard; they only tell the message to a cultivated few."

"The average musician is a coward; he hates to be dubbed 'popular,' and yet in Vienna, that great center of music, there are more comic songs written and sung than in all this country. In Italy, which is the cradle of the music god, it is the folk songs you hear."

"One cannot live forever on the mountain top, and we are all constituted so that variety appeals to us more than anything else in the world, and until the masses are educated in music there is no use of hurling them volumes of sound that is as unintelligible as Sanskrit would be to the multitude."

With all of which we graciously agree, and for which we thank the worthy bandmaster.

MAY 1 1899

SOUSA.

John Philip 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. Sousa's personality sways the hour. 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 divertisement. 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, May 2, at the Hyperion.

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Bryor, trombone. The new Sousa march, "Hands Across the Sea," will be a feature

MAY 11 1899

SOUSA CONCERT.

Audience Was Present Last Night at the Montauk.

Montauk Theater was filled with a loving audience last night, who gathered to listen to a concert by Sousa's renowned band. The programme was an interesting and well-selected one, among the numbers being several new compositions. Sousa's new march, "Hands Across the Sea," was enthusiastically applauded, and the audience was only satisfied after it had been played three times. Miss Maud Reese Davies, soprano, sang one of Verdi's compositions, and demonstrated that she was possessed of a voice of much sweetness and culture. She responded to vigorous applause by rendering "When the Lilies are Dead" and "Dreaming." Miss Dorothy Hoyle, violinist, played artistically, and received well-merited applause. Mr. Herbert L. Clarke, cornetist, played "The Whirlwind," by Godfrey; and as an encore the popular song "She Was Bred in Old Kentucky." The band numbers were well received, and as encores Sousa's popular marches were played. The programme in full was as follows:

Overture—"Paraph III.".....Suppe
Cornet Solo—"The Whirlwind".....Godfrey
Mr. Herbert L. Clarke.
"Carillon de Noel" (new).....Sidney Smith
"In War Time," from "Indian Suite" (new).....Macdowell
Soprano Solo from "Traviata".....Verdi
Miss Maud Reese Davies.
Grand scene from "Parsifal"—"Knights of the Holy Grail".....Wagner
INTERMISSION.
Tone Picture—"At Midnight".....Carlini
"Come Where My Love Lies Dreaming."
Characteristic Piece—"A Darktown Wedding" (new).....Elm
Serenade—"Badine" (new).....Gabriel-Marie
March—"Hands Across the Sea" (new).
"A sudden thought strikes me—let us swear an eternal friendship."
Violin Solo—"Souvenir de Haydn". Leonard
Miss Dorothy Hoyle.
Tarantella from "The Bride-Elect" (new).....Sousa

MUSICAL.

Sousa's Band Concert.

Mr. Sousa has every reason to be well pleased with the reception given to him and his splendid military band at the Montauk Theatre last night, after an absence of several months. The house was crowded, there was an abundance of enthusiasm, and everything tended to prove that this band is still held in the highest regard by Brooklyn people. This organization is in fact the only one of its kind that can be reasonably certain of drawing a paying audience in Brooklyn at a Sunday night concert.

Suppe's "Paraph III." overture opened the concert, and this, a grand scene from Wagner's "Parsifal" and Carlini's tone picture, "At Midnight," were the only numbers for the band not new here. The novelties were Sidney Smith's "Carillon de Noel," "In War Time," from Macdowell's "Indian" suite; a characteristic piece, "A Darktown Wedding," by Elm; Gabriel-Marie's serenade, "Badine," Sousa's new march, "Hands Across the Sea," and the tarantella from "The Bride Elect." To say that the band played well is to give trite expression to what everybody knows about this band. Constant association and practice under Mr. Sousa's baton has developed a wonderful unity of purpose and understanding of the various interpretive requirements that is extremely gratifying in its results. The new march made a good impression, and of course encores were numerous during the evening. Mr. Sousa's popular marches and such selections as "The Georgia Camp Meeting" were given with a certain irresistible quality that permitted no flagging of interest, and called forth profuse plaudits of admiration.

The soloists were Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Herbert L. Clarke, cornetist, and all were well received. Miss Davies' programme number was the "Ah Fors e Lui" aria from Verdi's "Traviata," and was sung in a manner to fully justify the demand for an encore, which was charmingly given in the form of a pretty love song. Miss Hoyle showed genuine ability in the interpretation of Leonard's "Souvenir de Haydn," and was encored. Mr. Clarke came in for a share of the honors with Godfrey's "The Whirlwind."

The only Sousa and his wonderful band will give a concert at Poll's this evening, that for splendid music will undoubtedly surpass anything in the way of a band concert ever given in Waterbury. 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. Their precision of attack, their faultless phrasing, and their characteristic nerve and swing in playing, have brought their musical work practically to perfection. There is every reason to believe that the program as arranged by Mr. Sousa will meet every kind of musical taste, and will be most pleasing in every number. Among the several marches to be played is the new one by Sousa just out, "Hands Across the Sea." The soloists will be Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone. Seats have sold well, the prices being 50, 75 cents and \$1.

SOUSA AT THE MONTAUK.

The first appearance in Brooklyn this season of John Philip Sousa and his band was made at the Montauk Theater last night before an audience of unusually large proportions. Appreciation of the programme numbers was manifested to an extent which usually necessitated two encores and sometimes three. The soloists were much above the average, Miss Maud Reese Davies, soprano, winning a remarkable tribute of applause for her singing of "Ah fors e lui" from "Le Traviata." Miss Davies has a fine, clear voice which she uses with an effect that indicates sustained and conscientious study. The chief feature of the programme was the new march, "Hands Across the Sea," which is Mr. Sousa's recognition of a new popular sentiment. It is enough to say that the composition is characteristic of the man who long ago established his right to rank among the few successful creators of this style of music. The march has passages that recall "El Capitan," but it also presents features which indicate the composer's versatility. Other new numbers

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 next Saturday night. Sousa has learned the secret of stirring the public heart, not by artifice and not by shallow pretence, but by a 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.

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. In making his programmes Sousa always leaves the substantial musical selections with the lighter and dainty trifles that find most favor in the uneducated ear, yet at the same time never descending to anything banal or vulgar. He will offer such a model programme at the grand concert to be given by Sousa and his band at the Park City theatre on Tuesday afternoon, May 2. 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, fluegelhorn. Sousa will play his new march "Hands Across the Sea." Seats now on sale.

were Sidney Smith's "Carillon de Noel," "In War Time" (from Macdowell's "Indian Suite"), Elm's "A Darktown Wedding" and a serenade by Gabriel Badine. Wagner was recognized by the "Knights of the Holy Grail," from "Parsifal," and this was the one really heavy piece attempted during the evening. That it was presented without any serious mistake is a sufficient tribute to Mr. Sousa's skill as a conductor. To invade the realm in which Damrosch and Paur are accepted leaders is always risky even for a march king. In addition to Miss Davies the list of soloists included Herbert L. Clarke, cornetist, and Miss Dorothy Hoyle, violinist. The latter's selection was Leonard's "Souvenir de Haydn," while Mr. Clarke gave Godfrey's "Whirlwind." Both received a great deal of applause.

AMUSEMENTS.

Sousa's Big Band Coming.

John Philip Sousa and his celebrated concert band will give a veritable feast of music at the Broadway theatre on Thursday 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. He knows just what class of music causes the most genuine pleasure, and he always aims to cater to the whims of the public. The great band was never in such superb condition as at present, some few changes in the personnel having materially improved the ensemble. The young lady artists with the band, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, are nationally talented. The programme includes the latest march, "Hands Across the Sea," a great New York suc-

Sousa's Band.

Sousa has started on his annual concert tour and is busily engaged in proclaiming the gospel of melody in every town and city from Maine to California. The popularity of the "March King" and the superb band under his direction is even greater 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. Half fare on all railroads to all holding "Sousa" tickets.

MAY 1 1899

SOUSA.
John Philip Sousa has a way all his own in conducting a concert, so much so that his concerts long ago became characteristic. The 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. Sousa's personality sways the hour. 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 diversion. 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 Tuesday, May 2, at the Hyperion.
The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Bryor, trombone. The new Sousa march, "Hands Across the Sea," will be a feature.
Sale of seats now open. Prices \$1.00, 75 and 50 cents.

New Britain
Conn. Record
5-2-1899

AMUSEMENTS.

Sousa and his splendid band gave a concert at the Lyceum yesterday afternoon before a good sized audience. The program was of a magnificently varied nature to please all tastes, and each number was rendered as only the inimitable Sousa and his band can render them. Among the numbers were Sousa's own latest march, "Hands Across the Sea," and as one of the encores May Irwin's old time ditty, "There'll Be a Hot Time in the Old Town Tonight." The soloists were Mr. Herbert L. Clarke, cornetist; Miss Maud Reese Davies, in vocal solos, and Miss Dorothy Hoyle, violinist; each of whom responded to encores.

AMUSEMENTS.

Sousa's Concerts Brilliant.
Sousa's band concerts are distinguished for their spirit and cheerfulness, or, as an eastern critic said, "they are more cheerful; they are brilliant." From the moment that Sousa takes his place the programme moves along with a dash and whirl that quickly become infectious and that puts every one in a mood with the occasion. Programmes 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 the impulse to jump up and mark time.

The famous leader and his big band will be here in concert on Thursday evening at the Broadway theatre. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Herbert L. Clarke, cornet. The new Sousa march, "Hands Across the Sea," will be played that evening.

MAY 12 1899

The Sousa Concert.

John Philip Sousa has been termed "The Maker of Music for the Million," a description that the famous composer and conductor gladly accepts. 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. The concert will be given at the Lyceum theatre on Thursday afternoon next. A new Sousa march "Hands Across the Sea," is on the programme.

ENTERTAINMENTS.

Hyperion Theatre.

The merits of the Sousa band are too well known to need comment, for their well knowing, clean-cut and spirited playing arouses enthusiasm in even the feeblest mind. With the finest of brass and the sweetest of wood wind, the band appears to remarkable advantage in all that it does. Mr. Sousa tests the resources of his players to the utmost with only the most satisfactory of results. Free to follow the bent of his genius, with unlimited resources in the matter of men and music, and, above all, with that personal magnetism that seems of equal effect over audiences and players alike, small wonder that Sousa has achieved international fame as the foremost band-master and made his organization at once the most popular and prominent of its kind in the world.

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 concert will be given tonight at the Hyperion, and Mr. Sousa has prepared a program that cannot fail to satisfy the most exacting tastes, including his new march, "Hands Across the Sea."

AMUSEMENTS.

SOUSA.—Sousa's 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 longest variety also that it is possible to crowd in the allotted time. 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 tonight, at the Hyperion. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Bryor, trombone. The new Sousa march, "Hands Across the Sea," will be played. Sale of seats open. Prices, \$1.00, 75, 50 cents.

MAY 1 1899

Carved! —Atlanta Constitution.

John Philip Sousa is a wag. A man must be a seething caldron of humor and good nature as well as a condensed Hercules in order to engage in the amount of travel and work that the "March King" engages in and not grow bodily tired and mentally weary, says the New York Telegraph. But some men make a pleasure of work and Sousa is one of these. Life to him is a fair meadow bedecked with vari-colored possibilities for the human bee to gambol and glory in. The eccentricities of the colored gentlemen who dispense food along the steel-lined highways of the continent are a source of endless diversion for the bandmaster. Lately when Sousa was dining in Detroit, with a party of friends, it was discovered that the waiter was giving undue and apt attention to the conversation. So Mr. Sousa turned to his neighbor and archly whispered to him: "I am thinking seriously of taking up my residence in Senegambia. I understand that in that far-off land, when a gentleman visits a restaurant the waiter tips him instead of being tipped—in short, the matter of tips is reversed." Almost instantly the American citizen of African descent touched Mr. Sousa on the shoulder, saying: "Where did you say that matters were so arranged?" "In Senegambia," replied Mr. Sousa. "Well," replied the waiter, "I want you to know that I takes a train in the opposite direction." —Chicago News.

NEW LONDON, CT. - TELEGRAPH
MAY 2 1899

Sousa on Thursday Afternoon.

Sousa, monarch of march composers, will appear in this city at the Lyceum theatre Thursday afternoon for a single concert with his great band. Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years in the domain of composition. The sway of Sousa over his audiences is something that it is a pleasure to study. There is a magnetism in him and in the manner in which he controls the band that puts the 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 soloists are Miss Maud Reese Davies, soprano, Miss Dorothy Hoyle, violinist, and Herbert L. Clarke, cornet. A new Sousa march, "Hands Across the Sea," just out, will be played at the Sousa concert on Thursday afternoon, at 2.30 o'clock.

Sousa's Brilliant Soloists.

Sousa's concerts are always distinguished for their soloists, both vocal and instrumental, whom the famous director invariably selects with great care and for 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, who 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. Tickets for the concert next Wednesday evening at the Foot Guard armory are now on sale at Wood's piano store on Asylum street.

HARTFORD, CONN. - POST
MAY 27 1899

ENTERTAINMENTS.

Hyperion Theater. SOUSA'S BAND.

The merits of the Sousa band are too well known to need comment, for their fascinating, clean-cut and spirited playing arouses enthusiasm in even the dull-est mind. With the finest of brass and the sweetest of wood wind, the band appears to remarkable advantage in all that it does. Mr. Sousa tests the resources of his players to the utmost with only the most satisfactory of results. Free to follow the bent of his genius, with unlimited resources in the matter of men and music, and, above all, with that personal magnetism that seems of equal effect over audiences and players alike, small wonder that Sousa has achieved international fame as the foremost band-master and made his organization at once the most popular and prominent of its kind in the world.

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 concert will be given to-night at the Hyperion, and Mr. Sousa has prepared a programme that cannot fail to satisfy the most exacting tastes, including his new march, "Hands Across the Sea." Sale of seats now open. Prices \$1, 75 cents and 50 cents.

SOUSA'S BAND.

No announcement of the forthcoming musical season can give greater pleasure than the early advent of Sousa's Band, which will visit this city at an early date. 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.

Half fare on all railroads to all holding Sousa tickets.

SOUSA.

John Philip Sousa's remarkable control over the musicians of his band is a gift possessed by comparatively few, and the great general is no more difficult to discover than the great conductor. 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 Hyperion on Tuesday, May 2. 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, fluegelhorn. Sousa plays his new march, "Hands Across the Sea." Sale of seats now open. Prices \$1.00, 75 cents and 50 cents.

SOUSA'S BAND.

It seldom falls to the lot of any musician, no matter how gifted, to impress his individuality upon his time and to command success and popularity through the sheer force of his genius. The rewards for which all men strive when bestowed upon the composer are usually so belated as to be merely an inheritance of his posterity, and for such a man to win recognition in the zenith of his powers argues abilities uncommon in their originality and force. He must possess to a remarkable degree certain qualities of mind and that purely personal force we call magnetism for want of a better term. Such a man assuredly is John Philip Sousa, the composer and conductor of Sousa's band, for in the entire broad domain of music is there to be found such another dominating personality. The product of our own soil and to the manor born, Sousa voices as no other native composer has ever done, the strength dash and buoyancy of the American spirit. It is pleasant to note that the Sousa band is booked for a concert in this city early in the coming season, May 23d, at City hall. Half fare on all railroads.

Sousa's Band Tomorrow Night.

The concert at the Broadway theatre tomorrow night by Sousa's band will be largely attended. Sousa's concerts are wonderfully popular, because he gives just the sort of music the people delight in and he gives them all they want of it. Sousa's march music is played the world over and it is safe to say there is no more popular composer, in the best meaning of that word, than Sousa. The programme tomorrow night will be a model one. 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 Herbert L. Clarke, cornet, and Franz Hell, fluegelhorn. Sousa will play a new march.

AT THE THEATERS

HYPERION.

SOUSA.
Sousa and his bandmen-artists, if you will—worked overtime last evening at the Hyperion theatre because of the attentions of the gentlemen who usually occupy the first few rows of seats in the orchestra, but who for the once betook themselves to the upper gallery, partly to hear better and partly because the seats in that quarter are somewhat lower in price.

It cannot be gathered that Sousa's popularity as a writer and demonstrator of music for the million is on the increase. Last evening's program—one of those numbers—composing the range of good music, from the classical to what some regard as vulgarly popular, show the famous leader's wonderful adaptability. He rendered the grand scene from Wagner's "Parsifal" and "Hot Time in the Old Town," the latter for an encore, of course, with equal facility, showing in the one case the solemn tone mysticism of the great composer and throwing into the last something that raised it above the air from the Italian's hand-organ.

Herbert L. Clarke's solo, No. 2 of the program, was a delightful piece of work. His technique and execution are perfection, and his tone and sustaining power have rarely, if ever, been equalled in this city. Perhaps the prime feature of the program was Sousa's rendering of his new march—"Hands Across the Sea." The music is entirely original and inspiring. In the swing and dash of it one can hear the guns of Manila Bay, and see the Stars and Stripes and Union Jack aligned together at Apia. Several repetitions of this march were demanded. A soprano solo by Miss Davies and one in the violin by Miss Dorothy Hoyle were pleasing features of the program. The audience was an extremely large one.

General Desire to Hear the New March —Large Advance Sale of Seats.

Tonight at the Foot Guard armory the great Bandmaster Sousa and his incomparable musicians will be heard in the annual Sousa concert under the auspices of the Governor's Foot Guard. The advance sale of seats has been in progress at Wood's Piano House on Asylum street and a large portion of the chart has been preempted. The fact of the matter is the advance sale has been larger—much larger—than at any previous concerts and those who expect to hear the great band and Sousa's new march this evening should secure their seats at once. The Foot Guard amusement management attributes the unusual interest in the concert this year to the fact that Sousa will play this new march entitled "Hands Across the Sea." This is his latest and, if the verdict of New York critics may be believed, his best march.

HARTFORD, CT. - TIMES

the theater.

Hartford's Welcome for Sousa.

Sousa at Foot Guard Armory, this evening! That's what hundreds of people in and about Hartford have been looking forward to for weeks. It means that the greatest of musical composers of modern times, the most magnetic of conductors, and the most successful and popular of musicians will be in Hartford to-night. Sousa's marches, "The Stars and Stripes Forever," and "Hands Across the Sea" (new) are patriotism enkindled into harmony. Sousa's marches are known the world over. The sale of seats has been unusually large. The official programme was given in yesterday's Times. The performance begins promptly at 8 o'clock.

PORTLAND, ME. - EXPRESS.

MAY 8, 1899

SOUSA'S BAND.

The ability of Sousa's Band is perfection. The magnificent sonorousity of his bass, the almost appealing voicing of his tenors, the velvet impulse of his soprano and the velvet shading of his alto not only satisfy the critical but captures in spite 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 instrumentalists the best he has ever had under his direction. Sousa will give two concerts here at an early date in the course of his present "Ocean Ocean" tour. May 23 at City hall. Half fare on the railroads to all holding Sousa tickets.

PORTLAND, ME. - ADVERTISER.

SOUSA'S BAND.

The magnificent tours of Sousa and his matchless men prove beyond question that Americans do love music by their own composers and grand performances by their own conductors. 21,000 miles through American territory is a record an explorer might be proud of. Sousa and his forces are playing in superb form. The present tour is the fourth grand transcontinental trip of the band and concerts will be given in thirty-eight different States, including an early appearance in this city, in two grand concerts, May 23d, matinee and evening. Half fare on the railroads to all holding "Sousa" tickets.

AND THE BAND PLAYED ON

While Rhea Listened and Formed Opinions
of Sousa and His Musicians---Wedding
Reception of Mr. and Mrs. Todd.

Miss Dorothy Hoyle, the young violinist with Sousa, is a Toronto girl, a city famous for its musical atmosphere and the many excellent artists it sends out into the world. New Haven has a good sample of the graduates of the Toronto conservatory in Mr. Adam Dockray, who has been located here since early fall engaged in musical pursuits, besides going to New York each week to continue his own instruction with a famous teacher. Miss Edith Miller, who sang contralto at the Gounod concert in February was another Toronto conservatory musician and Mr. Dockray declares with pardonable pride that there is undoubtedly no city of its size on this continent which has turned out so many good musicians as this Canadian city--nor where the love of music and interest in it is greater than there. While Canada has not yet furnished another Albeni in this generation as far as at present known, it has a standard, and that the one set by the great prima donna, Queen Vic's "favorite singer." Of course the queen has had a good many "favorite singers," but this distinction divided and sub-divided would still be an undoubted honor.

Miss Hoyle is certainly a wonderful little violinist. If she is over 18 she doesn't look it, but she handles the bow like a veteran.

She is slender as a willow and as lithe.

Her greatest claim to beauty is a pair of large brown eyes, but she does not allow the audience more than a half glance into their depths, now and then.

She looks above her listeners into space and apparently is alone with her muse and her violin while she plays. There is a masterfulness, a heady, positively uncanny from such a girl and one is prone to wonder where she keeps all that genius and power.

It is said that Sousa greatly admires the playing of his young protege and that he guards her delicate health with paternal solicitude. He takes her out for a constitutional every fair day and were she, his own daughter could not treat her more considerately.

And Dorothy, so the rumor goes, thinks there is no one on earth so kind and good as Sousa, the March King.

By special permission of her guardian the young girl was permitted to accept an invitation to supper last night at Mrs. Hinman's, 206 Crown street, as the guest of Miss Harriet Wood of New York, visiting her sister, Mrs. Fenton this week. Miss Wood and Miss Hoyle have met in New York and know each other well. A large delegation from the Hinman house attended the concert to hear the violinist and a personal recognition of her friends of an hour from the platform was a graceful courtesy on the young girl's part, which sealed the good impression already made.

AND NOW SOUSA.

When Sousa's soloists take the center of the platform the great bandmaster retires to the rear, but it makes no difference how inconspicuous a position some occupy, they always dominate the place, and every one knows they are there. While the Toronto girl has been allowed to come first here, frankly it was not she that attracted the immense audience to the Hyperion last night with other splendid attractions crowding in thick and fast this week. We were all charmed with the exquisite playing of Miss Hoyle; with the graceful personality and beautiful flexible voice of Miss Maud Reese Davis, the prima donna of the company, and with the superb playing of Mr. Herbert Clarke, the solo cornetist, but underlying all this we all know that if there was not a single solo number on the program we should go just the same to see Sousa and hear Sousa. It's not the Suppe Overture nor Wagner's "Parsifal" music nor Sidney Smith we go to hear; it's "King Cotton," "Stars and Stripes," "Bride and Groom," "Manhattan," "Tarantella," and his own compositions, all

The classic music is finely played, but it's when Sousa begins to "nip the heads off the clover" in his own works, that a smile appears on the face of the audience which grows and expands until it lightens the atmosphere; and then the feet begin to keep time and old age become youth and youth goes mad with a desire to get up and dance to that intoxicating music. Other orchestras and bands can make beautiful imitations of Sousa's music, so natural as to pass for genuine until you see the original again and then you know you were deceived.

I wrote "see the original" designedly. One does see Sousa's music; you see it grow under the magic of his baton every note brought to life at its command as a picture grows under the artist's brush.

THE STICK DOES IT.

The conviction always presents itself afresh that if he laid down that stick the music would stop. Either he illustrates the music, or the music illustrates Sousa, one hardly knows which. When this original conductor turns his head on one side and gently tells the air with the left hand it really seems as though the sound was made by the motion; then he cleaves the air suddenly and a crash of staccato notes are brought to life. He swings his arms with a majestic movement and the rhythm becomes grand and dignified; then he lifts the baton up on a level with his eyes and listens and the air is filled with liquid sweetness; again he drops his arm and stirs the air gently, and delicious, languorous sounds start forth from every instrument; even the big bass horns contriving to whisper in their gruff, deep voices. Then, suddenly erect, coming he makes an imperative gesture and the band crashes forth; the clarionets scream; their big brothers, the saxophones, assist in deeper tones; the piccolos shrill out their high pitched

notes; the big Tuba grows angrily and the euphonium seconds the efforts with all its tremendous volume. The trombones, French horns and the timpani add their share to the chaotic harmony and unite in paying tribute to Sousa's power as a soul inspiring conductor; one who plays on his musicians as they play on their instruments.

Three, four, five times he was called out to respond to encores; the students gave their yell of approval again and again; and the next time Sousa comes we shall all go with the same unsated appetite to hear his stirring music, as though it were the first instead of the twenty-first time.

Miss Waldron, daughter of Frederick H. Waldron, of 105 Howe street, entertained the members of the cast in "Prince Ramon," the production given a month ago under the management of the G. A. R. A masquerade dance was the scheme of the evening; about fifty being present in fancy costume. At 9:30 o'clock the masques were removed and identity revealed. A tempting supper was served. Among those present were the Misses Emily Betz, Florence Hull, Alice Chopin, Alice Talmadge, Grace Tehune, Jessie Tehune, Kittie Smith, Mabel Whittlesey, Mina Grant, Alberta Downs, Nellie Grant and Miss Waldron; Messrs. Clifford Cook, Harry Eno, Dwight Burnham, E. R. Parker, F. W. Betz, E. A. Chipp, William Hartung, Charles Unger, Harry Vanderbilt, Franz Miller, Charles Burt and Whittlesey Benton. The out of town guests were Miss Alice Barton and George R. Waldron of Waterbury.

SOUSA'S MARCH TITLES.

HAPPY THOUGHTS OF THE
GREAT COMPOSER.

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 sea soldiers was that they had the finest band and the handsomest stand of colors in the United States service. This march is always played by the Marine band on reviews, and is timed so that the trio of the march, which utilizes the full drum and trumpet corps in addition to the band proper, is played in front of the reviewing officer. 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 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 essayed his other two-steps. Perhaps this is due to the greater simplicity of the march.

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

An inspiration surely came to Sousa fifteen months ago when he named a new march "The Stars and Stripes Forever," for never did a musical composition receive a more appropriate or fortunate title. The composition itself and its title were the expression of the musician's patriotism on his return from a long European tour, with no thought that a war with a foreign power would shortly elevate it to the dignity of a national air. At the surrender of Santiago "The Stars and Stripes" was played amid the cheers of the army.

MAY 3, 1899

A 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 only one march a year, but its publication is an event of importance throughout the world. Every military band in the United States, and there are many thousands of them, and every military band of any importance elsewhere in the universe, buys the new march. So does every theatre and dance orchestra, and the piano copies of the new composition have a sale that soars quickly into the hundreds of thousands. Every devotee of the two step demands the new Sousa march and the phonograph, hand organ and music box manufacturers are always on the alert for new Sousa music. The Sousa march for this season is called "The Charlatan" and is the feature of the new opera of the same name now being played by De Wolf Hopper. Sousa will play it here when he brings his great band to this city for a concert at Music Hall on Wednesday evening, May 24.

WOONSOCKET, R. I. - CALL

MAY 3, 1899

Sousa to Play in Woonsocket Saturday.

Sousa's new march, "Hands Across the Sea," will be played at the concert given by Sousa's band at the concert at the Woonsocket Opera House Saturday evening. The band is on its annual tour and is probably more evenly balanced than ever before. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Herbert L. Clarke, cornetist. Seats for the concert are now on sale.

PORTLAND, ME. - PRESS

MAY 14, 1899

are now on sale.

SOUSA'S BAND.

Sousa is the greatest conductor of the age. His band is the most perfect band in existence. The news of his coming aroused enthusiasm among 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 the odds the most important musical figure of the day is John Philip Sousa, and with three operas and a military concert of his own, "The March King" has graced many programmes. Sousa has arranged to give two grand concerts in this city at an early date in the transcontinental tour of his band, May 2, matinee and evening. Half fare on the railroads to all holding Sousa tickets.

PORTLAND, ME. - ARGUS

MAY 14, 1899

Friday and Saturday.

SOUSA'S BAND.

Arthur Pryor, Sousa's trombone soloist is a phenomenon. It is scarcely necessary to mention his playing for Sousa's audiences in every city in the United States and Canada have applauded him to the echo. Pryor will be one of the regular assisting soloists on the present tour. He numbers in his repertoire several new compositions and will be heard here when Sousa appears in this city in the course of his present great transcontinental tour in two concerts at City Hall, May 23d. Half fare on all railroads to all holding Sousa tickets.

MAY 14, 1899

Sousa's Brilliant Soloists.

Sousa's soloists 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 concert 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. Attend the concert at the Lyceum theatre this afternoon.

HARTFORD, CONN. - TELEGRAPH

MAY 14, 1899

LARGE AUDIENCE HEARD SOUSA'S BAND

Foot Guard Hall Crowded With a Select Assemblage Last Evening.

Sousa, the only Sousa, has come and gone, but the recollection of the melody which filled Foot Guard Hall and delighted a large and fashionable audience last night, is still fresh in the memory of those who attended his concert.

From the time the first strains of the overture were heard until the closing ones of the "Tarantella," from Sousa's popular opera, the "Bride Elect," the audience alternately listened and applauded. As usual the "March King" was accommodating and responded to the many encores gracefully.

In selecting his soloists this season, Sousa has displayed his usual good taste and a better trio could not be found. Mr. Herbert L. Clarke, cornetist, is a wonder and has a command of his instrument seldom equalled. His sole tonguing is marvellous. Miss Dorothy Hoyle, violinist, also displays a command over the sweetest instrument that is found to win laurels merited applause wherever she appears. Under her masterly touch the violin seems to live.

Maude Reese Davies nothing but a voice of pure gold, said, the possession of a remarkably sweet voice, fully under control, she has the power to hold the audience spellbound until the finish. These are the artists who appear with Sousa and lend interest to his famous concerts.

The program in full as rendered last night was as follows:

Overture—"Paraphrase III." Suppe
Cornet Solo—"The Whirlwind," Godfrey
Mr. Herbert L. Clarke.
"Carillon de Noel" (new) Sidney Smith
"In War Time" from "Indian Suite"
(new) Macdowell
Soprano Solo—"Ah fors e lui" from
"Traviata" Verdi
Miss Maud Reese Davies.
Grand March—"Parsifal."
"Kriegslied" the Hov Grail" Wagner

Permission.
Tone Pictures—"At Midnight" Carlini
("Come Where My Love Lies Dreaming.")
"Serenade Bagatelle" (new) Gabriel-Marie
March—"Hands Across the Sea"
(new) Sousa
"A sudden thought strikes me—
Let us swear an eternal friendship."
Violin Solo—"Souvenir de Haydn" Leonard

Miss Dorothy Hoyle.
Tarantella, from "The Bride Elect"
Wash.
in e.

MAY 14, 1899

AMUSEMENTS.**Sousa's Band Tonight.**

John Philip 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 way until enthusiasm often reaches astonishing degrees. There is a sparkle and magnetic spring in the Sousa concert from overture to finale.

The famous band will be here this evening at the Broadway theatre. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Herbert L. Clarke, cornet.

WOONSOCKET, R. I. - CALL

MAY 14, 1899

SOUSA'S BAND

Will Play at the Opera House Saturday Evening—The Soloists

Sousa, the peerless composer of American marches, conductor of the unrivalled 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 on Saturday evening next.

The artistic balance of the organization is admirably maintained by Mr. Sousa's soloists. They have always done him credit, and the proof of their appearance is the assurance of sitting place. Miss Maud Reese Davies, soprano, has a voice and a personality that commands success. She sings with a beautifully finished style, and her voice is simply refreshing. Dorothy Hoyle, the violinist, is one of the gentler sex who has distinguished the violin by her playing of that great solo instrument. Herbert L. Clarke, cornetist, the announcement of whose name is sufficient, completes the admirable trio of Sousa's virtuosos.

WOONSOCKET, R. I. - REPORT

MAY 14, 1899

church.

Sousa's Great Aggregation.

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. Sousa's new march, "Hands Across the Sea," will be played here Saturday night.

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 of 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's doesn't understand his business? One never hears of any effort on his part to pass the hat or raise a subscription."

MAY 4 1899

Sousa's Band to Visit Ilion.

No announcement can give greater pleasure than that of the early advent of Sousa's Band which will visit Ilion 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.

FROM

MUSIC HALL NOTES.

from the superb discipline of the 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, and will pay a visit to this town Tuesday evening, May 9.

LITERARY AND PERSONAL.

John Philip Sousa, who was in Hartford with his splendid band on Wednesday, has had the most successful season of his life during his recent tour across the continent. He remains in New England until June 1, and then goes to Manhattan Beach for the summer. He is engaged in writing the music for two new operas, one for De Wolf Hopper and the other for Klaw & Erlanger. The latter opera, which is to be brought out next autumn, will revive the story of Aladdin's lamp, the scene being laid in the village of "Dusenbury," Connecticut. The libretto is by Stern & Broadhurst, and will abound in comical incidents.



MAY 31 1899

AMUSEMENTS.

Sousa and his Band at City Hall

"Sousa is coming" is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his men in this city has already assumed the proportion of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director, a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea."

Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King" the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gifted performers on their respective instruments, as well as the best paid in the country. Their precision of attack, their faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical preferences of his patrons and his programmes are models of good taste invariably. The Sousa band will give a single grand concert at the City Hall on Friday afternoon, May 12, assisted by Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist and Herbert L. Clarke, cornetist.

SOUSA'S BAND.

Tonight at the Woonsocket opera house Sousa's band will be heard. No success can ever be obtained as phenomenal as that which has attended Sousa and his wonderful band without due artistic reason. This artistic reason Sousa has supplied in a degree above and beyond all possible attempt at rivalry on his specific territory.

Sousa is a conductor of tremendous magnetism; his feeling and control are alike admirable in the works of solid character or in the works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. Outside and away from the music of the people Sousa would make a conductor of force and distinction in music of large and deep growth, but while he varies his programme judiciously and interestingly with compositions of serious purpose, the distinguishing feature of the band's work is by all means popular music. And justly and admirably so. He has culled his music judiciously, has himself contributed to it many works of genuine distinction in their way, and always of spontaneous vigor and modic freedom and thereupon he has succeeded in elevating this standard average possibilities, and the public programme of old military band long within his ken, while need not feel ashamed of anything so efficiently and effectively performed.

MAY 31 1899

SOUSA'S BAND.

The Great Musical Body Will Appear at the Opera House Tomorrow Night.

The celebrated "March King" Leader Sousa will offer a model programme at the grand concert to be given by Sousa and his band at Woonsocket Opera House tomorrow night. 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 Herbert L. Clarke, cornet, and Franz Hell, fluegel-horn. Seats now on sale.

The merit of the Sousa band are too well known to need comment, for their fascinating, clean cut and spirited playing arouse enthusiasm in even the dull mind. With the finest of brass and sweetest of wood wind, the band to remarkable advantage in its repertoire.

Sousa and His Band.

Sousa and his band will be heard here in a grand concert tomorrow evening at the opera house. His great band was never in as fine form as at present, and the Sousa instru-



mentalists respond in perfect accord with the mind of the master musician in control. The programme for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times, and the audience can rely upon a large installment of the most inspiring music of modern times—the famous Sousa marches.

The soloists with Sousa and his band are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Herbert L. Clarke, cornetist, all artists of unquestioned brilliance. Seats are now on sale.

MAY 31 1899

of the defendant.

Sousa's Concerts.

This afternoon, Sousa, the march king, and his peerless players, are giving at matinee concert at Infantry Hall, and this evening, at 8 o'clock, Mr. Sousa will give another concert, and it promises to be the best ever given in this city under his direction. The return of Sousa's band to Providence 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 composers 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. Among the new features to be presented by Mr. Sousa is his march "Hands Across the Sea."

MAY 13 1899

SOUSA'S BAND.

Two Fine Concerts Given Yesterday at Infantry Hall.

The ever popular John Philip Sousa and his splendid band of players gave concerts yesterday afternoon and evening at Infantry Hall. With the band as solo artists were Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. Mr. Herbert L. Clarke, first cornet, and Mr. Arthur Pryor, first trombone, of the band, also appeared in solo numbers. At the 3 o'clock matinee a good audience was present, the hall being something more than half-filled, and the following programme was performed:

Overture, "Warrior Fete" (new), Kling; trombone solo, "Love Thoughts," Pryor; Mr. Arthur Pryor; excerpts from "Seigfried," Wagner; soprano solo, "Bell Song from Lakme," Delibes, Miss Maud Reese Davies; grand scene from "Mephistopheles," "The Night of Sabbath," Bolitz; valse, "The Beautiful Blue Danube," Strauss; (a) idyl, "Echoes des Bastions" (new), Kling; (b) march, "The Charlatan," Sousa; violin solo, "Zigeunerweisen," Sarasate, Miss Dorothy Hoyle; tarantella del "Belpogor" (new), Albert.

The widespread popularity of Mr. Sousa and his band with that somewhat numerous class of people, the "average concertgoer," is not at all to be wondered at. Indeed, it rests upon a very sure foundation. The shrewd and able leader caters directly to the masses. He knows what they like and he gives it to them. It is not in the construction of his programmes—most of which, like the one presented above, are a judicious mixture of classical and popular music, and every number excellent of its kind—that he reveals himself as the friend of the musical hoi polloi. But, having given them a certain amount of music of this class, and so fulfilled his duty as an educator of the public, he has in reserve a sugar-coated reward for their patience in the form of encores. "Here they are, gentlemen, as many as you wish—swinging marches, popular songs, ear-ticklers of all sorts! If you don't see what you want, why just ask for it, and pray don't be bashful!"

Now, this good-humored complaisance appeals strongly not only to those who are especially fond of lively rhythms and "catchy" melody, but also to the frugal mind which delights in a good bargain. To pay 50 cents for a programme of 10 numbers and have double that number thrown in by way of good measure, is an investment that commends itself to many worthy citizens. And when to this alluring prospect is added the undeniable fact that the playing of Mr. Sousa's musicians is of the very best, it would, indeed, be strange if the people did not flock to his concerts.

The performance of this programme was marked by the remarkable unanimity, powerful and rich body of tone and high skill in shading for which Sousa's band has long since justly become famous. While all the numbers were superbly played the selection from Wagner's "Seigfried" stood out in bold relief for its masterly execution and the colossal climax which was reached in the finale.

The soloists, too, were eminently satisfactory. Miss Davies sang the coloratura air from "Lakme" with clean-cut vocalization and admirable adherence to the pitch in its difficult cadenzas. Miss Hoyle, a promising young violinist, performed her part with credit, and Mr. Pryor showed what could be done with a trombone in skillful hands.

At the evening concert the hall was filled, and, as at the matinee, the audience was enthusiastic and never-wearying in the matter of encores. Among the popular numbers was Mr. Sousa's new march, "Hands Across the Sea," a composition inspired by the present Anglo-American entente cordiale. The lady soloists again met with favor, and Mr. Clarke, a fine cornet player, played a difficult selection in most finished style. The programme was as follows:

Overture, "Paragraph III," Suppe; cornet solo, "The Whirlwind," Godfrey, Mr. Herbert L. Clarke; "Carillon de Noel" (new), Sidney Smith; "In War Time," from "Indian Suite" (new), Macdowell; soprano solo, "Ah fors e lui" (Traviata), Verdi, Miss Maud Reese Davies; grand scene from "Parsifal," "Knights of the Holy Grail," Wagner; tone picture, "At Midnight," Carlini; "Come Where Mr. Love Lies Dreaming," "Serenade Badine" (new), "Gabriel-Marie" march, "Hands Across the Sea" (new), Sousa; violin solo, "Souvenir de Haydn," Leonard, Miss Dorothy Hoyle; Tarantella, from "The Bride Elect" (new), Sousa.

The local management of these popular concerts was, as usual, in the hands of bandmaster D. W. Reeves of the American Band.

AMUSEMENTS.

Sousa's Band.

Sousa always exhibits an eager desire to please his audience, therefore his great popularity. If an encore is demanded he gives it willingly enough and without hesitation. The displays, too, excellent judgment in selection of encore numbers, and his inspiring march steps. It is what people go to see for and he wins out.

Take last evening's programme at the Broadway Theatre as an instance. All the numbers were encores, and most of them received a double encore, nine additional numbers to the formal programme being given. One selection closely followed the other so that the playhouse was almost continuously filled with golden melody.

The overture was "Paragraph 3," by Suppe. The work of the wood winds in this number with its sweetly sentimental airs was brilliant. As an encore the band played the "Charlatan" march and afterward the "Georgia Camp Meeting."

The cornet solo by Herbert L. Clarke, "The Whirlwind," was chiefly noticeable for its splendid acrobatics. Mr. Clarke's triple tonguing is marvelous and his sustaining power wonderful. High notes were taken smoothly and beautifully. For an encore he played "She Was Bred in Old Kentucky." The third number, a double one, was "Carillon de Noel," by Sidney Smith, a dainty bit of eccentric music; also "In War Time," by Macdowell, another odd conceit. The encores were "The Stars and Stripes," and an arrangement of "A Hot Time" with variations which brought down the house.

Miss Maud Reese Davis, soprano, sang "Ah fors e lui" (Traviata). Her voice is light, but sweet and sympathetic and she sings with exquisite tone shading. She gave the waltz song, "The Charlatan," as an encore.

The first part closed with Wagner's "Parsifal." In the second part among the numbers were "At Midnight," by Carlini, "Serenade Badine" and Mr. Sousa's new march "Hands Across the Sea." This new march contains the same catchy and inspiring swing and rhythm that characterizes all his compositions. It came in for three encores, it being played twice with the brasses facing the audience, which made the volume of sound overwhelming.

The violin playing by Miss Dorothy Hoyle was one of the features of the evening. She played "Souvenir de Haydn" by Leonard, a very difficult and beautiful number, with fine brilliancy, mounting the difficult passages with an airy ease and grace that was captivating. Her bowing both in this number and in the encore was exceptionally noteworthy. Altogether her performance was very brilliant. The concert closed with Tarantella from Mr. Sousa's opera "The Bride Elect."

The audience was large sized and enthusiastic. Mr. Sousa, always a picturesque figure, directed with his usual skill and had all his musicians well in hand. The double encores in the second part of the programme were more pretentious music than in the first part, which were taking arrangements of coon songs.

The instruments used by the band are as follows: 12 clarionets, 2 bassoons, 3 basses, 2 flutes, 2 tympani, 1 snare drum, 1 bass drum, 5 cornets, 3 trombones, 2 piccolos, 2 saxophones, 2 euphoniums, 4 alto's, 2 French horns.

HUNTINGTON, MASS. - HERALD.

MAY 14 1899

The State Camps.

In the state camps at Framingham some radical departures will be made in the future, when the militia have their week of camp service, for Gov. Wolcott is in receipt of a letter from Gen. Sanger, the commander of troops stationed in Matanzas, Cuba, to which the 8th Massachusetts infantry was attached, in which he takes occasion to pay a compliment to the regiment as a whole for its excellent discipline and drill, which was only broken by a few men, who were regular habitués of the guard house, but continuing, he calls the attention of the governor to the fact that he found the command ill-instructed as to guard duties and administrative work. He suggests that in guard duty and camp sanitation, as well as in administrative work, the state should hereafter follow the rules laid down for the regular service. He admits that the administrative work "hardly commends itself to business men," but says, as it is the method laid out for troops that may come under army administration, it would be well that hereafter in state camps the army system be followed. In short, his opinion seems to be that, however preferable the militia system devised by the state's officers may be for home consumption, if the militia is ever to be useful in connection with the armies of the country, it should follow such system, even with all its faults.



Sousa's Band Concert.

We have had many splendid musical performances given us during the past season now drawing to its close, but in spite of this Mr. John Philip Sousa the eminent composer and conductor justly styled all over the world "The March King" will come to Salem with his magnificent band of 50 musicians selected at great expense from all parts of the musical world, and will, with his inspiring music and his inimitable marches (new this season), create a furor sufficient to arouse to wild excitement the most passive temperaments.

The ensemble of Sousa's band is perfection. The magnificent sonority of his bass, the mellow almost appealing voicing of his tenor, 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 in the course of his present "Ocean to Ocean" tour, on Tuesday evening May 16th, at Cadet Armory when he will be assisted by Miss Maud Reese Davies, soprano, Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor the phenomenal trombone soloist. Sale of seats opens at Luscomb's on Thursday morning next.

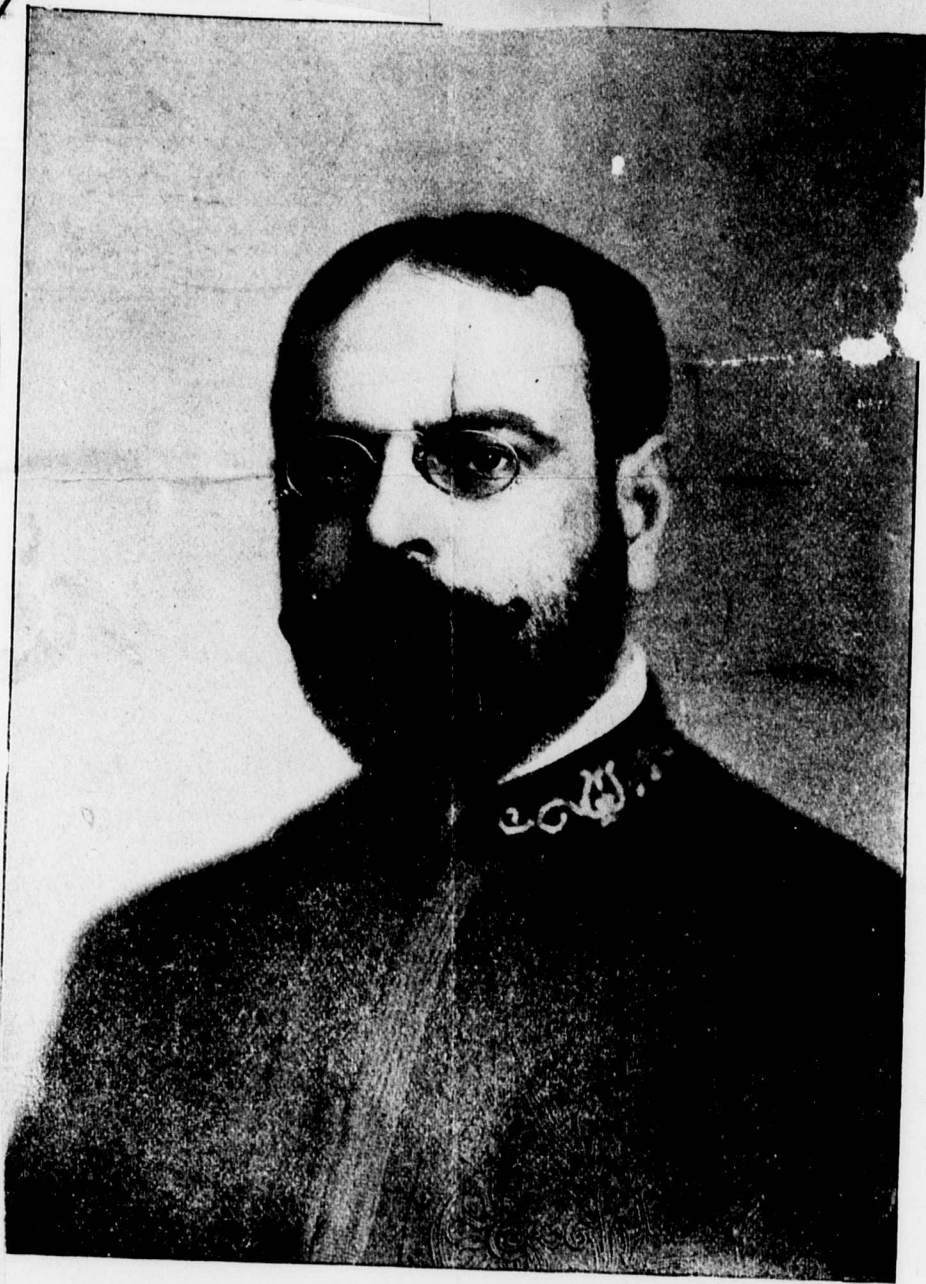
BOSTON TRANSCRIPT.

MAY 6 1899

6 and 7.
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 everyone in sympathy with the occasion. The famous leader and his band will give a concert at the Boston Theatre tomorrow evening and a matinee and evening performance at the Tremont Temple on Monday. The soloists are Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. Sousa's new march, "Hands Across the Sea," is to be played for the first time in Boston at these concerts.

Opera House Notes.

Next Wednesday afternoon comes the matinee concert by Sousa and his band, the great musical event of the season. This organization plays Springfield that evening but will render an entirely different program here. This great musical company has been long before the public and stands everywhere unexcelled. The great band master has trained his players to a magnificent state of perfection and one cannot afford to miss such a musical privilege. The band is assisted by Maud Reese Davies, soprano, and Dorothy Hoyle, violinist. During the program will be rendered Sousa's new march, "Hands across the Sea," which is but just out yet has made a great hit. The prices are \$1.75 and 50 cents and the concert begins at 2.30.



JOHN PHILIP SOUSA
The March King, Who Will Appear with His Band in Worcester, May 13.

SOUSA AT THE BOSTON TONIGHT.

Sousa's concerts are always distinguished by 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 temperature.

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 and resonant voice, faultless method, and renders her selections, whether aria or ballad, with conspicuous artistic excellence.

Dorothy Hoyle, who has appeared in the Sousa concerts on previous tours, is one of the most accomplished and successful violinists of the period. She possesses a wonderful tone, high artistic temperament, and a facility of execution in most difficult compositions that is but rarely heard on any stage. One conclusive test of her artistic abilities is the remarkable successes she has had when playing before New York audiences, at the Metropolitan and elsewhere. She has achieved equal successes throughout the country.

Arthur Pryor, the famous trombone virtuoso, who has always been identified with the Sousa concerts, has achieved wonders at a youthful age and stands at the very head of players of the trombone of any country. There are but few artists, vocal or instrumental, who enjoy such emphatic favoritism throughout the country. His appearance is always looked for and even demanded by the public whenever Sousa's Band is announced.

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

There are other soloists of note, also, Franz Hell, flugelhorn; Sig. Mantia, euphonium; J. Moerrmans, saxophone; Frank Wadsworth, flute; G. Norrito, piccolo; J. Norrito, clarinet, and others of equal reputation.

Sousa and his great organization will be here in full force in concert at the Boston Theatre tonight and at Tremont Temple Monday afternoon and evening, when his new march, "Hands Across the Sea," will be played for the first times in Boston.

SOUSA AS CONDUCTOR.

John Philip 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 swing 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 autoeracy of musicianship asserts itself, and is amply 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 fifty instruments as one. His program becomes more and more embellished, refined by something from the higher classics and garnished by the very best of popular divertisement. 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.

SOUSA WARMLY WELCOMED.

His New March, "Hands Across the Sea," Makes a Hit.

The return to Boston of John Philip Sousa and his great band was welcomed by a large audience at the Boston Theatre last night. Sousa was given a magnificent reception, and the marches which have brought fame and fortune to the distinguished bandmaster were as popular as ever, judging from the applause and frequent encores which they received. The old favorites have not grown stale, while his latest effort in the march line, "Hands Across the Sea," bids fair to rank with the "Manhattan Beach," the "Washington Post" and others of his most notable productions in popular esteem.

Besides the band selections, the programme included soprano solos by Miss Maud Reese Davies, the vocalist of the present Sousa tour, whose rich and resonant tones enabled her to acquit herself with artistic excellence, and to evoke unstinted applause. Miss Dorothy Hoyle, violinist, who is well known to Boston audiences, owing to her appearance with Sousa on previous tours, not only repeated the success which she scored on her former appearances, but emphasized the impression which Boston already had of her artistic abilities.

Others who were warmly greeted and assisted in making the concert a success were Arthur Pryor, the famous trombone virtuoso; Herbert L. Clarke, the noted cornetist; Franz Hell, flugelhorn soloist; Signor Mantia, euphonium soloist; J. Moerrmans, saxophone soloist; Frank Wadsworth, flute; G. Norrito, piccolo soloist, and J. Norrito, clarinetist. Sousa and his organization of artists will appear at Tremont Temple tonight.

wood and Mrs. W. H. Hobby.

Sousa has started on his annual concert tour and is busily engaged in proclaiming the gospel of melody in every town and city from Maine to California. The popularity of the "March King" and the superb band under his direction is even greater 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 be heard here in concert Tuesday evening, May 9, at Music hall.

The program for the vesper service at the Congregational church Sunday evening, May 7, will be as follows:

Festival Prelude,	Buck Rogers
Chorus,	Selected
Tenor Solo,	George O. Saw.n.
(violin obligato, Miss Abbott.)	
Offertory, Pastorale,	Stavenshagen
Anthem, "Jesus, the Very Thought of Thee,"	Buck Rogers
Chorus, (unaccompanied.)	
Te Deum, (in C)	Buck Rogers
Solos and Chorus.	
Postlude, Festival March,	Calkin

The service will begin at 6.45.

MAY 8 1899

SOUSA'S BAND PLAYED.

Concert at the Boston Theater Was a Most Enjoyable Affair.

John Philip Sousa's popularity is assured in Boston, and his lively marches will continue for many years to be whistled upon the streets by high and low.

The sacred concert given by him last evening at the Boston theater proved that his title, "The March King," was deserved. Among the many excellent numbers was a new friend, a march just written by Mr. Sousa, entitled "Hands Across the Sea." It is supposed to be a reminder of the Anglo-American alliance that some people hope will materialize.

The march is distinctly a Sousa product. It has few English cut marches, while the exuberance of a Fourth of July celebration is seen throughout its movements. There is all the dash and snap that any of Sousa's marches possess, and hence its popularity is a foregone conclusion.

The program last evening was well arranged, and every character of music was heard. The classical selections had the preference on the program, but the persistent applause following each showed that not only the excellence of the number itself was appreciated, but the audience was seeking a "Sousa encore." And they were not disappointed, for all the most recent Sousa marches were played as encores, to the evident satisfaction of all.

The popular music, such as "She Was Bred in Old Kentucky," "Hot Time in the Old Town" and "Georgia Camp Meeting," was also played. In contrast to this, but equally welcome, were the renditions of the "Largo," and the grand scene from "Parsifal," by Wagner.

The concert was made more successful by the presence of three artists. Miss Maud Reese Davies, soprano, rendered a solo from "Traviata" in a sweet and sympathetic voice and responded to an encore. Mr. Herbert L. Clarke, cornetist, played "The Whirlwind" in effective manner, displaying his ability to sustain a note for a surprisingly long period, and interpreting the passages with skill. Miss Dorothy Hoyle played a violin solo, "Souvenir de Haydn," which was warmly received.

Not the least fascinating feature of the concert was the conducting of Sousa himself. His style of conducting is, of course, fascinatingly unique, and has caused comment ever since he became famous. Last night it was plain that his friends were watching for the little wag of the forefinger, the swinging of both arms by the side, and the clean-cut swing of the baton; and all noted that whenever he directed, his band to a man obeyed with alacrity and precision.

MAY 5 1899

SOUSA'S BAND.

Will be at Cadet Armory, Salem, May Sixteenth.

In spite of the many attractive features of the musical and entertainment season in this vicinity the one great musical event which comes like a climax to the whole, is the annual concert to be given by John Philip Sousa and his unrivaled band of 50 solo musicians.

He 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 him 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 Cadet armory, Salem, in the transcontinental tour of his band, Tuesday evening, May 16th, being the date selected, and it is the enterprise of Mr. Alfred W. Newcomb which brings this extravagant musical venture within our hearing for the tenth time.

Why Sousa's Concerts Are Brilliant.

There are no cobwebs on Sousa's programmes nor on his concerts, and he keeps an eye on them to see that there is not. It is an easy thing for a concert-master to allow a vast amount of dry just from past periods to accumulate on his concert bills, and too much dust is a tiresome thing. Too much "adagio" doesn't contribute to exuberant spirits. Most persons go to a concert to be entertained by it, not to study symphony or concerto, and they like best that which is inspiring, brilliant, buoyant, joyful and exhilarating, with enough of the emotional to make hard sauce for the other. These are just what Sousa gives, therefore Sousa's concerts are as bright and cheerful and cheering as it is possible to make them. Sousa is never so delighted as when delighting an audience, and it is an almost unheard-of thing for his audience not to make demonstrations of delight. The box office is the surest barometer in the world as showing whether or not the public entertainer has the full commendation of the public, and Sousa's box office richly supports the other evidences in the auditorium. Tomorrow evening Sousa and his band, assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, will appear at the Boston Theatre, and Monday afternoon and evening at Tremont Temple. On all these occasions Sousa's new march, "Hands Across the Sea," will be played.

Sousa's Famous Band.

Sousa, the monarch of march composers, will appear in this city at the City Hall Tuesday afternoon, May 10, for a single concert with his great band. The news of his coming is as welcome as sunlight.

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 audience 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.

The soloists are Miss Maud Reese Davies, soprano; and Miss Dorothy Hoyle, violinist.

Sousa's Soloists.

A bright date ahead is the 17th, when Sousa and his band appear here in matinee. There are to be, as usual, some good soloists. Of them the management writes:

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 and 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 on any stage. Herbert L. Clark, the cornet virtuoso of international reputation, is a late acquisition to Sousa's band, or, to be more exact, resumes a position formerly held by him, that of cornet soloist. There are other soloists of note; also, Franz Hell, flugelhorn; Sig. Mantia, euphonium; J. Moore, saxophone; Frank Wadsworth, flute; G. Norrito, piccolo; J. Norrito, clarinet; and others of equal reputation.

MAY 7 1899

THE SOUSA CONCERT.

This evening Sousa and his band will give a concert in the Boston Theatre. A remarkably attractive programme has been prepared for the occasion. The soloists are to be Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. Sousa's latest march, "Hands Across the Sea," will be performed for the first time here. A Sousa concert always appeals strongly to our public, and from the demand for tickets to this entertainment, it is made clearly evident that there is no falling off in the interest which the announcement of a visit from this organization has invariably aroused. Sousa and his band are also to give performances in Tremont Temple tomorrow afternoon and evening.

SOUSA AND HIS BAND.

A Brilliant Programme Excites the Plaudits of an Enthusiastic House.

The Boston Theatre was well filled last evening on the occasion of the grand sacred concert by Sousa and his famous band for the benefit of the Church of the Sacred Heart. The make-up of the band is practically that of last season, the notable exception being the addition of a wonderful cornet soloist, Mr. Herbert L. Clarke. The effect of the steady work of the season is apparent in the brilliancy and finish of every number, and last night's concert stands among John Philip Sousa's best achievements.

The programme was especially interesting for two reasons—it was composed mainly of new and unfamiliar selections and contained Sousa's latest march, "Hands Across the Sea." The march was a gratifying success and had to be repeated twice. It contains not even a hint of the composer's familiar work, yet bears the Sousa stamp in its superb orchestration and brilliant effects. Another feature of last night's concert deserves special mention for its originality. Mr. Sousa had the courage to offer a Wagner selection as an encore to the "Knights of the Holy Grail" from "Parsifal," and the audience accepted it with hearty approval. The feminine soloists were but a secondary consideration in the programme, although both were enjoyable. Miss Maud Reese Davies, soprano, was heard to good advantage in an aria from "Traviata" and a brilliant waltz song which taxed the flexibility of her voice and tested its wide range. Miss Dorothy Hoyle, violinist, who is familiar to Boston audiences by reason of her former appearances with the Sousa band, gave a thoroughly artistic rendering of Leonard's "Souvenir de Haydn," which was thoroughly appreciated.

C.N. 8 July 1899.

THE CRITERION.

19



From a Recent Tin-type.

With Sousa at the Beach.

NOW there be two Sousas—the handsome, dashing, lionized, coquettish conductor, who bows to us from the platforms of the concert halls, is one of them; the other is more simple, kindly to a fault, and infinitely more modest than you might think possible. That is the Sousa I know best. It is Sousa, the artist—the Sousa of domesticity.

The successes that have come to this two-sided man could hardly be paralleled. Strauss—the Strauss whom they buried the other day—may have been as popular. I doubt if, in the full flush of his fame, he was more so.

The marches of the incomparable John Philip have gone round the world. They have been played at Royal Jubilees in London; they have cheered men to the assault at Santiago; they enliven the broad plazas of Havana and Manila.

That means, among other things, that millions of copies of the composer's marches have been scattered over the face of the earth; that every woman and every maiden in America plays those marches; that the quicksteps of John Philip are more familiar in England than Dan Godfrey's; that, in this country alone, close upon two hundred thousand of the arrangements for mandolins have been sold.

It means that one of Sousa's operas drew four hundred thousand dollars in a season; that another is to be produced in London this week; that another is to be heard in Germany, and that two more works of the same order are to be produced here next autumn.

And the musician who rejoices in all these triumphs has barely turned forty. He has strength and health and invention enough to achieve infinitely more.

The echoes of his most recent hit—the march which he has named "Hands Across the Sea"—had died away in the vast pavilion at Manhattan Beach. The waves beyond the low sea wall fronting the big hotel were making their unending harmonies. As I strolled back into cool corridors, I found myself suddenly face to face with Sousa. His coal-black beard and moustache seemed more impressive than ever. His step was springy, virile, resolute. His face, if possible, was even more tanned than usual.

"We will take the air," said John Philip, leading me in the direction of the board walk.

"Yes. I am well again. But last winter for twelve weeks I lay near death battling with pneumonia. I have ridden twenty miles on my bike to-day. I have conducted for two hours. And at seven I am to conduct again. Then I shall go to work on one of my new operas—'Chris and the Wonderful Lamp'—the work I am to write for Hopper."

Said I: "What is the secret of your success?"

"Assuming—and you are good enough to do so—that I am a success, I owe it largely to the fact that I was born in Washington," said Sousa. "I came into the world almost in the shadow of the Capitol. From my childhood, I lived near barracks, where I learned to love the barbaric splendor of the music that our soldiers love,

and listened to the rhythm of marching feet. Through five administrations I remained in Washington. There I composed most of my earliest works. And there I enjoyed the friendship or made the acquaintance of almost every public man of mark—including five Presidents. But, wherever I go, I meet people eager to welcome me. Then, again, I have always paid great attention to the likings and dislikings of the public for whom I work."

"I fancied that artists—artists of strength and character—cared less about such things?"

"I care much for them. I can't help it. The approval of one man is often enough to give me confidence and encouragement. The disparaging criticism of another frequently casts me down or leads me to recast my work."

"The artist who succeeds is usually the man who is fortunate enough to find expression for the thoughts or the aspirations that are dominant in the souls of the public. It is good for us when we find people say, 'Why, if I had written this book or composed that melody, that is what I should have chosen to make of it.'"

"Then, perhaps, you have been so prosperous of late years because you anticipated the new patriotism?"

"I don't know. Do not forget that I have been composing since I was fifteen. My first attempt was made after I had gone home from one of the Thomas concerts full of the beauty of an arrangement of Schumann's 'Träumerei.' While the enthusiasm still possessed me, I sat down and dashed off something that I hoped was like it—a trifle for piano and violin. I showed it to my old Spanish professor and asked him what he thought of the effort. He advised me to burn it. I didn't burn it, but I threw it aside."

"My first popular success was the 'Gladiator' march."

"And which of your works do you now think your best?"

"My 'Pompeii' suite, which I have never had published. It is a descriptive composition, and I prefer it to everything else I have done. Some of the orchestral effects in 'Pompeii' have never been invented before I hit on them—more particularly the suggestion of terror that I get by means of my trombones. Shall we go in?"

We walked back to the hotel.

And presently there entered a blonde vision of loveliness (I am afraid that is rather reminiscent of Laura Jean Libbey), all smiles and dimples. You know her. She has beamed at you from boxes on first nights innumerable. Her eighteenth century face and flaxen hair must have often charmed you.

"My wife."

Mrs. Sousa is ambitious for her husband. It is her dream—and it is his—to see him do something higher, and of more lasting worth, than he has yet aimed at. Wouldn't it surprise you if—later—when he has grown monstrously rich, and when the applause that accompanies him on his gigantic tours has lost its savor, Sousa, the conductor, the writer of popular comic operas and maddening marches, were to renew his youth as a composer of grand opera?

Charles Henry Meltzer.

Irish Minstrelsy.

THE Ludwig Concert at the Knabe Hall last week was interesting mainly as a display of the ballad music of Ireland. Mr. William Ludwig gives a good account of himself in opera and in oratorio, for he has a fine ringing bass voice, which he handles with genuine power, and into which he can put a great deal of feeling. But there are many who do this and more than this. The peculiar interest of his concerts is in his rendering of the peasant songs of his country, with their tender love spirit and their wild revolutionary outbursts—something that gives artistic expression to the whole complex thing that is called the Irish character. Even the callous stranger must be carried away by the fervor and passion and pathos that spoke through Ludwig's big voice, and in all his manner.



Sousa at Eighteen.

Sousa on American Music.



are easily mistaken for those of the other. The Italian folk-songs suggest the idea of the tambourine and guitar, and are of a declamatory style. American folk-songs may be said to be radically different from any of these, and out of them will develop the ideas which will dominate all music.

Whether the American composers that are to be will be satisfied to go on according to tradition in harmonic development and continue writing symphonies, is questionable. It is not at all improbable that they will develop not only a school of music that will be absolutely national, but new forms, new modes of expression as well. The symphony in course of time may be the candle-light of music. I believe that the American composer will not allow himself to be limited by the so-called classic ideas. My theory of the real classic in music is something entirely different from these.

A classic is a composition that first of all comes under the head of an inspired creation, the result of self-hypnotism, as it were; a condition wherein music is composed without the effort of the composer, and for which he is hardly responsible. A good example of such a classic is found again in "Swanee River." It has a pure melody, and was evidently an inspiration. It has lived, and it is received by all who are intellectually honest. The musician who is intellectually dishonest hates many of the best things in music because they do not come under his category.

I would rather be the composer of an inspirational march than of a "manufactured" symphony. Now, why a man who manufactures a symphony should be put down in a special category of composers, and the man who writes an inspirational march should not be considered as having accomplished as much, is one of the incongruous things of life that the future of American music will certainly change. We know that that which lives and lives in an atmosphere of purity is the best for the world. The "inspired" works of a composer or an author go down through the corridors of time, giving men joy and happiness, while the

manufactured stuff, in art or literature or music, is placed aside, and the "worm" eats it.

Some years ago a friend of mine started in to write "stuff." After he had been writing for some time, and while I was playing in his city, he came to me and asked me if I would not play something of his. I did so, and the music felt absolutely flat. He saw me afterward and said, "I have been writing music these two years, but the public seems to want nothing but trash." I asked him what his mode of composition was, and he replied that he had been writing "down" to the popular taste. If he had written "up" to the popular taste, his compositions would have been more successful.

It is just such misconceptions of popular music as this which retards real progress. Popular music is not trash by any means. It is music that makes the whole world kin—music that brings races together, and it may be either the simple melody of a popular air or the stately movement of a symphony, but it must be music that is inspired, for such alone is valuable.

A glance at present conditions shows that we are just beginning to make the same forward strides in music that we have made in commercial inventions since 1776. These inventions were absolutely necessary to the development of the country, and as a consequence the American mind during the last one hundred years has led the world in the way of commercial inventions. We now have a very great number of labor-saving machines and a great many things that conduce to man's comfort. Take for instance, the improvement in the modern bath-tub, which is very essential, the electric light, the telephone, the telegraph. All of these are of absolute benefit to mankind. Now what produced them? Certainly not a stupid brain. It must have been a bright, virile brain that was able to find out the necessity for these things and invent them. If this brain power has used up, in a great measure, the field of operation in the commercial world,—and we must admit that it has—its energy will be

The Pacific Monthly.

Vol. 2

MAY, 1899

The Future of Music in America.

By JOHN PHILIP SOUSA.

AMERICA is pre-eminently a musical nation. Indeed, we may go so far as to say that in no other nation is the love of music as universal as it is here. The news-boy whistles as he goes upon his errands, bubbling over with strains from the popular airs of the day. The infectious melodies are taken up, passed on and on until even sedate and dignified business and professional men permit themselves to become young again, and whistle the pent-up melodies. Take a peep of an evening into our homes throughout the land, and in thousands upon thousands there will be found gathered about the piano a jolly company of young people singing the songs of the day, or else listening to the more or less ambitious efforts of those who have studied instrumental music. So we find in nearly every home in the land a musical instrument of some character.

In our colleges there are the glee and mandolin clubs which make annual tours about the country, and are supported by the country in a most liberal and enthusiastic manner. America is the Mecca of the foreign musician. It is here that he achieves his greatest financial success, and nothing but a very pronounced love of music could bring about this condition. America, therefore, must be considered a music-loving nation, and when we realize that there is nothing in other nations to correspond exactly to the con-

ditions above described, the conclusion forces itself that our country must stand at the head in its appreciation for music. It is remarkable that this is true, but the facts certainly justify such a conclusion.

With such love for music its future here is full of wonderful possibilities. The conditions point more and more clearly to the formation of a distinctly American school, and to a wonderful domination of music in America. Some are pleased to say that I have created a characteristic quality in the march, yet it is as equally true that we have a man (Stephen Foster), born in America, who wrote ballads that are so essentially American as to contain the very flavor of the country's music. He wrote "Swanee River," "Massa in the Cold, Cold Ground," and all those songs of the early 60's. Such national melodies as these form the foundation for more pretentious works. Great ideas spring from them, and these great ideas, after being treated in a technical way, develop into the symphony. Generally the suggestions for such original melodies are found in the national instrument. For instance, when you hear the folk-song of France, it suggests the hurdy-gurdy; those of Scotland, the bag-pipe. The folk-songs of gypsy countries like Hungary, suggest the violin. Germany and England, not having national instruments, the melodies of the folk-songs of either country

thrown over into the artistic world. When this brain begins, therefore, to compose music and write books is it not reasonable to expect that American music and American literature will lead the world just as American inventions have?

The future of American music, then, is exceedingly bright. The domination of an American school over the rest of

the world, which I confidently expect to occur, will mark an important epoch in our nation's history, giving us a prominence in a form of human activity that we have not yet enjoyed, and thus exacting that sort of respect from older nations of the world which the cultivation of the aesthetic nature alone can give.

Waterbury, Conn.
Republican
PUBLICATION, TUESDAY MORNING
MAY 4th 1899
Amusements.

POLI'S THEATER.

Sousa.

Despite the weather and other attractions in the city last evening, a good-sized audience attended the Sousa concert at Poli's and enjoyed the music thoroughly. It was precisely 8:19 o'clock when John Philip Sousa, chef de musique, stepped up on the red platform, bowed to the audience, and then turning and displaying his well-formed back to view, waved his baton aloft and his famous band started merrily forth on the evening's program. The band played in New Britain in the afternoon but arrived here in ample time to remove the stains of travel, and gave us an entertainment that is not so easy to explain as to appreciate. Last night's printed program contained but a part of the many selections given, for Sousa, as usual, was most gracious in responding to encores and a program of some nine selections was stretched out to 20.

The overture "Paragraph III" by Suppe, was superbly rendered. For an encore one of his stirring marches was played and for the second encore that popular cakewalk, "At a Georgia Camp Meeting." Herbert L. Clarke, a cornet soloist, replaces Arthur Pryor, the trombonist, who still remains with the organization. Mr. Clarke's first selection, Godfrey's "The Whirlwind," was exquisitely rendered, as was also his encore, "She Was Bred in Old Kentucky." "The Stars and Stripes Forever," a medley of national airs, and some ragtime music were all thoroughly appreciated.

But the piece that received the most applause probably was his latest conception, entitled "Hands Across the Sea." The soloists, Miss Maude Reese Davies, soprano, sang Verdi's "Ah fors e lui" in a voice of remarkable clearness and purity, and Miss Dorothy Hoyle rendered Leonard's "Souvenir de Hayden" and a pretty Hungarian dance exquisitely upon the violin. Both were encored enthusiastically. The concert closed with the band's playing "Taran-tella" from "The Bride Elect." At the playing of "The Star Spangled Banner" the entire audience arose, the band also standing during the selection.

SOUSA'S CONCERT.

Large Audience Enjoyed it Last Evening.

Sousa's reception at Foot Guard hall last evening was all that could be desired on the part of the public, and the concert given under the personal direction of the "March King" aroused the enthusiasm of the large, fashionable and critical audience. The instrumental contributions were excellent, varying from inspiring southern melodies to the classical. It was all harmony.

Exceptionally fine were the vocal features. Miss Maude Reese Davies has a rich resonant voice, faultless method and she 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 rarely heard on any stage.

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

Encores were demanded many times last night and were gracefully responded to.

SOUSA.

What a splendid evening, with Foot Guard Hall filled full, floor and gallery, and on the stage the great throng of fine, young musicians, with shining brasses and the tall, soldierly figure of their leader in front and above them! And the air vibrating to the echo with the vast volume of golden sound, in a programme, two-thirds of which, at any rate, was very entertaining and delightful. One could enjoy without effort of mind or body. With the exception of two numbers, perhaps, it was music directed simply to the fancy, the sense of rhythm and harmony, the tingle of tune. The body was not in it at all, you never had to prick your ears, the floods of golden sound poured and palpitated around you, and entered at every pore. From the brilliant overture by Suppe, with its solos for woodwinds, its merry and sentimental airs, its flowing, harmonious score, vivid coloring, and fine brass climaxes down to the whirling measures of the Taran-tella, one could not escape the splendid character of the rendition for one moment. Though the ear grew exhausted with the double encores of marches, marches, yet the music insisted on your attention till you were full to overflowing.

After the opening overture, there was a swinging march as encore, and rhythmic monotony of a cake-walk, with its insistent measures. Then Herbert Clarke played a cornet solo—"The Whirlwind." He took the audience's breath away by the wonderful sustaining of his own, and, in a shake, and, later, a single high note, continued so long and so evenly that people couldn't stand it, and broke into applause. It was a wonderful exhibition of breath management. Both shake and high note were smoothly and beautifully sustained to the very end, and were followed immediately by full-toned measures that showed no fatigue of lung or lip. Clarke's execution was marvelous, but his tone, though good, does not excel in emotional quality or in musical color. There was an encore, of course. The "Carillon" by the band was full of merry chimes, tinkling bell tunes and breezy wishes of Christmas happiness. It was an exceedingly cheery number.

Very picturesque was "In War Time," wherein, at first, the woodwinds carried idyls of happy peace and then the brasses rose in whirling storm and stress passages, with short, fierce climaxes and clashing thunders only to subside at last to a single mourning finale of utter quiet and exhaustion.

Miss Maude Reese Davies followed with a soprano solo, a bravura aria from Traviata. She has a delicate and clear voice of musical color but moderate volume, and sings with excellent technique. Less coloratura and more voice would be desirable. In the highest register there is a reedy side tone which mars. The high and middle notes are good. Altogether it was a brilliant performance.

Truly great was the Parsifal selection. The masses of dulled brass with their rhythmic splendor and wonderful harmonic changes suggested full pictures of the scene, the cloaked knights in long procession entering the sanctuary, while, when the high minors, that suggest the swan's music in "Lohengrin," were entered upon, one saw

"The angels bear the Holy Grail" to the thirsty eyes of the adoring multitude. And, far away, passed the host

"In long, low, level flight," while the bell marked their vanishing. This noble and infinitely grand picture, the best performance of the evening, was wiped away as by a sponge, when Sousa, in encore, broke into the "Stars and Stripes Forever."

What can you do? Mysticism and ecstasy vanish when our great national anthem is brayed forth by resounding brass, and every one rose to the "Star Spangled" with a sigh of relief and regret.

The Second Part

Was light and clever, and a little too much. Exquisite was Carlini's Midnight Picture, full of melody, suggestive with pictures, and permeated by the spirit of night and love. And yet one thought of Artemus Ward, who, when some one invited him (in song) to "Come Where My Love Lies Dreaming," said he didn't go. He didn't think it was proper.

Fine was the "Serenade," and the new march—"Hands Across the Sea"—was full of vigor, and full of Sousa, and just made people hum. A very well played violin solo by Miss Hoyle gave a pleasant intermission and the young lady brought her instrument and her art to appreciation against all the brasses and performers around her. She played with excellent expression and superb technique. Her tone was even and finished, though not broad.

The concluding number made a cheery finale and properly concluded this splendid and entertaining band concert. The organization is in excellent shape and balance, and is trained to the orchestra point. And, though marches are its daily diet, it is equal to the best compositions.

Hartford Conn.
Daily Courant
May 4th 1899

ENTERTAINMENTS.

Sousa and His Band at Foot Guard Hall.

Food Guard Hall was filled to overflowing last night at the annual engagement of Sousa and his band. There was also a large contingent outside the building listening to the music. The concert was in all senses a success, and one of the best that this popular leader has given here. All the numbers were encored, and most of them received a double encore. The band is splendidly balanced. Mr. Sousa has all in perfect control and in his popular numbers the shading was remarkably fine. On the program there were only two of the leader's compositions, but for encores he played his familiar marches and for the double encores arrangements of coon songs and some more pretentious music. The soloists are the same as at the last appearance of the band here, with the exception of Herbert L. Clarke, who played the instrumental solo in place of Arthur Pryor.

The overture was "Paragraph III," by Suppe. As an encore the band played the "Charlatan" march and afterward the "Georgia Camp Meeting." Herbert L. Clarke played a cornet solo, "The Whirlwind," by Godfrey, and showed his mastery of the acrobatics of the instrument. As an encore he played "She Was Bred in Old Kentucky." The third number, a double one, was "Carillon de Noel," by Sidney Smith, a dainty bit of eccentric music; also "In War Time," by Macdowell, another odd conceit. The encores were "The Stars and Stripes," and an arrangement of "A Hot Time" with variations. Miss Maude Reese Davies, the soprano, sang "Ah fors e lui" from Traviata with exquisite shading. Her voice has broadened in tone and quality since last season and the sweetness and sympathy of the tones in the upper register won her a hearty encore, for which she sang the waltz song "The Charlatan." The first part closed with Wagner's "Parsifal." In the second part among the numbers were "At Midnight," by Carlini, a serenade by Badine, and Mr. Sousa's new march "Hands Across the Sea." The latter is in the usual swing and rhythm of his compositions and has a bright, catchy strain running through it that bids fair to make it one of his popular marches. It was encored three times, it being played twice with the brasses facing the audience, which made the volume of sound overwhelming. Miss Dorothy Hoyle, violinist, played "Souvenir de Hadyn," by Leonard, a beautiful number, in her usual brilliant style. The number was full of difficult passages which seemed as easy to the artiste as the simpler ones. The encore she rendered was a difficult study in bowing. Her mastery of the instrument is superb. The concert closed with a Taran-tella from Mr. Sousa's opera "The Bride-Elect."

SOUSA'S BAND CONCERTS.

Listened to by Two Large Audiences in Infantry Hall Yesterday.

Two large and very appreciative audiences greeted John Philip Sousa and his band at Infantry Hall yesterday. The program at each concert was such as with the aid of encores to give satisfaction to the patrons. Mr. Sousa's magnetism is as apparent as ever and his characteristics as a leader were as evident as on his previous visits. His reception by the audiences was very enthusiastic. The new march, "Hands Across the Sea," has all the swing and go characteristic of a Sousa march, and it was one of the best received numbers on the program. There were, as usual, persistent demands on the part of the audiences for encores. The band does good work. Its execution and time are always satisfying. In popular music of the day there is a wonderful abandon and yet correctness in the work of the organization, which is today more popular than ever.

Miss Maude Reese Davies has a soprano voice that is very sweet in a part of its register, and her rendering of the aria, "Ah fors e lui," was very finished. Her afternoon selection



John Philip Sousa, his matchless band and his new march served to attract a large audience to Infantry hall last night, and while the march was not on the program for the matinee performance, another good-sized assemblage of general music lovers and particular Sousa worshippers was then present.

What has been said of the concerts by the Sousa organization in the past might be said again of yesterday's superb entertainments. They were splendid in their artistic qualities, so far above anything in the band concert line which has been heard here this season, that it is superfluous to make further comparison. It may be remarked that never has the band played with such unity of purpose thoroughness of spirit and genuineness of enthusiasm as were exhibited on these occasions. The old, old saying, that the entire force, numerous as it is, works together perfectly and conveys in its production the idea of a single instrument, so compact and even is every tone, could be applied at present with additional emphasis, for never was this characteristic of Sousa's men more pleasingly evidenced. The absolute regularity of every utterance, under all circumstances, betokened the complete domination of the master will and the admirable discipline which has been developed. It was all wonderful, and in that expression the whole affair is sized up.

The programs were new, for which the public was grateful to Mr. Sousa. They were singularly choice in their make-up, and the different selections were well designed for a brilliant display of the band's resources and abilities. Again and again were auditors spurred to noisy demonstrations of delight. The infectious vim and sparkle which was evident everywhere took hold of the most lethargic hearer, and produced in him sensations which only by a vigorous exercise of self-control were prevented from an eruption in the form of a private dance up and down the aisles. Whether in the deep and polished measures of profound classical compositions, the dash and gaily of marches or the kinky, effervescent jollity of rag time melody, it was all the same. People who supposed that they knew just how "A Georgia Camp Meeting," "The Charlatan" or "There'll Be a Hot Time" sounded discovered new charms in those pieces. The new march, which is called "Hands Across the Sea," was given twice, the audience demanding a repetition. It did not seem to contain quite as much melody of the popular kind as others of Sousa's works, but, like other marches which have come from his brain, it may wear well, even if on a first hearing it does not present the aspect of a hit. It is full of movement, possesses some novel effects, and it is strong and solid, but whether it will be a second "El Capitan" or "Stars and Stripes" remains to be seen.

D. W. Reeves' march dedicated to Col. Deming, the popular and indispensable chairman of the park commission, was introduced out of compliment to its author, who is one of Mr. Sousa's closest friends, and who is considered by Sousa one of the few real band men and band-music writers in the world. The march was played in a capital manner, and the audience encored it.

The soloists in the afternoon were Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violin, and Mr. Arthur Prior trombone. At night Mr. Herbert L. Clark, cornet, appeared instead of Mr. Prior. All were entirely satisfactory in their performances.

THE SOUSA CONCERT.

Encores were as much in demand as usual at the Sousa concert at the Boston Theatre last evening, which is to say that there were more of them than regular numbers on the programme, which was a most satisfactory one.

There was a large and thoroughly pleased audience which applauded the work of the artists from start to finish. "She was bred in Old Kentucky," "A Hot Time," and "Georgia Campmeeting" were among the most enthusiastically received numbers offered as encores, while of the other band work, nothing was more enjoyed than Sousa's own new march, "Hands Across the Sea."

Many other of his choicest compositions in this line were also given, and all were received with demands for more.

Miss Dorothy Hoyle, violinist; and Miss Maud Davies, soprano, were greeted with the most extreme cordiality, this being true more especially of Miss Hoyle; and H. L. Clark, cornetist; had a most cordial reception.

SOPHOMORES, SENIORS, SOUSA.

A Crash of Melody, a Crush of Maidens at the Academy.

There is only one Sousa and only one band like his. A deaf person might enjoy it almost as well as one with his hearing unimpaired, provided he could sit where he could see the leader go through those evolutions of arms and body that are a great part of the concert and have achieved world-wide fame.

Perhaps a partially deaf person might really enjoy it all more than anyone else, for at times, especially when the fifes and horns are lined up, as last night, at the footlights, the effect is roof raising.

Still, all know what Sousa's music is and it is not too much to say that last night's concert was one of the very best.

It was to be accounted for in large measure by the character and appearance of the audience that filled every part of the house and with youthful and genuine enthusiasm cheered every selection to the echo. Mr. Sousa had never played to so many young women before, and he and his band responded to all the encores and played their prettiest.

The occasion was the annual reception by the sophomores to the seniors and the former class took charge, securing the evening's attraction, escorting their guests and acting as ushers in the house, where every seat was taken and the boxes filled. The class of 1901 is to be congratulated.

The program consisted of only six concert numbers, but the encores so generously given increased these to about sixteen, including selections from most of the Sousa marches, all of which were rapturously applauded as soon as recognized, and in the medley of national airs the audience arose at the proper time and the house rang with applause.

The cornet solo by Herbert L. Clark was a great exhibition of proficiency on this instrument and the extent to which final notes were held was almost alarming. Maude Reese Davies, soprano, sang for her encore "When the Lilies Fade," from the new "Charlatan." Miss Dorothy Hoyle's violin solo was one of the gems of the program, and for her encore she gave Natchez' "Gypsy Dance," which was also beautifully done.

The Program.

Overture, Paraphrase III, Suppe
Cornet Solo, The Whirlwind, Godfrey
Herbert L. Clark.
Carillon de Noel, new, Sidney Smith
In War Time, from Indian Suite, new, Macdowell
Soprano solo, Ah fors e lui, Traviata, Verdi

Maude Reese Davies,
Grand Scene from Parsifal, Knights of the Holy Grail, Wagner
Intermission.
Tone Picture, At Midnight, Carlini
Come Where My Love Lies Dreaming.
Serenade Madine, new, Gabriel-Marie
Hands Across the Sea, Sousa
"A sudden thought strikes me—
Let us swear an eternal friendship."
Violin solo, Souvenir de Haydn, Leonard

Dorothy Hoyle.
Tarantella, from the Bride Elect, new, Sousa

Rev. J. H. Robbins of this city.

Sousa's Present Tours.

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 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 many instances as many as fourteen towns are visited in a sin-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. Of course Sousa will visit this city and his admirers may look forward to a musical feast.

SOUSA AND HIS BAND.

Sousa and his band gave another enjoyable concert in Tremont Temple last evening, to an audience that was well pleased with the evening's entertainment. Herbert Clark's cornet solo, "The Whirlwind," by Godfrey, was one of the notable events of the evening. Miss Maud Davies sang "Ah fors e lui," by Verdi, in an artistic manner, and did justice to the time-honored, though always pleasing selection. Another of the soloists, Miss Dorothy Hoyle, played "Souvenir de Haydn," by Leonard, as a violin solo, and earned hearty applause.

The work of the band was up to its own high standard, and was, after all, the main feature of the evening's concert.

SOUSA'S BAND IN TREMONT TEMPLE.

In Tremont Temple last evening a large audience enjoyed the concert by Sousa's Band. The famous organization delighted everybody. A splendid program was presented, many new compositions being given. Encores were frequently demanded, and the world renowned conductor, John Philip Sousa, was very kind in responding. The new march by Sousa, "Hands Across the Sea," created a perfect furore, and the band was obliged to repeat its most brilliant passages three times. In addition to the band Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; and Mr. Herbert L. Clarke, cornetist, took part in the concert.

SOUSA AND HIS BAND.

A London manager recently made a munificent offer for Sousa to come to London and play six weeks, beginning in May. A Berlin manager wanted Sousa and his band for a protracted series of concerts in that city alone. These offers have necessarily been held in abeyance, subject to engagements in this country, which are often made a year or more in advance. 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 also the Paris exposition. The band will be increased to 60 for the tour. Therefore America is likely to be without Sousa for at least a portion of next year. The appearance of Sousa and his band at the opera house the 20th are of especial interest and importance.

Sousa's Concert.

A large audience was present at the Opera House last Saturday night to listen to the music rendered by Sousa and his band. The widespread popularity of Sousa was shown in the audience which was present. The programme was a most excellent one and each number that was rendered was roundly applauded. The performance was marked by the wonderful unanimity, powerful and rich body of tone and high skill in shading for which Sousa's band has long since become famous. The soloists were eminently satisfactory and each received much applause. Miss Davies rendered the difficult cadenzas with smooth and admirable effect. The violinist, Miss Dorothy Hoyle, met with much success, and the cornetist, Herbert Clark, made a favorable impression.

The Great Bandmaster Speaks to His Gardner Friends

THROUGH THE DAILY NEWS.

A News reporter met John Philip Sousa, the great band master and composer, this morning and enjoyed a pleasant chat with the "march king." The conversation took place on board the train which leaves Boston over the Fitchburg at 9.30 every morning, and ended only when the Gardner station was reached and the reporter was obliged to alight. Sousa and his band remained aboard the train and were carried on to Athol, where they play this afternoon, returning to Gardner in time for tonight's concert.

In conversation with the News man, Mr. Sousa expressed his pleasure that he was again to meet a Gardner audience.

"I especially remember your pretty little theatre," he remarked, "which struck me at the time as being one of which your town should be proud. I am glad to see Gardner, too, under favorable circumstances. Last year our date in Gardner was much earlier. You have no idea how pleasant it is to get away from the cities at this season, and see the country at its loveliest."

As he spoke Mr. Sousa gazed out of the window at the flying landscape. "I should imagine that the coming close of your tour would come as a welcome relief?" ventured the News man.

"Yes, indeed," assented Mr. Sousa. "Since our season opened we have travelled 21,000 miles, incredulous as it may seem. We have been way out to the Pacific coast from Olympia down to Southern California, and we have made halts all over the continent, until our travelling maps are dotted with 'stands.' Now we are nearly at the end of our tour. Of course, it was pleasant, our stay in California, but really we had very little time for pleasure."

"No" continued Mr. Sousa in response to the reporter's question. "I don't think there is much difference between eastern and western audiences. So far as appreciation is concerned I find about the same amount of enthusiasm everywhere. Of course some towns are more demonstrative than others, but I don't think that the west as a rule differs from the east in that respect."

"When does your season end, Mr. Sousa?" enquired the reporter. "Our present tour will close June 2. Then we go to Manhattan beach for a while. After that we get a much needed vacation, and in early September to go Pittsburg to fill an engagement there. Next spring, of course, we are off to Paris and the exposition."

Mr. Sousa then conversed entertainingly of the many details connected with his work. "As a rule the acoustic properties of theatres is fairly good, although sometimes we strike a hall in which everything is wrong. Then, of course, we make the best of it, with more or less success. I make it a rule to note carefully the effect of the opening selection, and then, as well as I can, moderate the instruments so that the best effect possible in the hall will be secured."

The conversation then drifted into other channels. Mr. Sousa related many interesting stories of his travels abroad, and the chat was terminated by the arrival of the train.

MAY 10 1899

New Sousa March.

The announcement of a new march "Hands Across the Sea," by John Philip Sousa, the "March King," interests more people throughout the world than any other piece of musical news that could be promulgated in the public prints. Sousa writes only one march



a year, but its publication is an event of importance throughout the world. Every military band in the United States, and there are many thousands of them, and every military band of any importance elsewhere in the universe, buys the new march. So does every theatre and dance orchestra, and

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 which will be on Monday afternoon May 15.

MAY 10 1899

Sousa and his Band.

A London manager recently made a munificent offer for Sousa to come to London and play six weeks, beginning in May. A Berlin manager wanted Sousa and his band for a protracted series of concerts in that city alone. These offers have necessarily been held in abeyance, subject to engagements in this country, which are often made a year or more in advance. 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 also the Paris exposition. The band will be increased to 60 for the tour. Therefore America is likely to be without Sousa for at least a portion of next year. The appearance of Sousa and his band at Music Hall, Wednesday evening, May 24, is of especial interest and importance. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, will be the soloists and Sousa will also give his new march, "Hands Across the Sea."

TOPICS OF THE THEATER.

Some Recent Attractions of the Stage.
Local and General.

John Philip Sousa and his famous band will give a single concert at the Academy of Music on Monday evening next. 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 a thorough appreciation of that 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 compositions 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. Several of the great Sousa marches may be anticipated as encore pieces, and the demand for them being so insistent that the composer-conductor must perforce obey. Mr. Sousa will present Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, as soloists.

Tickets go on sale Thursday morning at 9 o'clock.

SOUSA'S MUSIC.

Unlike the Civil War, the recent passage at arms with Spain was not productive of any new songs destined to live, the gallant soldiers and sailors of the United States forces apparently being well content with two ready-made war tunes which seemed to fit every occasion. Before every skirmish or battle our boys sang with a fine spirit of ironic prophecy "There'll be a Hot Time in the Old Town," and each successive victory was made complete to the stirring strains of Sousa's "The Stars and Stripes Forever." The Bangor Commercial remarks that "John Philip Sousa is likely to be remembered by the progeny of the heroes of the War of 1898. His 'Stars and Stripes Forever' march was the musical doxology of the ceremonies at the fall of Santiago, thus making the gifted composer a little niche in the history of the war." Again, when the city of Ponce in Porto Rico surrendered to General Miles, the bands of the native forces paraded in review before the American officers playing Sousa marches. These stirring martial strains were the popular musical offerings on the firing line before Santiago, and one correspondent relates that during a lull in the fighting, an infantry band struck up the old familiar and famous "Washington Post" march, when a number of Spanish soldiers were seen to drop their arms and dance to the refrain. A writer in the August Century relates that when Dewey's fleet sailed for Manila bay to destroy Montejos forces, the flagship Olympia steamed proudly out of Mirs bay with her band playing the inspiring strains of "El Capitan" march. When Manila surrendered to the United States forces the band of the British flagship offered melodic congratulations to Dewey with the "Star Spangled Banner" and "El Capitan." The date of Souza's appearance in this city is Saturday, matinee only, May 20.

SOUSA'S BAND.

A good sized audience greeted John Philip Sousa and his famous band at the Court Square theater last evening, and lavished applause after every number. The program was nicely arranged, with enough of popular music to suit the tastes of those who have little or no ear for the more difficult works of the great composers, and a little of Suppe and Wagner for those who lean to the higher musical compositions. The program included two of Souza's compositions, his new march, "Hands Across the Sea," and a selection from "The Bride Elect," but in response to encores several others of his popular pieces were played, and these were the most pleasing to the audience. "Hands Across the Sea" is a beautiful march, more ambitious than Sousa's other works, but it lacks his invigorating swing and dash, and will never become as popular as his other famous marches. It is unnecessary to speak in praise of the band. It is too

well known and its work is too familiar to require a repetition of the good things said heretofore. The audience found much enjoyment in watching the great Souza direct his musicians. His pose and mannerisms are delightful to see, and the instant response of the band to his slightest gesture indicates the degree of perfection to which his training has brought them. The soloists, Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, were capable and pleasing, and received generous applause.

SOUSA'S BAND AGAIN.

His New March "Hands Across the Sea" Given a Hearing.

John Philip Sousa and his band marched into town yesterday, played their characteristic music at the Court Square theater in the evening, and from 10 o'clock until midnight the streets were full of men whistling the "Stars and Stripes Forever." As for Mr Sousa and his band, they possess the same characteristics as ever. They present music with an appeal to the military feeling rather than to the poetic, play with a clear-cut rhythm that others strive to imitate, but imperfectly succeed. Mr Sousa with his mannerisms, is an interesting study, particularly as his tricks are consciously or unconsciously imitated by half the bandmasters in the country. His time-beating, hardly perceptible by spells, never has the nervous gesticulations of the majority of directors. One has the feeling that this is all studied out in advance, designed to accentuate the idea of the perfect clock-work drill of the musicians that gives the work its great precision. Thus Mr Sousa appears as a kind of "God outside the machine," who has made a machine so perfect that it will run itself.

Last night's program contained little of Sousa's most familiar music, and was largely made up of unfamiliar work, arranged largely on the principle of striking contrast. The two selections constituting the third number, Sydney Smith's "Carillon de Noel" and MacDowell's "In War Time," from an "Indian suite," stood in sharp relief against each other. The first-named was a delicate little Christmas bell song, graceful and melodious. The second was a series of almost unrelieved discords composed for the most bizarre effect. The scene from Wagner's "Parsifal" was brilliant, but rather heavy with a brass band, and needs to be softened by strings. It is a question whether it is one of those works of Wagner that can stain their interest outside of their dramatic setting. Carlini's tone picture, "At Midnight," combined some of the most graceful and fascinating little melody imaginable with rather dull stretches, but all very prettily played.

Sousa's new march, "Hands Across the Sea," was given an enthusiastic reception. It is built on the universal form of Sousa marches. It is not so effective as either "El Capitan" or "Stars and Stripes Forever," though containing one air which may be described as "catchy." The three soloists were Miss Maud Reese Davies, soprano, who has a pure, high and flexible voice, of not very great volume; Herbert L. Clarke, who gave a spirited cornet solo, and Miss Dorothy Hoyle, who played the violin sympathetically and very cleverly. All three were encored. The audience about half filled the theater and gave the band an enthusiastic welcome. They generally retreated from the front seats to the rows farther back, a precaution that proved timely when Sousa lined up 12 of his men on one of his march encores.

much regret his departure from town.

The concert on Tuesday afternoon by Sousa's Band was a superb affair. There was a good attendance, but had it been held in the evening instead of the afternoon the Academy of Music could not have accommodated the number that would have applied for admission, for the band had achieved a reputation among our people on its last visit that warranted a full house. Every number was encored and the response received with equal enthusiasm.

SOUSA'S BAND CONCERT.

Sousa and his band will be heard here in a grand concert on Monday at the Academy of Music. His great band was never in as fine form as at present and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The programme for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times, and the audience can rely upon a large instalment of the most inspiring music of modern times—the famous Sousa marches.

The soloists with Sousa and his band are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and other artists of unquestioned brilliance.

SOUSA AND HIS BAND.

Sousa and his band gave another enjoyable concert in Tremont Temple last evening to an audience that was well pleased with the entertainment. Herbert Clark's cornet solo, "The Whirlwind," by Godfrey, was one of the notable events of the evening. Miss Maud Davies sang "Ah fors e lui," by Verdi, in an artistic manner, and did justice to the time-honored, though always pleasing, selection. Another of the soloists, Miss Dorothy Hoyle, played "Souvenir de Haydn," by Leonard, as a violin solo, and earned hearty applause.

The work of the band was up to its own high standard and was, after all, the main feature of the evening's concert.—Boston Record.

Miss Hoyle has not been heard in this city for over a year, and her friends should turn out and give her a royal reception.

The date of the appearance in Concord is May 20. Lovers of Souza's marches will be given the opportunity of hearing the author's band play them. Every one will want to hear his new march, "Hands Across the Sea."

Sousa's Band.

John Philip Sousa and his celebrated concert band will give a veritable feast of music at the Opera House on Monday afternoon May 15. 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 auditors, for he has a large field upon which to build his programmes. He knows better than any conductor before the American people to-day 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 or 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 artists with the band.

Sousa and his Famous Band.

Sousa has always taken a just pride in the soloists who have accompanied him on his tours, and he presents at the concerts in this city two young women, Miss Maud Reese Davies, soprano, and Miss 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 Souza's soloists. Sousa's Band will appear at City Hall, Tuesday afternoon, May 16th. Seats are now on sale at Morgan's.

"Foot," which is due in this city at 11 o'clock, was also stalled.

JOHN PHILIP SOUSA.

Popular Band Master Welcomed to Court Square Once More.

Sousa marches played by Sousa's band, under the leadership of Sousa himself, are enough to enthuse any audience and they did enthuse the fair-sized audience gathered at Court Square theater last night. In making up the program for last evening's concert Sousa did not give his own compositions the preference—in fact only two of them were included. For encores, however, he was more generous and played several of those stirring, invigorating marches as only Sousa's band can play them. It was Sousa's compositions the audience cared most for, as was shown by the enthusiasm with which each was received.

His new march, "Hands Across the Sea," which has for its argument "A sudden thought strikes me: Let us swear an eternal friendship," was heard for the first time in this city. Mr. Sousa in writing his new march, has strayed from his beaten path and has given the public a composition which, tho not as catchy as many of his others, is full of music. But it requires Sousa's band to play it and it will not get into popular use. The program was varied and well adapted to show the fine points of Sousa's organization. It opened with an overture of Suppe's and the audience was given the usual taste of Wagner, but it was Sousa they liked the best. For soloists Mr. Sousa has Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Herbert L. Clarke, cornetist. They are all artists of ability and did their share in maintaining the high standard of the Sousa concerts. Each was given a hearty encore last evening as so was about every number on the program.

Popularity of Sousa.

Few New Yorkers have any idea of the remarkable extent to which John Philip Sousa figures in the amusement world," remarked an observant theatrical man who has just returned to the city from an extended tour of the country. "During the present season I have had opportunity of noting this fact. On the road I have encountered three different opera companies playing Sousa's operas, I have run across Sousa's band in a dozen different states, and I have seen at least six different companies that utilized Sousa's music in their performances to a very large extent, and one organization presents a 'Sousa ballet.' Innumerable small traveling companies throughout the South and West, carrying bands of their own, have adopted the Sousa name as a distinction, and it is a common thing to run across such organizations as 'The Sousas of the Wabash,' 'The Lady Sousas,' 'The Black Sousas,' etc.

"In Jacksonville, Fla., I found a variety team playing a sketch which they called 'The Arrival of Sousa,' and in St. Louis, Pittsburg and Denver I have seen three different vaudeville actors who earned a living by imitating the mannerisms of the 'March King.' Every brass band that I ever heard, every phonograph and every musical box, not to speak of the vast array of pianos throughout the country, resounds with the strains of Sousa's music. Sousa is, indeed, an important feature in amusements, and from what I heard of his plans he will figure even more extensively next season, with two new operas."—From the New York Telegram.

SOUSA AND THE CHILDREN.

When the Big Folks Had Gave the Little Ones a

A pretty incident occurred in the quaint old North Carolina town of Goldsboro, not long ago, which will pass from the minds of those who saw it. Everyone who knows John Philip Sousa, the famous director of the band, knows full well that he is of the finest instincts and love of beautiful in all things, as well as music. His affection for children is marked, probably arising in the fact that he gives his own two beautiful daughters and handsome and intelligent son, now a young student in an military school.

Sousa's band played a matinee in Goldsboro, and before it closed a swarm of school children stormed the opera house to the very door. To get them was an impossibility, and to keep them in the house would have broken up the concert. Sousa sent a messenger to tell them that if they would keep quiet he would let them all come into the theater as soon as the big folks got out, and he would have the band play for them. Instantly they were still as mice.

The big audience was very soon dismissed, and then the little ones poured in. They filled every inch of the lower floor, and the band played as it has seldom played before. Sousa never received such vociferous applause, and probably never any so genuine.

The special train that was to convey the band to Wilmington drew up almost in front of the door, and Sousa and the band quietly disappeared through the stage door and started for the cars, but the children were too quick for them, and when Sousa came out they flew upon him like a flock of doves, took him prisoner and led him slowly captive to his private car, with screams of delight and laughter, while half the town looked on and laughed as heartily. Within the car the real siege began, for the children swarmed there too. Some brought flowers and myrtle and holly, and Sousa was fairly submerged in the floral tidal wave. The children ruled the hour, and when the train drew out half an hour delayed there was a cheer by the hundreds of men which did not drown the piping farewells of the little ones.—Boston Globe.

Sousa's Cruel Joke.

John Philip Sousa is a wag. A man must be a seething caldron of humor and good nature as well as a condensed Hercules in order to engage in the amount of travel and work that the "March King" engages in and not grow bodily tired and mentally weary, says the New York Telegraph. But some men make a pleasure of work and Sousa is one of these. Life to him is a fair meadow bedecked with varicolored posies for the human bee to gambol and glory in. The eccentricities of the colored gentlemen who dispense food along the steel-lined highways of the continent are a source of endless diversion for the bandmaster. Lately, when Mr. Sousa was dining in Detroit, with a party of friends, it was discovered that the waiter was giving undue and rapt attention to the conversation. So Mr. Sousa turned to his neighbor and archly whispered to him:

"I am thinking seriously of taking up my residence in Senegambia. I understand that in that far-off land, when a gentleman visits a restaurant the waiter tips him instead of being tipped—in short, the matter of tips is reversed."

Almost instantly the American citizen of African descent touched Mr. Sousa on the shoulder, saying:

"Where did you say that matters were so arranged?"

"In Senegambia," replied Mr. Sousa. "Well," replied the waiter, "I want you to know that I takes a train in an opposite direction."

Sousa's Band.

American audiences demand novelty, always novelty, even in their concert programmes, and it is skill in catering to the musical preferences of his public that has insured a large proportion of John Philip Sousa's popularity and success. Few people can realize the difficulty in selecting the right kind of music for a concert which must be at once of high grade and at the same time popular enough to satisfy those in whom the love of melody is inherent, yet who do not possess musical education. In his effort to secure the best there is in music and not 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 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 Monday afternoon next, playing at the Opera House, when Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, will be heard as soloists. The sale of seats opens tomorrow morning.

SOUSA'S METHOD AS A CONDUCTOR.

John Philip 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 concerts 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. 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 divertisement. 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.

Of the soloists, Miss Hoyle is well known, having spent one winter in this city, where she made many friends, who will all want to hear her with this peerless organization. This is her second season with Sousa, which speaks well for her ability as a violinist.

Arthur Pryor is not a stranger, either, to a Concord audience, as he has appeared here twice before.

Miss Maud Reeves Davis is a graduate of the New England Conservatory of Music and critics everywhere speak highly of her work. This is also here.

SOUSA'S BAND.

Noted Musical Organization Will be Here
Next Saturday Afternoon.

John Philip Sousa has a way all his own in conducting a concert, so much 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

detects 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 fifty 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 Saturday afternoon next at the Opera house.

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

HAVERHILL, MASS.

the log of the vibrations and started toward the glittering teeth of the rapidly revolving saw.

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 novelties nor experiment with "phenomenals;" he demands thoroughly scholarly, tried and proved artists. To play with facility a given instrument is not enough; the member of Sousa's band must be master of music as well as master of instrument. If to those 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 40. 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 Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone. The concert here will occur on Thursday.

tuning makes each performance a complete dramatic spectacle.

Sousa's Band at Salem.

John Philip Sousa and his celebrated concert band will give a veritable feast of music at Cadet Armory, on Tuesday evening, May 16; one performance only. 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. He knows just what class of music cause the most pleasure, and he always aims to cater to the whims of the great public. 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. Arthur Pryor, the phenomenal trombonist, will also play, and Sousa will give at this concert his new march, "Hands Across the Sea," which he has undoubtedly written for his European tour, which Mr. Hinton, of his advance agents, is now abroad arranging for. Lynn music lovers will be well represented in the audience.

Mr. Howe is connected, playing the orchestral accompaniment on a second piano. The players were heartily applauded for their efforts.

MUSIC OF ALL KINDS.

Sousa and His Band Have Selection to Suit Everybody's Taste.

John Philip Sousa and his band will reach Worcester early this morning from Fitchburg, and will play two concerts, at 2:30 and 8 p. m., in Mechanics hall. Sousa is the same Sousa, with a few novelties in conducting; the band is if anything, better; the soloists are the same as a year ago; the programs are almost entirely new. The sale of seats for both concerts has been large, but there are still accommodations for many people, and the seat chart will remain at Steinert's, 308 Main street, during the day, and will be at Mechanics hall box office in the evening.

No one, whatever his musical taste, can complain of Sousa's programs. If one wishes classics, there is Wagner and Verdi and Debussy; if one wishes to hear modern American composition, there is MacDowell; if one desires popular music, there is "She was bred in old Kentucky" and "A hot time." Then there is the "Beautiful blue Danube" waltz, that has not been played as it should be played for years; there are tone pictures and operatic excerpts, violin solos and vocal pyrotechnics. "The whirwind" for cornet, and "Love's thoughts" for trombone. And of course there are Sousa's marches galore, played by a Sousa's band, conducted by the only Sousa, and after all, that's what a Sousa audience wants to hear.

As this is the last American tour Sousa will make before 1901, it will not be surprising if the seating capacity of Mechanics hall is taxed at both concerts.

SOUSA'S MARCHES.

How "The Liberty Bell" Was Christened and How Wilson Lost Money.

This is a simple story of how Francis Wilson lost a success and a composer practically found \$30,000. It was five years ago that John Philip Sousa was asked by the comedian to write the music to a libretto of John Cheever Goodwin. Sousa was at that time anxious to obtain a hearing as a comic opera composer and he entered upon the work with so much enthusiasm that he soon completed the work and part of another. At this point the comedian and the composer disagreed upon terms and arbitration was found impossible. Wilson has never been accused of being a spendthrift and his invariable rule was to purchase outright and never pay royalties. Sousa refused to take less than \$1,500 for a three-act piece and Wilson refused to pay more than \$1,000. Accordingly they agreed to disagree, and Sousa put his music back in his portfolio, while Wilson secured another composer. The opera was finally produced under the title of "The Devil's Deputy," and has been forgotten now some years. About this time Sousa signed a contract with new publishers, who demanded a composition from him at once. The latter thought of a march he had composed for the Wilson opera, and digging it out of a mass of MSS. he sent it unnamed to the publishers. Some days later Sousa was in Chicago, where he witnessed a performance of the spectacle "America" at the Auditorium during the play a drop curtain was used on which was painted a representation of the famous old liberty bell.

"There's the name for the new march," whispered Colonel Hinton, his business manager, who sat with him, and Sousa nodded assent. It was a happy thought, and when the next mail brought the composer a letter from his wife relating how their son had marched in his first parade in Philadelphia in honor of the return of the liberty bell from the World's fair, the coincidence clinched his purpose, and "The Liberty Bell" March was christened.

Within six weeks after its publication

"The Liberty Bell" had netted Sousa more than Wilson offered to pay him for an entire opera, and up to date has paid the composer \$35,000, in royalties, still making him handsome returns every month. That one musical number would have carried the opera that Wilson did not buy to a triumphant success.

Since then Sousa has written a dozen or more marches that have been instant successes. His last march, "Hands across the Sea," was played for the first time only a few weeks ago in New York City, but it has received such renown already that the publisher has sold over 50,000 copies. This, with his other marches, will be heard when the band plays in this city.

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 Reeves 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 faintness of personality and the gist of sympathetic interpretation that will distinguish her among all the charming women who have achieved success with the violin. Mr. Arthur Pryor, the most finished and brilliant trombone soloist the world has ever known, complete the list of Sousa's soloists.

Sousa and his band, with these soloists will appear at the Opera house Saturday afternoon, May 20.

Sousa as a "God Outside the Machine." This is from the Republican of Thursday:

John Philip Sousa and his band marched into town yesterday, played their characteristic music at the Court Square theatre in the evening, and from 10 o'clock until midnight the streets were full of men whistling the "Stars and Stripes Forever." As for Mr. Sousa and his band, they possess the same characteristics as ever. They present music with an appeal to the military feeling rather than to the poetic, play with a clear-cut rhythm that others strive to imitate, but imperfectly succeed. Mr. Sousa with his mannerisms, is an interesting study, particularly as his tricks are consciously or unconsciously imitated by half the bandmasters in the country. His time-beating, hardly perceptible by spells, never has the nervous gesticulations of the majority of directors. One has the feeling that this is all studied out in advance, designed to accentuate the idea of the perfect clock-work drill of the musicians that gives the work its great precision. Thus Mr. Sousa appears as a kind of "God outside the machine," who has made a machine so perfect that it will run itself.

MAY 18 1899

MAY 18 1899

SOUSA'S BAND.

Concert Will be Given in Academy
next Wednesday Evening.



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 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.

No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing rest and contentment, and the early advent of Sousa and his band in this city will be given at the Academy on Wednesday evening, May 17. Sousa goes abroad next season and will positively not be heard here again for three years.

"Sousa is coming" is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his men in this city has already assumed the proportion of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea."

Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King" the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gifted performers on their respective instruments, as well as the best paid in the country. Their precision of attack, their faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical preferences of his patrons and his programmes are models of good taste invariably. The Sousa Band will give a single grand concert at Cadet Armory on Tuesday evening next, assisted by Miss Rees Davies, soprano, and Miss Dorothy Hoyle, violiniste, and the great trombonist of the world Mr. Arthur Pryor. A large audience will greet this truly great musical organization.

A News Reporter Chats With Sousa.

A News reporter met John Phillip Sousa, the great band master and composer, on Tuesday, and enjoyed a pleasant chat with the "march king." The conversation took place on board the train which leaves Boston over the Fitchburg at 9.30 every morning, and ended only when the Gardner station was reached and the reporter was obliged to alight. Sousa and his band remained aboard the train and were carried on to Athol, where they played in the afternoon, returning to Gardner in time for the night's concert.

In conversation with the News man, Mr. Sousa expressed his pleasure that he was again to meet a Gardner audience.

"I especially remember your pretty little theatre," he remarked, "which struck me at the time as being one of which your town should be proud. I am glad to see Gardner, too, under favorable circumstances. Last year our date in Gardner was much earlier. You have no idea how pleasant it is to get away from the cities at this season, and see the country at its loveliest."

As he spoke Mr. Sousa gazed out of the window at the flying landscape. "I should imagine that the coming close of your tour would come as a welcome relief?" ventured the News man.

"Yes, indeed," assented Mr. Sousa. "Since our season opened we have travelled 21,000 miles, incredulous as it may seem. We have been way out to the Pacific coast from Olympia down to Southern California, and we have made halts all over the continent, until our travelling maps are dotted with 'stands.' Now we are nearly at the end of our tour. Of course, it was pleasant, our stay in California, but really we had very little time for pleasure."

"No" continued Mr. Sousa in response to the reporter's question. "I don't think there is much difference between eastern and western audiences. So far as appreciation is concerned I find about the same amount of enthusiasm everywhere. Of course some towns are more demonstrative than others, but I don't think that the west as a rule differs from the east in that respect."

"When does your season end, Mr. Sousa?" enquired the reporter. "Our present tour will close June 2. Then we go to Manhattan beach for a while. After that we get a much needed vacation, and in early September go to Pittsburg to fill an engagement there. Next spring, of course, we are off to Paris and the exposition."

Mr. Sousa then conversed entertainingly of the many details connected with his work. "As a rule the acoustic properties of theatres is fairly good, although sometimes we strike a hall in which everything is wrong. Then, of course, we make the best of it, with more or less success. I make it a rule to note carefully the effect of the opening selection, and then, as well as I can, moderate the instruments so that the best effect possible in the hall will be secured."

The conversation then drifted into other channels. Mr. Sousa related many interesting stories of his travels abroad, and the chat was only terminated by the arrival of the train at the Gardner station.

TOPICS OF THE THEATER.

Some Recent Attractions of the Stage
Local and General.

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 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 accuracy 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 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.

The famous band will be here on Monday evening next at the Academy of Music. The soloists are Miss Rees Davies, soprano; Miss Dorothy Hoyle, violiniste, and Herbert L. Clarke, cornet.

Sousa's Band.

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 number, 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 accuracy 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 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.

The famous band will be here on Monday afternoon next at the Opera House. The soloists are Miss Maud Rees Davies, soprano; Miss Dorothy Hoyle, violiniste and Herbert L. Clarke, cornet.

The sale of seats begins this morning.

SOUSA'S BAND.

The personnel of Sousa's Band is quite as remarkable for its youth as for anything else.

A glance at the members as they take their places on the stage is sufficient to instantly discover the fact that each retains a tenure on youth, 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 the quick perception, intuition, elasticity, and there are vim, dash and sparkle in what it undertakes with zealous pride and ambition.

Of course, Sousa's most exacting requirement is artistic excellence, but in these days achievement is quite as often found in young aspirants as in older timber. However, Sousa does not incline to so-called "prodigies," and will not tolerate novitiates, nor experiment with "phenomenals." He demands thorough, scholarly, tried and proved artists. Nearly every soloist of Sousa's Band is, much younger in years than the general public would suppose, and Sousa himself has barely turned 40.

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 Maud Rees Davies, soprano; Dorothy Hoyle, violiniste, and Arthur Pryor, trombone. Sousa and his band will next appear at the Boston Theatre Sunday evening. His new march, "Hands Across the Sea" will find an important place on the programme. Speaking of the title of

new composition, Mr. Sousa said: "It was not intended as a compliment to my land or any other country, for the matter, but is the musical hand of friendship extended to all people who love music and who are prevented by various reasons from enjoying the blessing of lightenment and freedom of our loved land."

TOPICS OF THE THEATER.

Some Recent Attractions of the Stage Local and General.

John Philip Sousa is probably the best patron of the music publishers in this country. He buys everything adapted for band concert purposes as soon as published, and before starting on his tours he always has a week of rehearsals with his band at which this new music is tried and by a process of discriminating selection the best only is retained. The selections Sousa offers on the present tour of his famous band are fairly representative of the best efforts of contemporary composers, while at the same time he does not forget the substantial and standard works of the great masters of 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 Monday evening next, playing at the Academy, when Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, will be heard as soloists.

Sousa's Band Concert Tonight.

A program of unusual interest is promised for the concert to be given in the Boston theater this evening. The assisting artists will be Miss Maud Reese Davies soprano and Miss Dorothy Hoyle violinist.

Speaking of the rather novel title of his new march, "Hands Across the Sea," which is to be played tonight, Mr. Sousa says: "Greatly to my surprise, some people have been kind enough to assert that I have gone out of my way to put myself in verse as favoring the so-called Anglo-American alliance. Permit me to state that I have done nothing of the kind. The dedicating of my march is to all people living in other lands who long to enjoy the blessings of our form of government. These are of them I extend, as far as I am able, the musical hand of sympathy and friendship. This means the Cossack as well as the Briton, the French as man and woman who looks longingly for the liberty and enlightenment of our own country."

facts that are well within the capacity of a military band. Nor does tone quality in the various sections of the band count for so much as with other bands that have visited us. And yet, two of the most praiseworthy performances of the afternoon were the "Siegfried" and "Mefistofele" arrangements, despite the lack of strings and the over-plus of brass. In fact, it may be said in a general way, that Sousa's band has seldom played better in this city than it did yesterday.

Miss Maud Reese Davies, the soprano, has a clear and agreeable voice of rather light quality, and has been well trained. Such music as the "Lakme" bell song and "Ah fors e lui" make especial demands upon the technique, but Miss Davies succeeded well, though she seemed somewhat indisposed. Her encores were deserved. Miss Dorothy Hoyle is a clever violinist, as was amply shown in Sarasate's "Gypsy dances," and her playing was about the artistic acme of the concert. Mr. Pryor, the trombonist, and Mr. Clarke, the cornetist, need no characterization here.

The concerts were marked by the usual enthusiasm. Mr. Sousa had all his fetching manners on exhibition, and was equally suggestive whether drawing cobwebs of sound out of the atmosphere with his white-gloved fingers, hitting the big drum, doing a cakewalk, listening motionless to one of his own marches or see-sawing with both arms when the band was bounding through a march in 6-8 time or a song in rag-time.

TWO SOUSA CONCERTS.

The Famous Leader Had His Most Taking Fireworks on Exhibition.

Sousa's band, conducted by John Philip himself, delighted the people with two concerts in Mechanics hall, yesterday. There was the usual modest matinee audience—shy of dollar seats—and the usual crowd in the evening. The formal programs contained altogether only three compositions of the conductor. Wagner, Beethoven, Strauss, Suppe, and MacDowell ("War time," from the "Indian suite"), were the more prominent composers represented. But there was Sousa enough in the encores and double encores to make up for any deficiency in the printed list. The new march, "Hands across the sea," is less striking than "El capitán" and other favorites, but like the others it has a rather catchy air in the trio. Arthur Pryor, who won fame with the "Boston Tea Party," of course had a trombone solo, "Love thoughts," and was supremely popular.

It is superfluous to write about the playing of this band. Its performances have become the standard of the military bands of the country. It depends for its effects chiefly upon strong accentuation and well marked rhythms, upon dash and swing and exuberant climaxes. It is not always equally successful when attempting the finer effects.

SOUSA'S BAND PLAYED.

Audience at the Boston Theater Was Large and Enthusiastic.

John Philip Sousa, his band and a large audience were all at the Boston theater last evening. The audience was of course very enthusiastic. The feature of the evening was the trombone playing of Arthur Pryor. His first selection was a piece of his own composition entitled "Love Thoughts," which not only afforded an opportunity for his skill as a player, but showed him to be a composer of no small merit. Responding to an encore he played "Just One Girl."

The soprano solos of Miss Maud Reese Davies were sweet if not powerful. Her encore selection was better than the first song, being better adapted to her range. Miss Dorothy Hoyle is a violinist of considerable skill, and last evening was obliged to respond to two encores. Almost every number on the program met with warm applause, and Sousa's new march, "Hands Across the Sea," was decidedly well received.

PORTLAND TIMES.

SOUSA'S BAND CONCERTS.

Sousa and his great band of fifty musicians in two concerts at City hall, Tuesday matinee and evening, May 23. These are the programmes:

Matinee programme.

Overture—The Bartered Bride, Smetana
Ballet Suite, Sousa
a. Mazourka, from "The Charlatan."
b. Tarantella, from "The Bride Elect."
Grand Scene—The Night of Sabba, Boito
from "Mefistofele,"
Soprano Solo—The Voice of Spring, Strauss

Miss Maud Reese Davies.
Ride of the Valkyries, from "Die Walkure," Wagner

Intermission.

Prelude to "Cavalleria Rusticana," Mascagni
a. Narcissus, from "Water Scenes," Nevin
b. March—The Bride Elect, Sousa

Violin Solo—Sousa
Miss Dorothy Hoyle.
Overture to "Zampa," Herola

Evening programme.

Overture—Paraphrase III., Suppe
Trombone Solo—Love Thoughts, Pryor
Mr. Arthur Pryor.

War Time, from "Indian Suite," MacDowell
(new),
Soprano Solo—Indian Bell Song, from "Lakme," Delibes

Miss Maud Reese Davies.
Scene from "Parsifal," "Knights of the Holy Grail," Wagner

Intermission.

Scherzo, from "Scotch Symphony," Mendelssohn
a. Ancient Dance—La Cinquantaine, Gabriel-Marie
b. March—The Charlatan (new), Sousa

Violin Solo—Rondo Capriccioso, Saint Saens
Miss Dorothy Hoyle.

Overture to "William Tell," Rossini

GOOD MUSIC, GOOD MEASURE.

Sousa and His Band Appear Before Large Audiences.

John Philip Sousa's band played in Mechanics hall yesterday afternoon and evening. In the afternoon there were 750 listeners. In the evening the hall was literally filled.

Both concerts were of high standard, and it is no exaggeration to say that the band played better music, and played it better than ever before. Sousa conducted as usual with grace, firmness and poses calculated to please the audience, but at the same time to mean something. Sousa's poses strike some people as affectation of the worst sort, but really they aren't so much affectation, as a complete adaptation of the conductor's personality to the music around him, and every move from the tip of the finger to the toes is part of a rhythmic performance. With new numbers there must be new adaptations, and they were waited for and enjoyed as a part of the music. Sousa conducting Wagner is different from Sousa conducting Sousa.

The band includes 12 clarinets, 2 bassoons, 3 flutes, 2 flutes, 2 tympani, 5 cornets, 3 trombones, 2 piccolos, 2 saxophones, 2 euphoniums, 4 altos, 2 French horns, 1 snare drum and 1 bass drum, 3 instruments in all. It also includes Mr. Sousa and his baton.

The vocalists with the band were old favorites, this being their second season in Worcester. In the afternoon Miss Maud Reese Davies sang beautifully the "Bell Song," from Lakme, by Delibes, and Miss Dorothy Hoyle played with brilliant technique and spirit Sarasate's favorite concert piece, "Zigeunerweisen." In the evening Miss Davies sang "Ah fors e lui," from Verdi's "Traviata," and Miss Hoyle played Leonard's "Sous le vent de Hayon."

Arthur Pryor was the other afternoon soloist, playing "Love's thoughts," a composition of his own. In the evening Herbert L. Clarke, cornetist, played "The Whirling," a spectacular solo, by Godfrey. Encores were in order for all, and Miss Davies sang "The roses and the lilies," from Sousa's "Charlatan," both afternoon and evening, and Miss Hoyle played Gabriel-Marie's "La cinquantaine" in the afternoon, and Natchez's "Allegro from gypsy dances" in the evening. Mr. Pryor played "Just one girl" in the afternoon, and Mr. Clarke "Love's old song" in the evening. The band's part in both programs was large. The afternoon program included as new numbers King's "Warrior rite" and "Les deux des bassons," and Albert's "La del Bepagor," there were also from Wagner's "Lohengrin" and Boito's "Mefistofele" furnished a scene. Best of the regular numbers was Strauss' "Beautiful blue Danube" waltz, played sympathetically. Sousa swung himself lightly into the splendid old waltz, carrying the band with him and making a distinct hit. In one sustained passage he stood with wide outstretched arms, only his finger tips carrying the beat, yet with the rhythmic undercurrent of tone till the waltz was swinging again in dreamy richness.

By request the latest Sousa march, "Hands across the sea," was played after "The Charlatan." It is a typical Sousa composition, with a new theme, worked out as elaborately as "Stars and stripes forever," with flutings and trillings and new baton motions. It is a success, as any march dedicated to America's friends across the ocean should be.

The evening program was long, beginning with Suppe's "Paraphrase III" overture and ending with a tarantella from "The Bride Elect." Between were innumerable good things, many of them new, a dozen or so Sousa marches and some popular airs, like "A hot time, with variations," were thrown in for good measure. Sousa's good measure being about two encores for every number, and about 30 selections in all. A fine contrast was heard in Sidney-Smith's "Carillons de Noel" and "In war time," from MacDowell's Indian suite. The first is a dainty bell song, the second a veiled series of noises. Each was done finely, together they showed the capabilities of the band and the conductor. There was a scene from "Parsifal," a Carlini tone picture, a Gabriel-Marie serenade, the new march, and plenty of enthusiasm.

SOUSA'S BAND CONCERT.

Sousa and his band returned to the Boston Theatre last night and gave an enjoyable concert, assisted by Maud Davies, Dorothy Hoyle, and Arthur Pryor, soloists, now quite well known to the Boston public.

Among the heavier numbers on the programme were: excerpts from Wagner's "Siegfried," and a selection from Benitz's "Mephistofele," "Night of Sabba."

Miss Davies sang Donizetti's "Linda de Chamounix," and responded to a well-deserved encore with a love song in which she skipped up and down the scale with the clarinets.

Arthur Pryor, with his trombone, played an original waltz which he calls "Love Thoughts." He, too, had to play a second time.

Sarasate's "Zigeunerweisen" was well played by Dorothy Hoyle with violin.

The band again demonstrated its ability in accompanying the soloists, and the large body of reeds were exceptionally delicate.

Of course, encores were frequent, and the audience wagged its head and tapped its feet to the march tunes, and after every- one demanded more, Sousa accommodated.

15 1899

Sousa's Band Today.

"Sousa is coming to the Opera House this afternoon," 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 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 unflinching liberality and courtesy in responding to encore requests have quite as much to do with his popularity as his famous composition 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 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 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 man may 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, violiniste, and the great Sousa Band will be heard.

The sale of seats has been very large.

SOUSA'S BAND.

To Appear in Concert at the Opera House Saturday Afternoon.

American audiences demand novelty, always novelty, even in their concert programmes, and it is skill in catering to the musical preferences of his public that has insured a large proportion of John Philip Sousa's popularity and success. Few people can realize the difficulty in selecting the right kind of music for a concert which must be at once of high grade and at the same time popular enough to satisfy those in whom the love of melody is inherent: yet who do not possess musical education. In his effort to secure the best there is in music and not 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 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 afternoon, playing at the Opera house, when Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, will be heard as soloists.

MAY 15 1899

associated merry-makers in the initial production this evening.

SOUSA'S BAND CONCERTS.

Sousa and his great band of fifty musicians in two concerts at City hall Tuesday matinee and evening, May 23. These are the programmes:

Matinee programme.

Overture—The Bartered Bride, Smetana.
Ballet Suite, Sousa.
a. Mazourka, from "The Charlatan."
b. Tarantelle, from "The Bride Elect."
Grand Scene—The Night of Sabba, from "Medisolele," Boito.
Soprano Solo—The Voice of Spring, Strauss.
Miss Maud Reese Davies.
Ride of the Valkyries, from "Die Walkure," Wagner.

Intermission.

Prelude to "Cavalleria Rusticana," Mascagni.
a. Narcissus, from "Water Scenes," Nevin.

b. March—The Bride Elect, Sousa.
Violin Solo—Souvenir de Haydn, Leonard.
Miss Dorothy Hoyle.

Overture to "Zampa," Herola.

Evening programme.

Overture—Paraphrase III., Suppe.
Trombone Solo—Love Thoughts, Pryor.
Mr. Arthur Pryor.

War Time, from "Indian Suite," (new), MacDowell.
Soprano Solo—Indian Bell Song, from "Lakme," Delibes.

Miss Maud Reese Davies.
Scene from "Parsifal," "Knights of the Holy Grail," Wagner.

Intermission.

Scherzo, from "Scotch Symphony," Mendelssohn.
a. Ancient Dance—La Cinquantaine, Gabriel-Marie.

b. March—The Charlatan (new), Sousa.
Violin Solo—Rondo Capriccioso, Saint-Saens.

Miss Dorothy Hoyle.
Overture to "William Tell," Rossini.

SOUSA'S BAND.

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

Seats are selling rapidly at Stockbridge's Piano Rooms, (over Owen & Moore's.) Half fares on the railroads to all holding "Sousa" tickets.

SOUSA'S BAND.

John Philip 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. His programs have become more and more embellished, refined by something from the higher classics and garished 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 Friday evening, May 19, at the opera house. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Arthur Pryor, trombone.

SOUSA CONCERT.

The Well Known Leader and His Band at the Boston Theatre.

There was a very good audience at the Boston Theatre to hear Sousa and his famous band last evening. The programme was well chosen, and included a number of the pieces that he had already played here, and four new selections. Of course he was as liberal as ever with encores, and, as usual, the Sousa marches, which he almost always gives in return for the applause, were the most popular numbers of the evening.

His new march, "Hands Across the Sea," was included in the list. One would be willing to swear it was a Sousa march, even hearing it for the first time, for it decidedly suggests a number of his earlier martial compositions, and is full of the "slam, bang" swing that has made them such favorites.

The soloists were Miss Maud Reese Davies, soprano, who sang well and thoroughly deserved the applause that she was very liberally given; Miss Dorothy Hoyle, violiniste, a most capable artist, and the well known trombone player, Mr. Arthur Pryor. Taken as a whole, the concert was a decided success. Next Sunday evening there will be another Sousa concert at the Boston Theatre, with an entire change of programme.

This will be Sousa's last concert.

SOUSA SATURDAY.

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, 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 of 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 ability abounds. However, Sousa does not incline to so-called "prodigies," and will not tolerate novitiates, nor experiment with "phenomena;" he demands thoroughly scholarly, tried and proved artists. To play with facility a given instrument is not enough; the member of Sousa's band must be master of music as well as master of 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 Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Arthur Pryor, trombone. The concert here will occur on Saturday afternoon at 2 o'clock sharp.

SOUSA'S BAND.

John Philip Sousa and his celebrated concert band will give a veritable feast of music at the opera house on Friday evening, May 19. 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 exceptionally talented and are certain to please local audiences.

MAY 16 1899

SOUSA'S BAND.

A Splendid Concert Booked for the Opera House, Saturday Afternoon.

John Philip Sousa and his celebrated concert band will give a veritable feast of music at the Opera house on Saturday 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 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.

The young lady artists with the band, Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, are exceptionally talented and are certain to please local audiences.

NEWPORT, R. I. — HERALD.

MAY 16 1899

aroused the audience to a state of enthusiasm."—Musical Courier.

Sousa's Concert.

Sousa, the prince of concert band conductors and monarch of march composers, appeared at the Opera House yesterday for a single concert with his great band and scored a brilliant hit.

Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years, in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced when Sousa and his men thrill the senses and the only question is the degree of praise to be bestowed. The sway of Sousa over his audiences is something that it is a pleasure to study. There is a magnetism in him and in the manner in which he controls the band that puts the great audiences in thorough sympathy with him. It seems as if he always gives just the thing that his audience is in the mood for. It seems the delight he gives people is rather more unrestrained and unaffected than one ordinarily notes in audiences. 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 were Miss Maud Rees Davies, soprano, and Miss Dorothy Hoyle, violiniste, each of whom made a decided hit. Miss Hoyle, who will be recalled as having taken part in the pupil recitals given by Prof. Fredericks, in the past years, received a popular ovation from her friends.

The new march "Hands Across The Sea," is catchy, lively and a winner.

Fall River,
"Evening News"
May 16, 1899.

SOUSA.

The Great Band Leader as Popular as Ever—Delightful Violin Playing by Miss Hoyle and a Compliment to a Fall River Composer.

John Philip Sousa, his concert band of forty-five musicians and his solo artists were tendered an enthusiastic reception at the Academy of Music, Monday evening. Nearly every seat in the body of the house, all the seats in the balcony and more than half of those in the gallery were occupied, and a number of patrons stood throughout the concert.

The program was not of great length, but every number was supplemented with one or more encores. Marches predominated for the encores yet there was variety enough to suit all tastes. Of the soloists, Miss Dorothy Hoyle really carried away the honors of the evening with her violin playing. She gave "Souvenir de Haydn," Leonard, per program, and as an encore she played "The Gipsy Dance" by Natchez. She was recalled, following the encore, to receive two beautiful floral remembrances from local friends. Her playing was one of the most enjoyable features of the evening, and she drew from her fine violin tones that were remarkably true and musical, while her execution was masterful. Her summer's study certainly was not wasted, and she has never appeared in this city to so great advantage as she did last evening.

Another soloist was Miss Maud Reese Davies, soprano. She sang "Ah fors e lui," (Traviata) by Verdi, and responded to encore with "Miss, Will You Love When Lillies Are Dead?" by Charletan.

The other soloist was Mr. Herbert L. Clarke, cornetist, who has been heard here before, and who has few superiors. His playing of "The Whirlwind," by Godfrey, was one of the best cornet solos ever heard in this city. He played "The Lost Chord" for an encore.

Another feature of the enjoyable concert and one that brings credit to Fall River, was the playing of a characteristic march, two-step and cake walk, entitled, "A Warm Reception," composed by Bert R. Anthony, and published by Mr. G. H. Munroe, both of this city. The playing of this dainty, catchy and original composition was received with immense applause. The piece was played in repetition, and was again loudly applauded. Mr. Sousa subsequently expressed to the publisher a desire for the manuscript, and announced his intention to play it in Boston, next Sunday evening, and at Manhattan Beach during the summer.

The concert opened with the overture "Paragraph III," Suppe, and in encore played "The Charlatan March" and "Georgia Camp Meeting." The other arranged selections were "Carillon de Noel" and "In War Time," from Indian Suite, both new, the former by Sidney Smith, the latter by Macdowell; the Wagnerian selection from Parsifal—"Knights of the Holy Grail," a tone picture, "At Midnight," Carlini; "Serenade Badine," (new) by Gabriel-Marie; and the new Sousa march, "Hands Across the Sea," also a selection from "The Bride Elect," Sousa's opera. Encores were given in addition to those already mentioned, as follows: "Stars and Stripes Forever," "Hot Time in the Old Town, To-night," with variations, "A Warm Reception," twice, "On the Levee (O'Hara), and "The Bride Elect March."

SOUSA'S SUCCESSSES.

Those in Other Cities Repeated at His Concert Here.

Sousa, the only one, the people's darling, has been and gone, and the work still jogs on. A good-sized audience for a matinee performance greeted the famous band at the Opera House yesterday afternoon. All the scandal that has been written about John Philip Sousa cannot make the people forget the delightful two-step marches he has written, and they flock to see the man who wrote them, as well as to hear the fine band he has so thoroughly drilled for several years past. The men who are its members today are, with a few exceptions, those who formed it seven years since. This is one important factor in the band's success, as any one familiar with concerted work may know. Working together under a competent leader, after day, a body of singers or instrumentalists becomes almost like one person. This accounts largely for the fine ensemble work of the Sousa band. The magnetic conductor is the other factor. A great deal has been said about Sousa's eccentric conducting. He certainly directs with great abandon, and whether or not one objects to his outré methods, the results are the same—he gets what he wants from his men.

Sousa is apparently fond of the woodwind tone, for not only is there a large proportion of these instruments in the band but he uses every opportunity to bring them to the front. The fine tone quality of this portion of the band was noticeable in the overture, the movement from Macdowell's Indian suite, and the "Parsifal" scene. By a diplomatic use of the reeds, the leader is able to, in a measure, usurp the place of the string orchestra, and so to give those classical selections which cannot be well performed by the regular brass band. Mr. Sousa has taken advantage of this, and places on his program some of the finest music.

The management is to be thanked for giving an opportunity to hear part of Macdowell's Indian suite, a remarkable composition, and also for the scene from "Parsifal," which was the most enjoyable number on the program. From "Parsifal" to "A Hot Time in the Old Town Tonight," (played as a second encore,) is a long call, but the audience seemed equally enthusiastic over both. Encores were frequent, and doubled up, some of them being Sousa's own marches, which it is needless to say were given with a vim and go that brought down the house. The new march, "Hands Across the Sea," was recalled twice. It has neither the melody nor the rhythm of many of the others, but it was Sousa's latest march, and that settled it. That there was a very ragged syncopated place in one of the accompaniments does not count, as that is liable to happen anywhere.

Miss Hoyle will be remembered here as the child violinist who came here several times from Fall River to appear in concert some years since. She has now been touring with Sousa for two years, and the promise her early talent gave has been more than fulfilled. Her technique appears faultless, and the rapid pizzicato work and difficult double stopping were excellent. The tone quality was sympathetic and not forced, and her whole manner unassuming. The variations on Haydn's well known Austrian hymn were finely interpreted throughout. She has a future before her.

Miss Maud Reese Davies, the soprano soloist, has a light, flexible voice, of sweet quality, but it seemed not suited to a band accompaniment. It would appear to better advantage in a concert room. Her cadenzas were carefully executed and true to tone.

Mr. Herbert L. Clarke, who has recently returned to Sousa's band, was the cornet soloist. He has a large tone, almost too large, amounting practically to what professionals call "splitting the tone," and pandered to the galleries in wonder feats of breath-holding, none of which things add to the success of a musical number, as music. Mr. Clarke showed much better his ability from a musical standpoint when he played a simple ballad as an encore. It was a very fine tone, the legato was excellent and the interpretation good.

Several novelties were introduced, among them an arrangement for band of Gabriel-Marie's "Serenade Badine," which struck the popular ear.

16 1899

for Allen & Co.

The Sousa Concert.

Sousa was at the Academy last evening and so was a large crowd of Sousa's followers who attend his concerts religiously year after year and have nothing but words of praise to offer in support of the generous leader of one of the finest band concert bands ever gathered together. As has been the case on all previous visits the programme was perfectly satisfactory in every respect to all who attended and particular delight was taken as ever. The which were as freely given music of the higher order, classical, some say, but when encores were given the marches were played and several very catchy negro melodies were given. The new march has all the swing of Sousa's previous efforts with the same catchy effects mingled here and there throughout the piece. Among his old favorites that were played to encores last evening were "The Stars and Stripes Forever," "Bride Elect," and "The Charlatan." Sousa is not wearing his medals this year and this fact was remarked by a number of those who attended. The only adornment of his manly breast was a small Old Glory.

A large majority of those present took particular interest and delight in the number of Miss Jennie Hoyle. Her selection was "Souvenir de Haydn," a composition which is quite generally known. It was well rendered and won a shower of applause. Miss Hoyle was remembered by some friends with floral offerings. Miss Maud Reese Davis was also very well received. The band rendered "A Warm Reception," written by Bert Anthony, and the audience demanded an encore.

MAY 16 1899

LAST NIGHT'S CONCERT.

There was a very large audience at the Academy last evening to hear the ever popular Sousa's band. The selections were well received and heartily applauded, and the leader was as usual very liberal with responses to encores. The vocalist, Maud Reese Davies, was in good voice, and Miss Hoyle, formerly of this city, the violinist, was tendered a hearty welcome. She has made marked improvement in her art, and now stands as a player of recognized merit and studious application. She received some handsome floral gifts from her local admirers.

The band is no doubt a good one, but it must be said in fairness and justice that it created no such enthusiasm and satisfaction as was accorded that marvellous aggregation the "Banda Rossa" which appeared here a few months ago.

EXPRESS

MAY 17 1899

SOUSA'S BAND.

John Philip Sousa has been termed "The Maker of Music for the Million," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses. 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 City hall, matinee and evening, May 3. Seats are selling rapidly at Stockbridge's piano room over Owen & Moore's. Half fare on the railroads.

Fall River,
Globe.

May 16, 1899

LAST NIGHT'S CONCERT.

There was a very large audience at the Academy last evening to hear the ever popular Sousa's band. The selections were well received and heartily applauded, and the leader was as usual very liberal with responses to encores. The vocalist, Maud Reese Davies, was in good voice, and Miss Hoyle, formerly of this city, the violinist, was tendered a hearty welcome. She has made marked improvement in her art, and now stands as a player of recognized merit and studious application. She received some handsome floral gifts from her local admirers.

The band is no doubt a good one, but it must be said in fairness and justice that it created no such enthusiasm and satisfaction as was accorded that marvellous aggregation the "Banda Rossa" which appeared here a few months ago.

NEWBURYPORT, MASS. - NE.

17 1899

SOUSA'S BAND.**The Musical Event Promised for Tomorrow Afternoon.**

Tomorrow afternoon this favorite march composer will give his annual concert at City Hall, and it is needless to say will have his usual large audience. No one who appears in this city has the faculty of pleasing his audiences more than Sousa, as he is always willing to respond to encores, giving his most popular marches. The artistic balance of the organization is admirably maintained by Mr. Sousa's soloists. They have always done him credit, and the promise of their appearance here is fraught with the assurance of satisfaction. In his soprano, Maud Reese Davies, Sousa has a voice and personality that commands success. She sings with that beautifully finished style, and her voice is simply refreshing. Dorothy Hoyle, the violinist, is one of the gentler sex who has distinguished the violin by her playing of that great solo instrument. Arthur Pryor, trombone, the announcement of whose name is sufficient, complete the admirable trio of Sousa's virtuosos.

Sousa's Famous Soloists.

Sousa's concerts are always distinguished for their soloists, both vocal and instrumental whom the famous director invariably selects with great care and for some special aptitude and superiority for just such affairs. Not every soloist, however capable in some ways, would answer for the Sousa concerts, for reasons that are palpable.

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 and 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 composition that is rarely heard on any stage.

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

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

There are other soloists of note, also, Frank Hell, flugelhorn; Sig. Mantia, euphonium; J. Mooreman, saxophone; Frank Wadsworth, flute; G. Norrith, piccolo; J. Norrito, clarinet, and others of equal reputation.

Sousa and his great organization will be here in full force in concert on Wednesday evening, May 24th at Music hall.

ACADEMY OF MUSIC.

John Philip Sousa and his famous band will give a large concert Thursday evening. 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 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 perform obey. Mr. Sousa will present Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, as soloists.

CONCORD, N. H. - MONITOR

MAY 17 1899

THE PERENNIAL.

Like the luscious Georgia watermelon and the Delaware peach, or Christmas and Fourth of July, the Sousa band tour is perennial, and as joyously anticipated as any of the others. As a matter of accuracy, the big Sousa band moves twice a year, September to December, January to June, with an invariable summer season, June to September, that laid out for last summer throughout Europe being rendered inadvisable by reason of the late war. The present is the 14th Sousa tour, which fact of itself is forceful evidence that the Sousa concerts are exactly the right thing, that they are just what the people of the whole country want, enjoy most and patronize most freely. Sousa understands the people and they understand him, hence the combination of the two forces on any given occasion is sure to overflow theatre or hall. Sousa is ever consistent and bountiful in all things that go to make his concerts simply irresistible, but in not one thing is he more keen, alive and discriminating than that of presenting the very newest and best novelties of the time. For the present tour most attractive things are offered. The soloists are Miss Maud Reese Davis, soprano; Miss Dorothy Hoyle, violinist; and Arthur Pryor, trombone. The concert will occur Saturday afternoon at 2.

ARGUS

17 1899

SOUSA'S BAND.

John Philip Sousa has been termed "The Maker of Music for the Million," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses. 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 City Hall, matinee and evening, May 23d. Seats are selling rapidly at Stockbridge's piano room over Owen & Moore's. Half fare on the railroads.

SOUSA.

America's Most Famous Musician at City Hall With his Band. A Fine Concert Given.

John Philip Sousa, bandmaster, musician and composer, whose name has become a household word all over this broad land, and whose fame has extended even beyond the confines of America, came to Gloucester yesterday afternoon with his famous band, and under the management of Lothrop & Tolman, delighted an appreciative, but none too large, audience at City Hall with one of the very best musical programs ever presented on Cape Ann.

Sousa brought with him in addition to his band, the following soloists:

Miss Maud Reese Davies, soprano
Miss Dorothy Hoyle, violinist; Mr. Herbert L. Clark, cornetist.

The program was as follows:

Overture, Paragraph III,	Suppe
Cornet Solo, The Whirlwind,	Godfrey
Mr. Herbert L. Clarke,	
Carillon de Noel,	Sidney Smith
In War Time, from Indian Suite,	Madowell
Soprano Solo, Ah Fors E Lui,	Verdi
Miss Maud Reese Davies,	
Grand Scene from Parsifal,	Wagner
Intermission.	
Tone Picture, At Midnight,	Garlini
Serenade Badine,	Gabriel-Marie
March, Hands Across the Sea,	Sousa
Violin Solo, Souvenir de Haydn,	Leonard
Miss Dorothy Hoyle,	
Tarantella, from The Bride Elect,	Sousa

What the audience lacked in size, was more than made up in enthusiasm. Every number on the program was encored, the Stars and Stripes March, Georgia Camp Meeting, Bride Elect March, and Hot Time in the Old Town, with variations, constituting the extra band numbers. Sousa's latest composition, "Hands Across the Sea" march, made such a hit that it had to be played three times before the audience was satisfied.

The superior of Sousa's band has never been heard in Gloucester. Its work yesterday was of the most finished sort. Every one of its selections was performed with brilliancy, be it the soul stirring strains of Wagner's "Knights of the Holy Grail" or the catchy bars of Georgia Camp Meeting. The selections covered a wide range and could not fail to please all classes.

Sousa's control over his men was wonderful to behold and bore abundant testimony to his marvellous talents. It was very evident to those who saw the results of his efforts yesterday, that the popular conception of the man is not in the least exaggerated.

The work of the soloists was above reproach. Miss Davies sang very pleasingly indeed. She gave for an encore "Will You Love When the Lilies are Dead?" Miss Hoyle's clever and finished manipulation of the violin won unstinted applause. She played "The Gypsy Dances of Natchez" as an encore.

Mr. Clarke's cornet solo was rendered with a dash and spirit that carried the house by storm. For an encore he gave "She was Bred in Old Kentucky."

The occasion was one that will linger long in the memories of those whose good fortune it was to be present and who are certainly under lasting obligations to Messrs. Lothrop & Tolman for their thoughtfulness and enterprise in affording them an opportunity to see and hear Sousa and his famous organization.

Last evening the band played in Salem, the previous evening in Fall River, and this evening it will play in Northampton.

MAY 17 1899

Co., Arthur H. Knowlton W. C. Spicer.

Read Thompson's Ad on Page Three.

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

The date for the Sousa concert is at the Opera house on Saturday afternoon at 2 o'clock sharp.

OSWEGO, N. Y. - TIMES

MAY 18 1899

The Sousa marches are now the musical craze of the entire civilized world. Go where you may, in any clime, under any flag, the stirring rhythm and noble harmonies of John Philip Sousa's compositions delight your ear. The great Jubilee parade in London started to the stirring strains of "The Washington Post," and two days later at the great military review at Aldershot the combined bands of the Household Brigade mounted on mettlesome troop horses swept past Queen Victoria playing the same inspiring music. "The Stars and Stripes Forever" was the musical feature of the war in Cuba and Porto Rico, and his "Unchain the Dogs of War" was most timely in its inspiration. Sousa will play all his greatest marches at the concert of his great band in this city on Saturday evening, May 27, at the Richardson.

Wooster girl.

Zanesville people are wonderful. big musical organizations like band and Banda Rossa play in the size of Wooster, and pass them with a population of five times place. That is easily answered. people who appreciate the cultured classical can have high class entertainments, while towns that find pleasure in circus music will be disappointed in having plenty of

of taking the witnesses to

Sousa's Great Marches.

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 transcontinental tour. His date here is Thursday evening, June 1.

ST. JOHNSBURY, VT. - CALEDONIAN

MAY 17 1899

of the 1st N. H. Regiment

last summer.

The Omnipresent Sousa.

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 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. 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 Sousa and his band will pay a visit to St. Johnsbury, on Wednesday evening, May 24 at Music Hall.

A smart chap is Sousa. Instead of objecting to being made fun of by the impersonators, he encourages burlesque. Arguing that certain of his old gestures may have grown stale with the public, he has introduced the new oddities that are not less characteristic and amusing than their predecessors. The mimics are thus provided with fresh material and copies of the bandmaster continue on the stage.

CONCORD, N. H. - PATRIOT.

MAY 18 1899

SOUSA IS COMING.

Grand Concert at the Opera House, Saturday Afternoon.

"Sousa is coming" is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the "March King" and his men in this city has already assumed the proportion of an event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as a director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than "the jingling of the guinea."

Having played with hardly an interruption for more than six years under the discipline and guidance of the "March King," the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gifted performers on their respective instruments, as well as the best paid in the country. Their precision of attack, the faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical preferences of his patrons and his programmes are models of good taste invariably. The Sousa band will give a single grand concert at the Opera house on Saturday afternoon at 2 o'clock sharp, assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

Sousa's present tour of the country is the 14th 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, 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 14th, 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 Arthur Pryor, trombone. The date for the Sousa concert here is Saturday afternoon, May 20, at 2 o'clock.

Friday.

SOUSA'S BAND.

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 his ideas to his men and commanding their reproduction in music that contributes so largely to Sousa's success in the field. In making his programmes Sousa leaves the substantial musical selections with the dainty trifles that find favor in the uneducated ear, at the same time never descending to anything vulgar. He will offer such a programme at the grand concert to be given at City hall, afternoon and evening on May 23. The 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. Seats now on sale at Stockbridge's piano rooms, over Owen & Moore's. Half fare on the railroads.

PORTLAND, ME. - ADVERTISER

MAY 19

Sousa's Band.

John Philip 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 detects 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 precision with which he reads and directs a classic. Sousa's personality sways the hour.

The famous band will be here on Tuesday, May 23rd, matinee and evening, at City hall. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Mr. Arthur Pryor, trombone, and Mr. Herbert L. Clark, cornet. Seats now on sale at Stockbridge's piano rooms. Half fare on the railroads.

had been obtained this matter also referred to the directors.

AMUSEMENTS.

SUSA'S BAND.

When arranging 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. 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 this evening at the opera house. The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Arthur Pryor, trombone.

PORTLAND ME. - ARGUS

MAY 19 1899

Box office.

SOUSA'S TEMPTING PROGRAMME

When arranging programmes for 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 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 is all 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 theatre only.

For his present tour, the fourteenth, Sousa has provided extremely bright and tempting programmes. The band comes in full force and the concerts here will take place on Tuesday afternoon and evening, May 23d, at City Hall.

The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Mr. Arthur Pryor, trombone, and Herbert L. Clark, cornet.

Seats now on sale at Stockbridge's piano rooms. Half fare on the railroads.

NEWBURYPORT

MAY 19

SOUSA'S BAND CONCERT.

A Very Large Matinee Audience Passed Two Hours of Pleasure.

When Sousa's band made its last appearance in this city we believed it played to the largest matinee audience that had greeted it on the New England circuit. We should not be surprised if the same distinction came to Newburyport again judging from the size of the gathering at City Hall yesterday afternoon.

Of course it was a Sousa concert through and through—and being this it was in every way enjoyable. This alert conductor has the knack of striking the popular chord in the human makeup and he caters to it. He is fortunate in using his own marches to draw from for encore numbers and the people never tire of these.

Yesterday he gave "Stars and Stripes," for one encore number, delighted the audience with "Georgia Camp Meeting" in another case and worked some transpositions of "Hot Time" in another instance. Mr. Sousa's new march, "Hands Across the Sea," was given a most cordial reception and he repeated it.

For soloists Mr. Sousa presented Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, and each won triumphs.

A very pleasing feature of the programme was the performance of "The Harvard Volunteer" march, by the band, the composer being Miss Grace Weston Lunt of this city.

Miss Lunt cannot fail to appreciate the compliment paid her by the eminent bandmaster and must have enjoyed to a great extent the spirited rendition of the composition. It was given with all the dash and swerve that is characteristic of the band in its march numbers and the audience expressed its abundant satisfaction.

PORTLAND, ME. - ADVERTISER

MAY 18 1899

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

Sousa has with him on his present great concert tour, two brilliant young artistes as soloists. They are Miss Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, and the great Sousa Band will be heard at City Hall, May 23d, matinee and evening.

Half fare on the railroads to all holding "Sousa" tickets.

MAY 19 1899

SOUSA TOMORROW AT 2.

Sousa, the prince of concert band conductors and monarch of march composers, will appear in this city at the opera house tomorrow afternoon at 2 for a single concert with his great band. The news of his coming is as welcome as sunlight. Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years, in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced when Sousa and his men thrill the senses and the only question, is the degree of praise to be bestowed. The sway of Sousa over his audiences is something that it is a pleasure to study. There is a magnetism in him and in the manner in which he controls the band that puts the great audiences in thorough sympathy with him. It seems as if he always gives just the thing that his audience is in the mood for. It seems the delight he gives people is rather more unrestrained and unaffected than one ordinarily notes in audiences. 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, violiniste.

WALDEN, N. Y. - CITIZEN.

MAY 19 1899

SOUSA AND HIS BAND.

This Famous Organization Coming to Newburgh.



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 tour 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 of 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 advent of Sousa and his Band to Newburgh, June 1st, will be hailed with pleasure. Orders for tickets by mail will be carefully attended to. Address all orders to Manager Taylor, Newburgh, N. Y.

AMUSEMENTS.

SOUSA'S BAND.

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, 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, violiniste, and Arthur Pryor, trombone. The date for the Sousa concert here is Friday evening, May 19, at the opera house.

SOUSA AND HIS BAND.

Magnificent Matinee Concert Heard by a Large Audience.

One of the largest audiences of the season gathered at the opera house this afternoon to see John Philip Sousa and to hear his famous band, which is now just completing a transcontinental tour. The following programme was presented:

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

(a) "Carillon de Noel" (new). Sidney Smith
(b) "In War Time," from "Indian Suite" (new). Macdowell
Soprano solo, "A fors e lui" (traviata) Verdi

Miss Maud Reese Davies.
Grand Scene from "Parsifal,"
"Knights of the Holy Grail." Wagner
Intermission.

Tone Picture, "At Midnight" ("Come Where My Love Lies Dreaming"). Carlini

(a) "Serenade Badine" (new). Gabriel-Marie
(b) March, "Hands Across the Sea" (new). Sousa
"A sudden thought strikes me,
Let us swear an eternal friendship."
Violin solo, "Souvenir de Haydn." Leonard

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

As the concert is just completed at the time of going to press, it is impossible to give notice of any of its features.

Suffice it to say that every number was enthusiastically encored, the responses being graciously given. Several of the encores consisted of Sousa's marches, which were evidently just what the people wished.

The band was at its best this afternoon and that means a standard of excellence unsurpassed in the world.

The soloists, Mr. Clarke, cornet, Miss Davies, soprano, and Miss Hoyle, violinist, were worthy of their places upon such a programme. Miss Hoyle's "welcome home" was a grand tribute to the personal popularity of this talented young artist. Her solo and responses were revelations to those of her Concord admirers who had not heard her previously this season. She has gained in ease, in finish, in the depth and breadth of her musical mastery, while the absolute genius which has always been hers remains unhampered and unspoiled by cultivation.

MAY 20 1899

AMUSEMENTS.

SOUSA'S BAND.

The annual appearance of Sousa in this city is always an occasion of great pleasure among local music-lovers and last evening at the opera house a characteristically large assembly applauded the famous leader and his artists. The popularity of the "March King" has grown with each of his recurring visits, and when he first appeared to handle the baton last evening he received a hearty greeting.

The fact that Sousa's band is one of the foremost organizations of its kind, is everywhere known, and so many bon-mots have been hurled at it that it is difficult to add them. The different instrumentalists were excellently balanced and their uniformity and intonation in the more difficult selections was remarkably good.

Sousa's programs are invariably arranged to please the popular taste, at the same time including arias and portions of the foremost masters' compositions. This arrangement proves a most happy one, and serves to please an audience of various musical tastes. The program follows.

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

(a) "Carillon de Noel" (new). Sidney Smith
(b) "In War Time" from "Indian Suite" (new). Macdowell
Soprano solo, "A fors e lui" (traviata) Verdi

Miss Maud Reese Davies.
Grand scene from "Parsifal," "Knights of the Holy Grail." Wagner
Intermission.

Tone picture, "At Midnight" ("Come Where My Love Lies Dreaming"). Carlini

(a) "Serenade Badine" (new). Gabriel-Marie
(b) March, "Hands Across the Sea" (new). Sousa
"A sudden thought strikes me,
Let us swear an eternal friendship."
Violin solo, "Souvenir de Haydn." Leonard

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

A first glance at the program showed only a limited number of Sousa's own compositions, but it was shown afterwards that he was reserving them for encores. The rendition by the band of the stirring marches which have made Sousa universally known, were the most enthusiastically received number of the program.

The overture gave a fine exhibition of the work of the flutists and the trombonists, and in response to an encore they played the "Bride-Elect." Mr. Clarke's cornet solo showed him to be an artist, but he should suppress the long-sustained notes, as they are more athletic than artistic. He responded to an encore with "She was Bred in Old Kentucky." At the finish of Macdowell's "Indian Suite" number, the band played variations of a popular comic song, which were delightfully rendered and brought the different instrumental parts into good relief.

In addition, the program was made further entertaining by two artistes. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste. The former lady possesses a voice of wide range and much sweetness, which was heard to good advantage in her solo. She graciously responded to an encore. Miss Hoyle manipulated the violin with wonderful ease and finish, and gave several difficult interpretations on the theme of the Austrian national hymn.

A pleasing feature of the evening was the playing for the first time in Manchester of Sousa's new march, "Hands Across the Sea." It is fully as stirring and martial as its predecessors, and will undoubtedly become as popular.

BOSTON TRANSCRIPT.

which were sung first at Monte Carlo. It will be "Sousa Night" tomorrow evening at the Boston Theatre, for all the members of the programme will be from the pen of the famous bandmaster. They will show Sousa in all his moods—serious, martial, playful and humorous. Among the selections announced are "Sheridan's Ride," the chariot race from "Ben Hur," "The Last Days of Pompeii," the Russian dance from "The Charlatan," melodies from "The Bride Elect," and his new march, "Hands Across the Sea." Miss Maud Reese Davies will sing "The Snow Baby," and Miss Dorothy Hoyle, violinist, will play a Sousa reverie, "Nymphallin."

MAY 19 1899

Sousa's Band.

The announcement that Sousa and his band will be at the Opera house on Saturday afternoon 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 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 Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.

AT THE THEATRE.



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. 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. 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 a visit to this city on Saturday evening, May 27th at the Richardson.

March King in Concord

Sousa again, and again bright music well played. This of Wednesday's matinee, when the "March King" and his band gave much pleasure to many people. The audience was, as usual, largely of women; for the work-a-day world of shop, office and store cannot well, it thinks, make even a two hours' break in the heat and burden of the passing day to let music knit up the unravelled sleeve of care.

The prescribed program contained less of Sousa than the two other concerts the band has given here; but most of the encores are Sousa's pieces; and there were many encores. And, after all, the best of the program was the encores. For Sousa's own are the best the band play; they are band music written by a band master, and played by his own, perfect-working band. Of Wagner, and the like, a band is no fit interpreter. And yet Wagner's "Knights of the Holy Grail" was not unpleasingly rendered.

One thing to be grateful for is that Sousa has eliminated the "descriptive piece" from the program, though there is just a suggestion of that atrocity in Carlini's tone picture, "At Midnight." Now if the soloists will only be cured of their mistaken idea that people want always to hear a slow piece with tumbles of chromatics, yards of thrilling trills, awful suspenses of held tones, and jumpity-flop and quip-crank-quirk variations on airs which are beautiful in their original pure simplicity, an even greater step towards perfect pleasure will have been taken. No one who attended the concert can have any doubt as to the phenomenal lung capacity of Herbert L. Clarke, cornetist, nor of his proficiency in trilling, trilling, trilling until some of the tremendous spring hats seemed to be catching the flutter and about to flap their vari-colored wings and fly away. But, alas, they did not. Mr. Clarke seemed to delight in producing the well-known dentist-boring-machine effect with his tones. But in his encore, for the audience seemed to like the gymnastic exhibition by tongue and diaphragm—he was more Pan-like in his tone; some of it was even soft and liquid as that of the gentle shepherd's reed on the slopes of Palestine.

Miss Maud Reese Davies gave as soprano solo, Verdi's "Ah fors e lui," and a bright bit for encore, which was gracefully sung. Miss Dorothy Hoyle gets considerable sweet tone from the violin, but has little of dash or of power in bringing out that peculiar and inexpressibly deep, almost sad, quality of which the violin is alone the possessor. But her technique was good and she showed considerable skill in double-stops and spring-bow passages.

Taken as a whole the concert was a most enjoyable one—and the rhythm and swing and melody of the Sousa marches and two-steps always makes much easier the tramp, tramp, along the road of every-day-life, no matter how dusty and dreary it be. For the band this annual Greenfield matinee concert is evidently a pleasant half-holiday, for they conduct themselves with an abandon, and a schoolboy prankishness quite in contrast with their demeanor when playing in the city. Again thanks are due to Lawler Bros. for their enterprise in securing the "March King" in mid-May.

Sousa in Salem.

A meeting to be held in Beverly, addressed by the state president, Mrs. Katherine Lent Stevenson, at 3 P. M., on Monday, in the Baptist Church.

Our local music lovers indicated anew their enjoyment of the music of John Philip Sousa's musicians at the concert on Tuesday evening. Though it was not as large in numbers as it should have been, the audience was most cordial in its expression of delight in the splendid music of the band, and bursts of applause followed the rendition of every number; and when the great Sousa, obligingly responded to an encore with one of his marches, the enthusiasm was increased to such an extent that another march would be demanded and smilingly given. Arthur Pryor, the trombone soloist, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, added to the pleasure of the evening; their performance gave variety to the program, and their selections were well received. Mr. Newcomb received the thanks of the audience for the musical treat, which is the last of his many musical undertakings for the season. Salem has reason to thank him for many fine concerts, but for none more enjoyable than this.

Manchester N.H.
Mirror of American
May 20, 1899

AMUSEMENTS.

Opera House.

One of the largest audiences of the season was in attendance last evening at the opera house to listen to the concert given by the famous John Philip Sousa and his band. Every seat in the house was sold, and, notwithstanding the inclemency of the weather, everybody went, and enjoyed the concert from first to last.

The program consisted of nine numbers, included in which were three solos of rare merit. The soloists with this organization were Miss Maud Reese Davies, soprano, Miss Dorothy Hoyle, violinist, and Mr. Herbert L. Clarke, cornetist.

Every number on the program received encores, and the audience was somewhat disappointed in that, in responding thereto, only one of the marches that have made the leader famous was given. Several parts of "The Bride-Elect" were rendered, but the only Sousa march was "The Stars and Stripes Forever," given as an encore to the first number.

Perhaps the most pleasing selection, on account of the times that the country has been going through during the past year, was the march "Hands Across the Sea." In this composition it was not difficult to understand the musical expression of trying times and the peaceful result after a hard-fought battle.

One of the features of the concert was the playing of the eight clarinets which was as one instrument. In the cornet solo Mr. Clarke gave a wonderful exhibition of his ability to hold long notes without wavering, some of them being high ones.

Miss Davies has a very pleasing voice, but her method is somewhat faulty in expression. Her selections were well rendered and called for an encore.

Miss Hoyle, the violinist of the concert, was most delightful, and her manipulation of the bow showed her to be a master of the instrument. In the "Souvenir de Haydn" Miss Hoyle gave several very difficult interpretations of the Austrian national hymn with an ease and finish that was greatly admired by the audience.

PROGRAM.

- Overture, "Paraphrase III".....Suppe
- Cornet solo, "The Whirlwind".....Godfrey
- Mr. Herbert L. Clarke.
- (a) "Carillon de Noel" (new) Sidney Smith
- (b) "In War Time," from "Indian Suite" (new).....Macdowell
- Soprano solo, "A fors e lui" (Traviata).....Verdi
- Miss Maud Reese Davies.
- Grand scene from "Parsifal," "Knights of the Holy Grail".....Wagner
- INTERMISSION.
- Tone picture, "At Midnight" ("Come Where My Love Lies Dreaming").....Carlini
- (a) "Serenade Badine" (new) Gabriel-Marie
- (b) March, "Hands Across the Sea" (new).....Sousa
- "A sudden thought strikes me. Let us swear an eternal friendship." Violin solo, "Souvenir de Haydn".....Leonard
- Miss Dorothy Hoyle.
- "Tarantella," from "The Bride-Elect" (new).....Sousa

PORTLAND, ME. ADVERTISER

Sousa's Band.

Sousa, the prince of concert band conductors and monarch of march composers, will appear in this city at City Hall next Tuesday afternoon and evening.

Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced when Sousa and his men thrill the senses, and the only question is the degree of praise to be bestowed. The 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 Herbert L. Clark, cornet. Seats on sale at Stockbridge's piano rooms (over Owen & Moore's). Half fare on the railroads to all holding "Sousa" tickets.

Like the luscious Georgia watermelon and the Delaware peach, or Christmas and Fourth of July, the Sousa Band tour is perennial, and as joyously anticipated as any of the others. As a matter of accuracy the big Sousa Band moves twice a year, September to December, January to June, with an invariable summer season June to September—that laid out for last summer throughout Europe being rendered inadvisable by reason of the late war. Sousa understands the people and they understand him, hence the combination of the two forces on any given occasion is sure to overflow theatre or hall. For the present tour more attractive things are offered. The concert will occur on Tuesday, May 23d, matinee and evening at City Hall.

Seats at Stockbridge's Piano Rooms over Owen & Moore's. Half fare on the railroads.

Matinees daily commencing today. Tickets now on sale.

SOUSA'S BAND.

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. Nearly every soloist of Sousa's band is much younger in years than the general public would suppose, and Sousa himself has barely turned 40. 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 Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist, and Mr. Arthur Pryor, trombone. The concert will occur on May 23d, matinee and evening at City hall. Half fare on railroads to all holding Sousa tickets. Seats at Stockbridge's piano rooms, over Owen, Moore & Co.'s

Tickets now on sale.

SOUSA'S BAND.

Sousa was in Chicago, where he witnessed a performance of the spectacle "America" at the Auditorium. During the play a drop curtain was used on which was painted a representation of the famous old liberty bell. "There's the name for your new march," whispered Col. Hinton, his business manager, and Sousa nodded assent. It was a happy thought and when the next mail brought the composer a letter from his wife relating how their son had marched in his first parade in Philadelphia in honor of the return of the liberty bell from the World's Fair the coincidence clinched his purpose and "The Liberty Bell" march was christened.

"The Liberty Bell" up to date has paid the composer \$35,000. in royalties, still making him handsome returns every month.

Sousa and his band will appear at City hall, matinee and evening, on May 23, when the latest of the famous Sousa marches will be features of his concerts. Seats at Stockbridge's piano rooms. Half fare on the railroads.

ONE OF SOUSA'S JOKES.

Mr. Sousa was standing on a street corner where the innumerable cars with innumerable colors and names were passing by. One bewildered individual stepped up to the wielder of the baton to ask directions as to getting to a certain point. Now, no one quite appreciates any situation as does Mr. Sousa, who answered him: "Well, I am sure I can't tell you. I am a conductor, but not that kind."

Sousa's Band Concert.

John Philip Sousa, the best known of all American conductors, combines to a conspicuous degree all the qualities which insure the greatness of a concert director. Sousa has a positive genius for that please everybody, and a guarantee of perfect enjoyment always attaches to a Sousa concert. Tomorrow evening his admirers will have an opportunity of seeing Sousa at his best, for he will appear at the Boston Theatre as a composer as well as conductor. All of the numbers of tomorrow evening's programme are from his pen, and they embrace some of the most ambitious as well as some of the most popular of all his works. In the programme will be found his splendid and vivid descriptive pieces, "Sheridan's Ride" and "The Chariot Race" from "Ben Hur"; the Russian Dance from his opera "The Chariot"; his new march, "Hands Across the Sea," and many others. Miss Maud Reese Davies will sing the lovely lullaby, "The Snow Baby," from "The Bride Elect," and Miss Dorothy Hoyle, violinist, will play a Sousa reverie, "Nymphalin."

These lectures. See adv. and posters.

For Sousa's concert at Lewiston, next Monday, May 22, the Portland & Rumford Falls railway announce special train and excursion rates as follows:

STATION.	P. M.	FARE.
Rumford Falls, Iv.	5 30	\$1.00
Dixfield,	5 39	1.00
Peru,	5 47	1.00
East Peru,	5 51	1.00
Gilbertville,	6 00	90
Canton,	6 05	90
Hartford,	6 16	90
East Sumner,	6 21	80
Buckfield,	6 34	75
East Hebron,	6 43	70
West Minot,	6 52	60
Mechanic Falls,	7 01	40
Poland,	7 09	35
The Springs,	7 13	30
Elmwood Farm,	7 17	25
Lewiston, Ar.	7 40	

Tickets good going on special and afternoon trains of above date. Limit for return to date of sale. Returning, special train will leave Lewiston immediately after close of concert.

Sousa on May 29.

"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 to all men now before the public John Philip Sousa assuredly gets in close touch with his audience than any other. Probably Sousa's friendliness and cordiality towards 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 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 man may feel.

Sousa has with him on his present great concert tour two brilliant young artists as soloists. They are Miss Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, and the great Sousa band will be heard at the Opera House Monday evening, May 29. Also Herbert L. Clarke, the famous cornet virtuoso. Mr. Sousa will also play his new march, "Hands Across the Sea," just out, and which has already created something of a commotion.

Sousa Concert Tonight.

On the conductor's stand is unique. He is unique because he does things that no other conductor could do. When he conducts one of his famous marches, he does not do it altogether with his baton, but with his body and his arms. His motions are those of the baseball pitcher, an "upshoot" and again it is a "delivery," then he sways both and fro. If any one else attempts to do it, it would seem incongruous. It strikes you as remarkably apt in timing with Sousa. Sousa is a conductor of tremendous magnetism; his control are alike admirable. His works of solid character or in the of his own buoyant, rhythmic dancing, for which the public clamor loudly.

Outside and away from the music the people, Sousa would make a conductor of force and distinction. He has of large and deep growth, but he varies his program judiciously and interestingly with compositions of various purpose, the distinguishing of the band's work is by all means judiciously. He has culled this many works of genuine distinction in their way, and always of spontaneous vigor and melodic freshness. It will "Sousa night" at the Boston Theatre this evening, for the famous bandmaster will present a program made up entirely of his own compositions. They combine a great variety of the different styles, including the vivid and thrilling descriptive pieces "Sheridan's Ride," the "Chariot Race" from "Ben Hur" and "The Fall of Pompeii." The program will also contain a large number of lighter pieces. Miss Maud Reese Davies will sing "The Snow Baby," one of the most delightful of all the Sousa music, and Miss Dorothy Hoyle, violinist, will play a Sousa reverie, entitled "Nymphalin."

MASSACHUSETTS.

SOUSA'S CONCERT.

Sousa and his famous band are to pass Troy another visit, and are billed for Music Hall on the evening of Memorial Day, May 30. That he and the talented artists who accompany him will be given an enthusiastic reception goes without the saying. He has an established hold upon Trojans, and this will be strengthened by the announcement that Miss Jean Hoyle, violinist, and Miss Maud Reese Davies, soprano, will contribute to the numbers on the program. The far-famed military band will be present in full force, and Sousa's marches, heard wherever military bands exist will be given with many recent compositions. The concert will be the feature of the season at Music Hall. The box sale is now open at Cluett's and the ticket sale will open on May 26, at 9 a. m.

SOUSA'S BAND.

Sousa—the peerless composer of American marches, conductor of the unrivaled band whose playing has aroused the lovers of every community in the United States—is again on a grand concert tour and his band will be heard in this city Tuesday afternoon and evening. The announcement means a quickening of musical pulse and a brightening of musical eyes. Sousa's influence over manner and kind of humanity who loves music, is out of the common. It stands as a proof of the theory of hypnotism. It is related upon the authority of a well known correspondent, who was in the Orient when the Chinese Emperor was treated in disorder before the Japanese that at the military bands of composers, inspired their soldiers by stirring strains of Sousa's marches. They are played by all the famous bands of armies of England, France, Germany and Russia. This is not fancy. It is fact.

As for the band, it is universally and unhesitatingly admitted the finest in the world today and without a rival in any manner approaches its magnificent playing of military and concert music.

MAY 23 1899

AN AFTERNOON OF MUSIC.

Splendid Concert by Sousa's Band at the Opera House on Saturday.

Miss Dorothy Hoyle, the noted young violiniste, was accorded a grand reception at the Opera house Saturday afternoon on the occasion of her appearance here with Sousa's famous band. The young lady showed the strain to which she has been subjected of late of travelling 25,000 miles, and appearing in concert twice daily, but her work showed that she had lost none of her ability in handling the bow. Miss Hoyle has improved wonderfully since she left Concord to embark in her chosen field of labor, and this advance was most markedly shown in the handling of her number, "Souvenir de Haydn," which stamped her as a member of the front rank of her profession. Upon the conclusion she was accorded an ovation to which she graciously responded.

Miss Maud Reese Davies also established herself as a favorite with the audience. Her voice, while not strong, is pure, sweet and perfectly trained, and she is in every way worthy of a place in the company of artists with which she is traveling.

The band music especially delighted the audience, and Sousa was not at all slow in responding to the calls for more which went up persistently at the close of every selection. The programme as arranged in the first instance was a gem, made up as it was of both classical and popular writings, but it needed some of Sousa's own marches and other selections of lighter vein to round it out satisfactorily, and the great conductor was not slow in swinging his musicians into such selections in response to the calls for encores, and even made a thing of artistic beauty out of that old song, which, in some of our outlying possessions, has come to be regarded as our national anthem, "There'll be a Hot Time," etc.

Sousa's new march, "Hands Across the Sea," was given its first rendition in the city. It is in line with the composer's other production of the class, but it not so musical or so catchy as several of his earlier marches and will not prove so popular on this account.

The band is a splendid organization and it is regretted by all present that the time allowed to listen to its marvellous work was not longer.

vice, the city authorities to number the houses and carrier routes will be established.

John Philip Sousa, the "March King," and his band took the Capital city by storm Saturday afternoon. The concert that was rendered at White's opera house marked the close of the season at this theater in a most pleasing manner. Sousa was given an ovation as he appeared, and it was from a purely representative audience. The audience, however, was not entirely local, for many Manchester, Concord and Nashua people were in attendance. The program contained ten numbers, and were all heartily encored. Bouquets were presented Miss Maud R. Davies, soprano soloist, and to Miss Dorothy Hoyle, violiniste. The latter is a little lady that the music loving people of this city take an especial pride in, owing to the circumstances that led up to her debut as a professional.

Some years ago Dr. Carter of this city discovered the little artist, and taking an interest in the "little fiddler," invited her to this city and to his home. The doctor is a musician of marked ability. Miss Hoyle studied under the

FRANK L. WAT, WASH. MANUFACTURER.

direction of her benefactor and others, and then joined the Sousa aggregation. Her success was rapid. She was warmly welcomed home, for Concord was surely her musical home. Her local friends gathered around her at the close of the concert and showered many praises upon her. Concord has benefited to musical gems during the season now passed, but it remained for the entertainment of yesterday to cause the entire audience to rise. The band was playing the selection, "Tone Pictures," a medley that is interspersed with the strains of "Hail to the Chief" and other patriotic airs. The people present became enthusiastic and all arose to their feet. The applause that followed was deafening.

SOUSA'S BAND.

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 on a grand concert tour and his band will be heard in this city on Tuesday afternoon and evening. Their announcement means a quickening of the musical pulse and a brightening of the musical eyes. Sousa's influence over every manner and kind of humanity which loves music, is out of the common. He stands as a proof of the theory of hypnotism. 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 composers, inspired their soldiery by the stirring strains of Sousa's marches. They are played by all the famous bands of the armies of England, France, Germany and Russia. This is not fancy. It is fact.

As for the band, it is universally and unhesitatingly admitted the finest in the world today and without a rival that in any manner approaches its magnificent playing of military and concert music.

Maynard Co.'s Engagement at the Portland.

No musician is more generally known or enjoys greater popularity than John Philip Sousa. Musicians admire him for his originality and his thorough knowledge of his art; the members of his organization for his complete musical mastery over them.

It is because Sousa is so near to the public heart in all he does that his annual advent in this city is always the most welcome musical event of the season. The people who patronize Sousa concerts do so with the full convictions that their favorite conductor will give them such music as they like to hear, and he never disappoints them. It is announced that Sousa will conduct his famous band in two grand concerts at City hall, on May 23, with Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, as principal soloists. Seats at Stockbridge's piano rooms, over Owen & Moore's, half fare on the rail-

Headquarters, the members of the A. R., the city press.

Sousa Has the Secret.

No announcement to the lovers of music in this vicinity can give greater pleasure than that of the advent of Sousa's Band, which will appear at the Academy of Music on Thursday evening, June 1st. Sousa has learned the secret of stirring the public heart, not by artifice and not by shallow pretense, 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 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 is assured of the hearty welcome here he receives everywhere.

Sousa's Band.

The concerts of Sousa and his band are always welcome events of the season in this city, and always mean brilliant and appreciative audiences. The programmes presented are always strong in quality, most liberal in quantity and arranged with faultless taste. Nature has given John Philip Sousa an artistic temperament, grace and intelligence as well as a subtle magnetism that appeals to both eye and heart. No matter whose work he is conducting, the capability to do justice is amply proved. His knowledge of instrumentation is thorough and in his band arrangements Sousa never permits over-elaboration or inconsistent coloring.

The Sousa band, under Mr Sousa's direction will be heard in grand concert at City hall, May 23rd, matinee and evening. In his choice of supporting artists Mr Sousa has always been particularly fortunate, and on the present tour he has much satisfaction in presenting two accomplished young women who have always won distinguished honors as singer and violinist respectively. Miss Maud Reese Davies, soprano, has a charming, clear, flexible and cultivated voice, while Miss Dorothy Hoyle, though young in years, has been hailed as the best of the women violinists of the day. Seats on sale at Stockbridge's piano rooms. Half fare on the railroads.

SOUSA BAND.

Sousa has always taken a just pride in the soloists who have accompanied him on his tours, and he presents at the concert 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 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. City Hall, May 23d, matinee and evening. Seats at Stockbridge's Piano Rooms over Owen & Moore's. Half fare on the railroads to all holding "Sousa" tickets.

and will be one of the most important features of the dramatic season.

The announcement that Sousa and his band will be at Music hall Tuesday, May 30, presages two hours and a half of unalloyed enjoyment of melodies and harmonies—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 makes the claim that it is the greatest military concert band in the world. It is the band of the people, 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. Sousa's 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 high degree of artistic excellence and finish. Sousa's Band is accompanied by two brilliant young artists as soloists—Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste.

MAY 23 1899

AMUSEMENTS

Sousa's Famous Soloists.

Sousa's concerts are always distinguished for their soloists, both vocal and instrumental, whom the famous director invariably selects with great care and for 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 Roeso 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 and 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 on 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 on 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 of any country. There are but few artists, vocal or instrumental, who enjoy such emphatic favoritism throughout the country. His appearances are always looked for and even demanded 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 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; Sig. Mantia, euphonium; J. Moeremans, saxophone; Frank Wadsworth, flute; G. Norrito, piccolo; J. Norrito, clarinet, and others of equal reputation.

Sousa and his great organization will be here in full force in concert on Saturday afternoon at the City opera house. The new march, "Hands Across the Sea," is on the program.

MAY 23 1899

Amusements.

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. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his band in this city will be hailed with pleasure. The concert will be given at Music hall on May 30 in a grand Memorial Day celebration.

MAY 23 1899

AT THE THEATRE.

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, violiniste, whom he expects to create an artistic furor. Miss Davies has a voice of rare sweetness, and Miss Hoyle brings a daintiness



JOHN PHILIP SOUSA.

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 and Herbert L. Clarke, cornetist, at the Richardson, Saturday evening, May 27, complete the list of Sousa's soloists.

MAY 23 1899

Sousa's Band.

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, and you hear Sousa, always Sousa. The archer in the streets blithely 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. 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 afternoon, May 25th, at Lane's opera house.

The musical event of the season, Sousa's band tomorrow.

Herald
5-23-99

This week begin sharp at 2 and

Sousa's Band.

Sousa is constantly on the alert for the very last production at every source, and daily the mails and express bring him new works from every part of America and from all over Europe. Composers everywhere are solicitous to have him produce their works, and he has first call on almost every one. He is also constantly arranging and orchestrating, so that his library is becoming the largest and best in existence. Naturally enough, he receives a vast number of compositions that he cannot possibly use, but he carefully examines everything before acting upon it finally. His purchases of printed works and manuscripts, the best offered in America and Europe, are large, and in addition to all this he is himself almost constantly writing new things. It is not surprising, then, that his programmes are luxuriant with the very newest and best that the entire domain of musical composition in two worlds is constantly yielding. The band and all the soloists will appear in grand concerts at Her Majesty's Theatre on Thursday afternoon and evening.

MAY 23 1899

Sousa's Band.

At City hall this afternoon Sousa's great band gave a superb concert. There will be another concert this evening with the following programme:

- | | |
|-------------------------------------|---------------|
| Overture—Paragraph III, | Suppe |
| Trombone Solo—Love Thoughts, | Pryor |
| Mr Arthur Pryor. | |
| War time, from Indian Suite, (new.) | MacDowell |
| Soprano Solo—Indian Bell Song | |
| from Lakme, | Dallies |
| Miss Maud Reese Davies, | |
| Scene from Parsifal, Knights of the | |
| Holy Grail, | Wagner |
| Intermission. | |
| Scherzo, from Scotch Symphony, | Mendelssohn |
| a Ancient Dance—La Cinquantaine, | Gabriel-Mande |
| b March—The Christian, (new.) | Sousa |
| Violin Solo—Rondo Capriccioso, | Saint-Saens |
| Miss Dorothy Hoyle. | |
| Overture to William Tell, | Rossini |

MAY 24 1899

Tonight's Concert.

"Sousa and His Band" will be heard here in a grand concert this Wednesday evening at Music Hall. His great band was never in as fine form as at present and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The programme for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times, and the audience can rely upon a large installment of the most inspiring music of modern times—the famous Sousa marches.

The soloists with "Sousa and His Band" are, Maud Reese Davies, soprano, Dorothy Hoyle, violiniste, and Herbert L. Clark, cornetist, all artists of unquestioned brilliance. The concert will begin at 8 30 to accommodate people coming from the south and those attending prayer meeting.

The box office at Music Hall will open at 6.30 where good seats can be secured.

Portland Me.
"Evening Courier"
May 24, 1899.



SOUSA'S CONCERTS.

It was a representative, musically-infused audience that gathered at City hall both afternoon and evening yesterday to hear that skilled aggregation of players, almost every one of them a soloist in his line under the guidance of that incomparable band master, Sousa. The very coming of Sousa awakens in the melody-loving public all the imagines and emotions of that which is said to "soothe the savage breast." So many of the music teachers and pupils in town are constantly, throughout the year, unfolding the ear-tickling marches of the great band leader that the presence of Sousa himself fairly sets the devotees agog.

It is Sousa's triumph—that he can play on the feelings of all classes, that he can tickle the popular fancy by shooting off such stuff as the "Georgia Campmeeting" with variation in the camp and make the serious music-lover forgive him in a con amore Wagner reading.

When one attends a concert like that at City hall yesterday he cannot help feeling that Sousa can do more in one year towards musically evangelizing the masses than a small army of the so-called savants can accomplish in a decade.

The selections played by the band yesterday were sufficiently varied to suit all tastes, and after every rendition there would be a particular strong outburst of applause from some section of the hall, although as a rule the marks of appreciation were quite general. To watch Sousa, himself, lead the band was well worth the price of admittance. He performed this task with consummate ease and skill. His hands almost seem to speak, as he, at times electrifies the players. In the Suppe overture the strength and beauty of the organization were especially apparent. The selection from Macdowell's "Indian Suite" was a piece of wonderful instrumentation.

The best number from the band was the rendition of the "Parsifal" scene. Here the enormous breadth and weight of tone demanded concealed to some extent the lack of tonal finish. The relentless march theme was splendidly enunciated by the bass player and the rhythm was majestically maintained by Mr. Sousa who showed himself in true colors, as a musician of interpretative ability.

The cornet solo by Herbert L. Clarke was one of the treats of the evening, and spoken of with much enthusiasm. The soprano solo by Miss Maud Rees Davies was rendered in an especially sweet and finished manner and was most thoroughly enjoyed. The violin solo by Miss Dorothy Hoyle, though brought out with a great deal of artistic finish, was somewhat drowned by the big instruments.

As one favorite march after another followed there was great enthusiasm, and over his new march "Hands Across the Sea" there was a tumultuous outburst of hand-clapping. It had to be repeated three times. Other encores that stirred the listeners were the "Georgia Campmeeting" and variations and "There'll be a Hot Time in the Old Town Tonight." It was a rich musical treat.

AMUSEMENTS.

THE SOUSA CONCERT.

Musical Portland came under the sway of the "March King" at the two concerts given in City Hall yesterday, and was held in delighted subjection by him and his magnificent band. The audience at the afternoon concert was fair in size and thoroughly appreciative; that of the evening was much larger and still more enthusiastic. The programme of the evening performance—the more interesting of the two—was as follows:

- Overture—"Paraphrase III," Supp
Cornet Solo—"The Whirlwind," Godfrey
Mr. Herbert L. Clarke.
a. "Carillon de Noel" (new), Sidney Smith
b. "In War Time" from "Indian Suite," (new), Macdowell
Soprano Solo—"Ah fors e lui," (Traviata), Miss Maud Rees Davies.
Grand Scene from "Parsifal"—
"Knights of the Holy Grail," Wagner
Intermission.
Tone Picture—"At Midnight," Carlini
"Come Where My Love Lies Dreaming."
a. "Serenade Badine," (new), Gabriel-Marie
b. March—"Hands Across the Sea," (new), Sousa
"A sudden thought strikes me—Let us swear eternal friendship,"
Violin Solo—"Souvenir de Haydn," Leonard

Miss Dorothy Hoyle.
Tarantella, from "The Bride Elect."

Here was sufficient scope and variety to show the qualities of Sousa's band in the different styles of composition "from grave to gay, from lively to severe," and the demonstration of its many excellencies was triumphant and complete. The superb material of which the band is composed was manifest in all the effect that go to the production of great band music,—dash and vim allied to perfect smoothness, volume of sound and crispness of execution; wonderful effects of tone color and a rhythmic swing in the Sousa march music, played as encores that carried one along with it in triumph. And one felt that the spell of the master was over it all. Yet how easily, how gracefully did Sousa conduct his great band, and with what consummate skill. One realized that here was an ideal band master, a born king of the baton. The way in which his attitude in the liveliest pieces and the ragtime music, suggested the character of the rhythm, and the full swing of his arms gave emphasis to the full career of the march, were innovations full of interest and charm.

In the Suppe overture the strength and beauty of the wood winds were especially in evidence. Sidney Smith's "Carillon de Noel" with its bell effects was a dainty thing played with delightful smoothness and delicacy. The selection from Macdowell's "Indian Suite" is a bit of wonderful instrumentation, full of character and strength and vivid and weird in its effect. The difficult score was rendered with fine decision and splendid verve. Artistic high-water mark was reached in the Grand Scene from "Parsifal" which was rendered with majestic and thrilling power. The massed brass effects especially, were magnificent—such volume, such force, such splendid tone color—and yet not deafening, not overwhelming, never getting beyond the compass and estimation of the ear. It was a wondrous flood of sound, yet in legitimate limits. And, in this great golden mass of brass notes the woods were distinct and fluttered off from the broader effects or pierced through them, making themselves felt against the deep bass of brass in a wonderfully harmonious and modifying manner. Carlini's tone picture "At Midnight," was an interesting thing, the playing of the brasses outside the hall with responses from the reeds on the platform producing a novel and telling effect.

But it was in the Sousa marches played between the programme numbers that Sousa's band showed its unique qualities. With Sousa himself leading and throwing into the movement all his magnetic personality and with his band playing in perfect sympathy the combination was irresistible. As one favorite march followed another the enthusiasm of the audience increased and Sousa's new march, "Hands Across the Sea," capped the climax. The audience broke into wild applause and the March King had to repeat his latest triumph three times before it was appeased. Other encores that elicited great enthusiasm was the "Georgia Campmeeting," and variations on "There'll be a Hot Time in the Old Town Tonight," the former especially being played with an unctious and emphasis that were irresistible.

The cornet solo by Mr. Clarke was a tour de force of technique notable for its crispness, brilliancy and volume of sound, but Mr. Clarke's long-sustained notes were an exhibition of mere lung power that somewhat marred the musical effect. Miss Davies sang the ornate Verdi aria in very fine style, displaying a soprano of pure and penetrating tone and a technique that was unexceptionable. Recalled for an encore she sang again with an effect that more than confirmed the first favorable impression. But the soloist work that most impressed us was Miss

Dorothy Hoyle's violin playing. Miss Hoyle exhibited a mastery and a sympathetic insight altogether above the average concert players. The young lady gives every promise of a brilliant future. With a greater breadth of style she will, we think, rank among violinists where

SOUSA, THE MARCH KING

Two Brilliant Concerts in City Hall Yesterday.

"HANDS ACROSS THE SEA" MET WITH FAVOR.

Rag Time Selections—The Band's Soloists.

At City hall, Tuesday afternoon and evening, Portland had the pleasure of again listening to Sousa's Superba's in their unrivalled concerts, concerning which superlatives of praise were long since exhausted.

In Sousa we perceive the embodiment of a band conductor's genius; Passionately absorbed in the ardor of his interpretation, he stands before his band and by the rhythmic sway of his body and the flashing inspiration of his eye carries them irresistibly onward. It is the acme of divinely sent genius developed by years of assiduous toil.

Miss Davies has a light, brilliant soprano, liquidly flexible and under admirable control. She displays remarkably pure enunciation. In the "Bell Song from Lakme" she exhibited her ability as a lyric soprano and executed its rippling runs with pearly clarity of tone and brilliant fluency of technique.

Miss Hoyle is a young violinist of rare merit and brilliant promise. She plays with a wealth of temperament, freedom and broadness of tone and expressive style. In Sarasate's "Zelzurnerweisen," with its sharply contrasting movements, a voluminous technique and exquisite delicacy of tone were especially manifest.

Arthur Pryor, the great trombonist, already well known to Portland, played with his accustomed mellow sonority of tone, elegance of style and electrifying brilliancy of execution. He was heard to excellent advantage in his own composition, "Love's Thoughts."

The band's most effective number was Boritz's "Night in Lobba," with its sombre, weirdly effective orchestration. It was given a splendid interpretation, especially the second movement in which the cavernous background of the tubas strongly accentuated the pleading, spirit-like sighing of the tenors.

THE EVENING PERFORMANCE.

Sousa's peerless band has played to larger houses in Portland than that at City hall last evening, but never to a more appreciative or enthusiastic one. The programme presented was a pleasingly varied one with the popular marches and descriptive pieces somewhat predominating. While the more classical selections such as the Wagnerian grand scene from "Parsifal" was finely performed and attentively listened to, they did not awaken the burst of enthusiasm that Sousa's own marches and the "rag time" encores did. The rapture was at its height after the rendition of Sousa's new march "Hands Across the Sea." It was repeated again and again and still the audience called for it, when the conductor modestly led in Miss Hoyle for her solo. This new march is destined to become one of the most popular of the Sousa suite. The martial "Stars and Stripes Forever," last season's craze, was another favorite number. Among the novelties of the programme was the weird "In War Time" from Macdowell's "Indian Suite" and Carlini's tone picture "At Midnight," introducing the brass section in the serenade "Come Where My Love Lies Dreaming" in the anteroom, with response by the woodwind and reeds on the stage.

Sousa is particularly happy in his choice of soloists this season. Mr. Clarke's cornet solo was a marvel of technique and power. Miss Davies' well cultivated voice was displayed to fine advantage in the difficult "Traviata" aria, and its pure, sweet qualities in the delightful English love ballad with which she responded to the encore.

Miss Hoyle is one of the very best lady violinists that has ever been heard in this city and with continued study will doubtless make one of the well known virtuosi of this country.

With the graceful and magnetic personality of the master pervading its entire organization Sousa's Band doubtless stands unexcelled today among the world's famous musical aggregations.

MAY 24

gave good satisfaction.

Sousa's Band.

"Musical conductors are born, not made," once said a famous musician of the Old World, a trite saying borne out by a close observation of the many musicians of conspicuous ability who have signally failed at the conductor's desk. A popular impression seems to be that a person possessed of musical talent must of necessity be able to direct, but no greater fallacy was ever known. A musician may be possessed of great technical knowledge and be a successful, even a great composer, but totally lacking in those gifts which go to make up a successful conductor. The noblest qualities which a musician can possess must be combined in the conductor. There must be a thorough familiarity with the various instruments of a band or orchestra, and the necessary technical knowledge must be supplemented with enthusiasm, a poetic nature and high ideals. As a successful general must have power to command, so must a conductor possess that inherent force by which great bodies of performers are controlled and do their bidding. They must follow implicitly his lead and sink their individuality in one harmonious whole.

John Philip Sousa, the best known of all American conductors, combines to a conspicuous degree all these qualities which insure the greatness of a concert director. Magnetic of personality, gifted by nature with the rarest of musical genius, a thorough student of the science of music, a born leader of men, and with a gracious charm of manner, it is small wonder that Sousa has established himself so firmly in the affections of the music-loving people. The great band which he conducts is the musical embodiment of the typical American spirit. Sousa has a positive genius for arranging programs for his concerts that please everybody, and a guarantee of perfect enjoyment always attaches to a Sousa concert. The admirers of the "March King" will rejoice to read the announcement of a concert by the Sousa band at the City Opera house on Saturday afternoon, 2:15 o'clock. As in former years, Sousa brings with him two charming soloists, this year in the persons of Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, with Herbert L. Clarke, cornet.

Sousa's newest march, "Hands Across the Sea," is on the program, and will be played.

NEW YORK JOURNAL

MAY 24 1909

GEN. JOE WHEELER A LION OF PEACE.

Washington, D. C., May 23.—The Peace Jubilee was inaugurated at sunrise by a national salute of thirteen guns from the Dolphin, anchored off the navy yard, and by the chime of bells and sound of steam whistles all over the city. The day had been declared a half holiday in the departments, and the employees of nearly all the bureaus were released at noon, the hour being marked by a salute of forty-five guns.

Over 5,000 men were in the afternoon parade. The President, members of the Cabinet and their wives, Ambassadors and foreign Ministers with their attaches, General Miles and his staff, and many prominent people in public and private life occupied the reviewing stand. Cheers and applause greeted favorite organizations.

General Wheeler was accorded the largest demonstration. In full uniform, he rode in a carriage. He was everywhere cheered. As he reached the reviewing stand he arose and saluted the President. The people went wild.

Another interesting and significant incident was the cheering of Sousa's new march, "Hands Across the Sea." One of

the bands struck up this stirring air as the reviewing stand was reached. The applause which greeted it was started by the diplomats, spread through the stand and broke in a roar of cheers along the whole length of the Court of Honor.

TROY, N. Y. TIMES

MAY 24 1909

art is that of an American in the world in search of adventure.

The annual visit of Sousa and his popular band will be made next Tuesday, Memorial day, when a concert will be given at Music hall in the evening. If here is any man who thoroughly embodies the American idea of success it is John Philip Sousa. Back of this success stands the man who created it, with qualities of heart and brain that appeal instinctively to human nature at large no less than to the American nature in particular. 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, but no organization can play these compositions with the success that marks the work of Sousa's band.

MAY 24

MUSIC AND DRAMA.

SOUSA'S BAND.

That John Phillip Sousa's lively, plain, buoyant marches, and his mere ambitious compositions have lost none of their popularity, was fully attested last evening at the City hall, when a magnificent audience greeted him as he swung his baton before that wonderful organization of musicians which bears his name. Surely he has won the sobriquet of the "March King."

The programme which was rendered both afternoon and evening was well arranged, and every character of music was heard. The striking qualities of the playing by Sousa's band are too well known to need comment. Its march tempo is admirable, while in the classical compositions the band plays with excellent understanding and unity, at times with the swell of a mighty organ, again with a jingle to be whistled on the streets.

Among the many excellent new numbers was a march just written by Mr. Sousa entitled, "Hands Across the Sea." It is a reminder of the Anglo-American alliance which some people are fondly dreaming of. There is snap and dash about it, and it is destined to be a favorite. Of the heavier pieces the grand scenes from "Parsifal," by Wagner, and the "Excerpts from Siegfried," were typical and the applause which followed each was indicative of cordial appreciation. In contrast with these, popular music such as "Georgia Camp Meeting" "The Beautiful Blue Danube," etc., were played and their renditions were of course welcome. Another new number which struck the fancy of the very large audience was "In Wartime from Indian Suite."

The concert was made doubly enjoyable by the soloists of the band and by the presence of three artists. Miss Maud Reese Davies, soprano, rendered "Bel Song from Laikue," in a sweet and sympathetic voice, and responding to an encore, gave "Will you love me when the lilies are dead," from the Charlatan. Mr. Herbert L. Clarke, cornetist, played "The Whirlwind," in an effective manner, sustaining a note a surprisingly long period, and interpreting the passages with skill. Miss Dorothy Hoyle played with much delicacy a violin solo, "Souvenir de Haydn," which was well received.

Arthur Pryor's trombone solo, "Love Thoughts," was splendidly executed and responding to persistent applause, "Just One Girl," was exceedingly catchy.

Of course Mr. Sousa's conducting was a fascinating feature. His style has caused comment ever since he became famous. The swinging of both arms by the side and the clean cut movements of the baton were evident last evening as of yore. His concerts yesterday added others to his previous triumphs and his personal greeting was an enthusiastic one. Ira Stockbridge again deserves the thanks of Portland people for a genuine musical treat.

MAY 24

AT THE THEATRE.



John Philip Sousa.

been termed "The King of music for the masses" a description that a famous composer and conductor gladly accepts. It is an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses! The Philadelphia Press recently remarked that the "Brotherly Love" is a Sousa town because it is a Sousa town because it has a large number of people who are being cheerful and know no other way than spending an hour with the March King's "imitable musicians." The same remark applies with equal force and truth to every other music loving community, and this city is 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 of 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 advent of Sousa and his Band in this city will be hailed with pleasure on Saturday evening, May 27th, at the Richardson.

Portland
Advertiser
May 24

Sousa's Band.

Sousa's band gave two superb concerts City hall yesterday. Sousa and his band are superlatively all right and they had the entire approval and admiration of everybody. Sousa's graceful conducting, band's splendid playing, the Sousa marches old and new, the singing of Miss Davies, the violin playing of Miss Hoyle, Arthur Pryor on the trombone and Mr. Clarke on the cornet were the features. The Wagner pieces were played finely and the southern melodies with typical swing and expression. In short for a band concert it was the acme of skill and strength. Sousa's band is very close to the hearts of the people. The band came here under Mr. Ira Stockbridge's management and the public have to thank him for a musical treat.

Syracuse N. Y.
Standard
May 24/09

John Philip Sousa, the famous "March King," and his celebrated band came to the Wieting Opera House next Sunday evening for a single concert. Sousa has his part in this history making epoch, a place 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 ballroom, in the concert hall, at the seaside and in the mountains, go where you may, you hear Sousa. His band monopolizes the concert field and his operas are being presented in every music loving community.

MAY 25 1899

track of himself.

The spectators who witnessed the big parade which helped to inaugurate the Peace Jubilee in Washington last Tuesday were aroused to the liveliest enthusiasm by one of the bands in the procession playing Sousa's new and stirring march, "Hands Across the Sea." Well as it was played on that occasion, it will receive a better performance at the new Wieting next Sunday evening, when it will be included in the programme of the concert to be given there by John Philip Sousa, the famous operatic composer and bandmaster, and his band. It will be heard here for the first time on that date and the town will be whistling it the next day, as it is said to be the best of all the marches with which the composer's fame is identified. The programme will, of course, embrace music of a more ambitious character and the concert will be made further enjoyable by the assistance of several fine soloists.

MAY 25 1899

AMUSEMENTS

Sousa's Novelties.

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 once of high grade and at the same time popular enough to satisfy those in whom the love of melody is inherent, yet who do not possess musical education. In his effort to secure the best there is in music and not 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 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 afternoon, playing at the City opera house, when Miss Maud Reese Davies, soprano, Miss Dorothy Hoyle, violiniste, and Herbert L. Clarke, cornet, will be heard as soloists. Hear the new march, "Hands Across the Sea."

MAY 25 1899

Sousa and his band will be greeted by a large audience Tuesday evening at Music hall. 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's programs 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 to-day Sousa is by odds more the model entertainer of the public than ever. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Arthur Pryor, trombone.

Herbingle Journal
"W. J."
May 25 99 3

the Court said that Mrs. Hart had had a fair trial and that everything possible had been done for her.

Sousa's Idea of Popular Music.

When Sousa was recently asked what sort of music he considered popular he gave the following answer, characteristic of the man and his methods: "In a general way, I should say that popular music becomes such when at its first hearing it attracts either through its rhythm, oddity or intervals, or through all three, the attention of the auditor, and creates a desire for a second hearing. It then, becomes contagious and rages with more or less violence. If the composition is based on natural laws, it stands a chance of living after the epidemic is subdued, but if it is ephemeral in character, it dies after running its brief course."

This is 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 his statements, based upon the opinions of Lussy, one of the authorities on musical expression, the ear is the slowest of the senses to adopt anything new. It naturally repels strange sounds and consequently, 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. Sousa and his Band come to the Academy next Thursday evening.

MAY 25 1899

library housed in an attractive commodious building.

Sousa and His Band Coming.

Like the luscious Georgia watermelon and the Delaware peach, or Christmas and Fourth of July, the Sousa band is perennial, and as joyously anticipated as any of the others. As a matter of accuracy the big Sousa band moves twice a year, September to December, January to June, with an invariable summer season June to September, that laid for last summer throughout Europe being rendered inadvisable by reason of the late war. The present is the twentieth Sousa tour. For the present, most attractive things are offered, soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Herbert L. Clarke, cornet. The concert will occur at the opera house Friday, May 29.

MAY 26 1899

Sousa Monday Night.

Sousa has always taken a just pride in the soloists who have accompanied him on his tours, and he will present at the concert in this city Monday evening two young women, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violiniste, whom he expects to create an artistic figure. Miss Davies has a voice of rare sweetness, sonority and the gift of sympathetic interpretation that will distinguish her among all the charming women who have achieved success with the violin. Herbert L. Clarke, the finished and brilliant cornet soloist, completes the list of Sousa's soloists.

MAY 26 1899

Sousa's Programs.

When arranging programs for his concert tours Sousa gives them most careful consideration, weighing closely the predilections of the public of the various parts of the country which he will enter. To successfully and adequately meet the needs of every quarter is a matter that requires consummate skill and tact, and a thorough knowledge of the country at large and by divisions. What will best please the people of Kansas or Nevada may not do so well in Massachusetts or Louisiana, and the latter commonwealths are quite unlike in exactions. Therefore Sousa must exercise 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. For his present tour, the 14th, Sousa has provided extremely bright and tempting programs. The band comes in full force and the concert here will take place on Monday evening at the opera house. The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violiniste, and Herbert L. Clark, cornet.

MAY 26 1899

AT THE THEATRE.



John Philip Sousa has been termed "The maker of music for the million," a description that the famous composer and conductor gladly accepts.

It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses! The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way, and there are few better ways than spending an hour or so with the March King's inimitable musicians. The same remark applies with equal force and truth to every other music-loving community, and this city is certainly no exception to the general rule. It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony bringing rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his band in this city will be hailed with pleasure. The concert will be given at the Richards on Saturday evening, May 27.

MAY 26 1899

AT THE THEATERS

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. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and in this city will be hailed with pleasure. The concert will be given at the Wieting next Sunday evening and the famous conductor will introduce to his Syracuse followers his latest and greatest march, entitled "Hands Across the Sea."

MAY 26 1899

John Philip Sousa and His Band.

John Philip Sousa was born in Washington, D. C., about forty years ago. At fifteen young Sousa was teaching harmony, and at seventeen he was an orchestral conductor. The roving spirit characteristic of the American youth sent him out into the world to seek his fortune, and Sousa became one of the first violins of the orchestra conducted by Jacques Offenbach, the French opera bouffe composer, when the latter made a tour of the United States. Subsequently he conducted for theatrical companies, and when the "Pinafore" craze was at its height Sousa became musical director of the "Church Choir Pinafore Company," an organization which achieved wide celebrity and success.

Unsolicited, he received, in 1880, the appointment as leader of the Band of the United States Marine Corps. Through his commanding talents as a musician and disciplinarian Mr. Sousa speedily raised his command to the front rank of the military bands of the world. Seven years ago Sousa resigned from the United States service and organized his present military concert band upon lines embodying his own ideas of instrumentation, tonal effect, etc. This organization is purely a concert band, being attached to no military command and performing no military duty, not even excepting parades. Reeds predominate in the Sousa Band in the proportion of 36 to 24 percussion instruments.

Since its organization in 1892 the Sousa Band has been continuously employed in concert tours and has played in every portion of the United States and Dominion of Canada. This great band comes to the Academy of Music, Newburgh, Thursday evening, June 1st.

SOUSA LED THE BAND

And Two Large Audiences Were Roused to Enthusiasm.

Sousa's great band delighted two audiences at Her Majesty's Theatre yesterday. In the afternoon the theatre was not crowded but the concert was a splendid one. There was only one regret, which was that the new march, "Hands across the Sea" was not played. Sousa was generous in the way of encores, however, and it was especially gratifying to Montrealers that he gave in response to a recall, "With the Colours," that stirring march which was composed by Mr. Meredith Heward of this city. It was a brilliant piece of work and was received with enthusiasm. After the concert Sousa congratulated Mr. Heward and told him that he would place it on his programme for New York. At the evening concert the capacity of the house was tested and the gem of the evening was the new International March. For encores there were several popular selections given including "There'll be a hot time," which were appreciated by the audience just as much as the sobered selections for they were played with the Sousa owing. The vocalist was Miss Maud Reese Davies, who charmed all with her unaffected singing. The violinist, Miss Hoyle, needed no introduction for three years ago, when spending a few months in Montreal, she was heard at many concerts. She was a good violinist then, but she has improved wonderfully and her friends were glad to have an opportunity of hearing her again.

TIGER STOVE POLISH

makes no dust or dirt in using.

Montreal Call
Daily "Star"
May 26th 1899

SOUSA IN TOWN.

A LITTLE TALK WITH THE FAMOUS MUSICIAN.

Sousa, the great march king, who has just completed an itinerary of twenty-three thousand miles, which comprehended the whole continent, north, south, east, and west, is in town.

Sousa's march music and operas have had a great vogue, as is well known, and he has been assigned a place next to Strauss and Sullivan.

"How do you meet the charge that your music is trifling and frivolous, and that those who are affected by it, have their taste for classicism vitiated?"

"Well, do I require to meet the charge at all?" asked Mr. Sousa, at the Windsor Hotel, to-day.

"I do not think I need defend my music at this time of day. I heard on St. Catherine street this morning a boy whistle "Stars and Stripes." He had no patriotic reason to do so. He liked to do so. The music had taken possession of him. Sometimes at my concerts or at the production of my operas you will find a creature in long hair and green goggles who laments that it is not Beethoven's ninth symphony or Tristram and Isolde, but when he goes home "El Capitan" or "Don Juan" is coursing through his brain. He says he can't sleep. He even damns me. But that is my best compliment."

"We Americans are a little timid. I am in earnest. We are like a child that dreads going into a room in the dark, but once we are in we are not afraid of spooks. We have been doing something rather big in nation-making during the past year, and we are doing a little in the musical line, though we began in fear and trembling. My music must have been dormant in the breasts of the people, and it was my good fortune to give expression to what all felt. There was a power in this beyond me. I call it an almighty power. My music is my religion. Certainly, when I am composing I am in another atmosphere. When I was in Naples I heard people in a boat playing "The Washington Post" as a waltz; when I was in Venice, I heard "Manhattan Beach," and when General Miles attended the review of the Turkish troops two years ago in the presence of the Sultan the bar is played my music. My publishers in London tell me that my music has become a household word."

"To be frank," said Mr. Sousa, laughing, "I would feel like ordering my coffin if I could not have the benefit of the carping critic. I would feel lost and neglected without him. He is my meat and drink. I do not defend my music, but I will say that I should like to make acquaintance with music which is truer to the laws of harmony, which has less banality about it, and which answers more completely to the purpose in view than that which I have been able to offer the public."

"At the same time a man who is on a pedestal needs to be careful and modest. If he inflates himself he is lost. The idol is never able to strike back, you know, no matter what blows may be given him. My thought always is, both with regard to my band and my operas, to give the best. I have a better band to-day than I ever had. I will have a still better next year. I do not know how to accomplish this, but I am after an ideal. With my reputation it has been said that I could make more money with a cheaper organization. I do not want to lean upon the public. I desire to give them the best. I have the most expensive organization in the world to-day. With regard to my comic operas, I have been fortunate in this respect that I have made a success in several works, and not in one only, as is frequently the case. This music meets the needs of the public. It expresses what was in the mind. It answers to thoughts and feelings which have not found expression. This is its best justification."

During the conversation a gentleman came forward and introduced himself as the author of "Sweet Marie," which the Sousa band played by request is New York when the song first came out, the request being preferred by the author, then unknown. This gentleman's name is Mr. Cywarner, who, in Denver, dashed off the sentimental song in a moment of inspiration. A young man named Moore gave it a musical setting, and put it on the market. Mr. Cywarner learned that he was claiming the credit of authorship, and Mr. Dana, of the New York "Sun," rendered the real author justice.

In the end, Mr. Cywarner received nine thousand dollars for the song. Sousa played and made popular it not at the time knowing the author. Mr. Cywarner, who is a contributor to several American magazines, said of Sousa very heartily, remarking that he was of music and that he loved to listen to the hurdy-gurdies, it was probably a vulgar taste. "I like to listen to them, too," Sousa, "especially when they play pieces."

"By the way," he added, "I am going to write a story, founded on the incident of Chinatown, in San Francisco."

John Philip 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 exactness 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 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 divertissement. 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 Thursday evening June 1st, at the Academy of Music.

The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; and Mr. Herbert L. Clark, pianist.

SOUSA'S BAND.

Her Majesty's Theatre Packed Last Evening to Hear the Famous Band.

There was a small crowd to hear Sousa's Band yesterday afternoon, but in the evening Her Majesty's Theatre was packed to the doors. Every seat was taken, people stood and sat in the aisles, and at the back of every floor people were standing three and four deep. It was without a question the largest crowd Her Majesty's has ever held, not excepting the audience at the Sembrich concert.

That such an assemblage was heartily appreciative is something that is not a matter of surprise. Montrealers know what encores mean to Sousa's band—they mean Sousa's marches—and they were what the audience went to hear. Sousa himself was always very agreeable when it came to encores, and last night he showed a perfect willingness to humor his audience, and give them a fill of all the good things he had in stock. The audiences yesterday heard the well-known favorites from "The Charlatan," "The Bride Elect," "El Capitan" and "Stars and Stripes Forever." One of the gems of last evening's performance was the Holy Grail music from Parsifal, and as an encore to this the band played the splendid finale from the third act of Lohengrin. In the afternoon the band played "With the Colours," composed by Mr. Meredith Heward of Montreal. The piece was so satisfactory that Mr. Sousa will render it at future concerts in other cities.

ST. LOUIS GLOBE DEMOCRAT.
MAY 26 1899

Sousa's Liberality of Encores.

John Philip Sousa and his famous band will give a single concert at the Academy of Music on Thursday evening, June 1st. 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 program making as he is of march composition. His concerts are models of good form and good taste in this respect, and that is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm. A distinctive feature of the concerts of Sousa and his band, in addition to the liberality and graceful courtesy of the conductor in gratifying the wishes of his public in the matter of encores, is the fact that there are no tedious waits between numbers, a Sousa concert being in reality a continuous feast of melody from beginning to end. The program to be given here will include some of the newest music of the day, and a number of standard favorites. Several of the great Sousa marches may be anticipated as encores, the demand for them being so insistent that the composer-conductor must perforce obey. Mr. Sousa will present Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, as soloists.

26 1899

John Philip 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 detects 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. Sousa's personality sways the hour. 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 divertissement. 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 Monday afternoon, May 29th, at Ilion Opera House. The soloists are Miss Maud Reese Davies, soprano; Miss Dorothy Hoyle, violinist; and Mr. Herbert L. Clark, cornet. Prices 50, 75 and \$1.

WATERTOWN, N. Y. STANDARD

MAY 26 1899

AMUSEMENTS

Sousa's Band

John Philip Sousa has been termed "The Maker of Music for the Million," a description that the famous composer and conductor gladly accepts. It is surely an honorable and desirable distinction, that of providing wholesome and elevating enjoyment for the masses. The Philadelphia Press recently remarked that the "City of Brotherly Love" is a Sousa town, and it is a Sousa town because it has a large number of people who enjoy being cheerful and know no better way, and there are few better, than spending an hour or so with the "March King's" inimitable musicians. The same remark applies with equal force and truth to every music-loving community, and this city is certainly no exception to the general rule. It is the cheerful aspect of the Sousa concert that is its chief charm. No abstruse musical problems vex the weary soul, but simply the magic melody and sweet harmony, bringing rest and contentment. A Sousa concert is an apt exemplification of the best way to do the best thing in providing entertainment for the people, and the early advent of Sousa and his band in this city will be hailed with pleasure. The concert will be given at the City Opera house Saturday afternoon, at 2:15 o'clock. Sousa will play his new march, "Hands Across the Sea."

COHOES, N. Y. - DISPATCH

MAY 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. Sousa and his great band will be heard at the opera house on the afternoon of Memorial Day, Tuesday.

Amusements.

Sousa, the prince of concert band conductors and monarch of march composers, will appear in this city at Music Hall, May 30, for a single concert with his great band. Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame, and he promises rich results in the coming years in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced when Sousa and his men thrill the senses and the only question is the degree of praise to be bestowed. 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; Miss Dorothy Hoyle, violinist, and Herbert Clarke, cornist.

Ottawa Citizen
May 27 1899

SOUSA'S BAND.

Excellent Concert by the March King and His Bandmen.

There is no disputing of the fact that John Philip Sousa and his band are favorites in Ottawa. Unusually sultry weather did not militate against large audiences at both afternoon and evening concerts yesterday. And as at former concerts, the audiences were enraptured, encore after encore being demanded and responded to with that courteousness which is a striking characteristic of the March King. So much has been written about Sousa and the capable instrumentalists who surround him, that when it is announced that the band never played better than at the present time the quality of the treat afforded yesterday's audiences can be understood. The band played with excellent precision, every member of it being completely responsive to the magnetic control of the leader. Hands Across the Sea, Sousa's new march, was on the program for the evening concert, receiving its initial performance here. Judging by the applause that it received from the audience, it made a decided hit. It is written in Sousa's best style, and, like all of his marches, can be easily remembered, especially the trio, which is extremely catchy.

The supporting artists, Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, are talented musicians. Miss Davies sang her notes in the upper register with ease and distinctness. Her voice is exceedingly sweet and satisfying. Miss Hoyle is an artiste with few equals on the concert stage. Her tone painting was remarkably good. Mr. Clarke also scored great success in his cornet solos. The concerts as a whole were the best Ottawa has yet been favored with in the line of band music, and Mr. Sousa's return next season will be looked forward to with pleasure.

CINCINNATI, OHIO. - STAR

MAY 27 1899

Ammon, drop with the chorus painted on it. Wallace Munro has sent me a clipping from a Philadelphia paper, describing Mr. Sousa's recent concert in the Quaker City, by which I learn that "the Academy of Music" was crowded last evening when John Philip Sousa stepped briskly from the flies onto the stage. It is not generally known, I believe, that Mr. Sousa is an acrobat, and such an uncommon one, too. Probably he would think nothing of a tumble from the gridiron. Lafayette will have to overhaul his imitation if Mr. Sousa is going in for ground and lofty business.—Dramatic

MAY 28 1901

THEATRICAL.

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.

John Philip Sousa, the famous master of the greatest military band in existence to-day, a band which the great leader has brought to its present point of marvellous brilliancy and perfection through the unique and supreme force of his musicianship and inspiring direction.

No success can ever be obtained as phenomenal as that which has attended Sousa and his wonderful band without due artistic reason. 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 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 in the works of solid character or in the works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. Outside and away from the music of the people Sousa would make a conductor of force and distinction in music of large and deep growth, but while he varies his programme judiciously and interestingly with compositions of serious purpose,

the distinguishing feature of the band's work is by all means popular music. And justly and admirably so. He has culled this music judiciously, has himself contributed to it many works of genuine distinction in their way, and always of spontaneous vigor and melodic freshness, and thereupon he has directed his programmes with a tact, refinement and inspiring glow 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.

"Sousa and his band" will be heard here in grand concert to-morrow evening at the Opera House. His great band was never in as fine form as at present and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The programme for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times, and the audience can rely upon a



MISS DAVIES.

large installment of the most inspiring music of modern times—the famous Sousa marches.

The soloists with "Sousa and his band" are: Maud Reese Davies, soprano; Dorothy Hoyle, violinist, and Herbert L. Clark, cornet, all artists of unquest-

AT THE THEATRE.



Sousa and his Band will give a grand concert at the Richardson to-night. Sousa has learned the secret of stirring the public heart, not by artifice and not by shallow pretence, but by a direct simple appeal to the purest and best sentiments that music can invoke. 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 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.

GLEN OAK PARK CONCERTS.

First of the Series Will Be Given This Afternoon.

The first of the series of concerts at Glen Oak Park by Spencer's Military Band, A. Moll, director, will be given this afternoon from 3 to 6 o'clock with the following programme:

March—"Hands Across the Sea" John Ph. Sousa

The very latest of his compositions.

Overture—"America" E. N. Catlin

Invitation a la Valse von Weber

Selection—"The Isle of Champagne" Theo. Moser

Kentucky Medley E. Boettger

Latest Popular Songs.

Baritone Solo—"Grand Fantasia" Rollinson

Fritz Fischer.

a. Sextette from Lucia Donizetti

b. Alabama Dream George D. Barnard

Calvary Charge G. Lueders

Synopsis—Morning of the battle. Infantry is heard approaching with fifes and drums. Cavalry in the distance, coming nearer and nearer until they charge upon the enemy. Cavalry, Infantry and Artillery in the melee of battle. Defeat of the enemy, pursued in the distance by the cavalry.

Overture—"The Beautiful Galatea" Suppe

a. Hungarian National Dances Brahms

b. Shuffling Jasper—(Two Step) Scouton

Concert Waltz—"Vienna Banties" Zieher

(Wiener Maedels.)

March—"The Merry American" Wheeler

Finale—"Star Spangled Banner"

SOUSA'S SOLO.

THEY ARE VERY POPULAR CONCERT-GOERS.

Sousa's concerts are always distinguished for their soloists, both vocal and instrumental, whom the director invariably selects with care and for some special reason and superiority for just such an occasion. Not every soloist, however capable some ways, would fully answer the Sousa concerts, for reasons are palpable. The vocalist, for instance, must be a singer of great endurance, of robust and trained 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, dangers from constant exposure to changes in temperature and all vicissitudes of travel. Many a singer who could brilliantly meet the requirements of a single concert or two or half a dozen could not 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 roads 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 proved her remarkable ability to fulfill all requirements and to sing with rare success upon every occasion. She has a rich and 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 on any stage. One conclusive test of her artistic abilities is the remarkable successes she has had when playing before New York audiences, at the Metropolitan and elsewhere. No artist could be placed before more critical and merciless audiences. Yet Miss Hoyle won distinctive triumphs where some others had failed. She has achieved equal successes throughout the country.

Mr. Arthur Pryor, the famous trombone virtuoso who has always been identified with the Sousa concerts, has achieved wonders at a youthful age and stands at the very head of players of the trombone of any country. There are but few artists, vocal or instrumental, who enjoy such emphatic favoritism throughout the country. His appearances are always looked for and even demanded by the public whenever Sousa's band is announced.

Mr. Herbert L. Clark, the cornet virtuoso of international reputation, is a late acquisition to Sousa's band, or, to be more exact, resumes 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, fluegelhorn; Sig. Mantia, euphonium; J. Moeremans, saxophone; Frank Wadsworth, flute; G. Norrito, piccolo; J. Norrito, clarinet, and others of equal reputation.

Sousa and his great organization will be here in full force in concert on Thursday afternoon, June 1, at the Kingston Opera House.

TROY, N. Y. - BUDGET.

MAY 28 1901

by Verdi for soprano, tenor and bass will also be rendered.

SOUSA AT COHOES.

Sousa's band will give one of its celebrated concerts at the Cohoes Opera House Tuesday afternoon at 2.15 o'clock. Sousa's concerts are always distinguished by their soloists, both vocal and instrumental. Among those who will appear in the concert at Cohoes Memorial Day afternoon are Miss Maud Reese Davies, soprano vocalist of the present Sousa tour; Dorothy Hoyle, accomplished and successful violinist; Arthur Pryor, famous trombone virtuoso, and Herbert L. Clark, a cornetist of international reputation. The popularity of Sousa's music always ensures an appreciative audience. This will be an afternoon of musical enjoyment that can rarely be excelled. His famous marches will be features of the program.

MAY 27 1899

Sousa and his band will be the attraction in the Empire Wednesday. The selections Sousa offers on the present tour 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.

MAY 29 1899

—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 to-morrow afternoon when his great band will be heard in a concert at the new opera house.

He told her she possessed his heart. She thought awhile and said: "Poor thing, he's falling all apart. For now he's lost his head."
—Yesterday was Trinity Sunday.

CHAS. E. SNIDER, Chairman.
D. W. Heckey, Sec.

1t

The Sousa Concert.

Sousa and his band will be heard here in a grand concert on Thursday evening next at the Academy of Music. 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 instalment of the most inspiring music of modern times—the famous Sousa marches. The soloists with Sousa and his band are Miss Maud Reeves Davies, soprano; Miss Dorothy Hoyle, violiniste, and Mr. Herbert Clark, cornetist, all artists of unquestioned brilliance.

MAY 29 1899

of Adams & Boyd.

Prices for Sousa's Band.

Mr. A. N. Loomis, the advance representative of Sousa and his band was in town last Thursday, and after looking over the seating arrangement of the Academy, made the following scale of prices for the concert to be given by this famous organization next Thursday evening—Orchestra (first 4 rows) 75 cents, balance of lower floor \$1.00. Balcony (front row) \$1.00, balance of Balcony (reserved) 75 cents. General admission 50 cents. Sousa's Band is an aggregation that never deteriorates. Extravaganzas may shrink when hung a second time on the provincial cloth 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. The sale of seats opens Wednesday morning, and from present indications will be very large.

MAY 29 1899

HOW TO ENJOY GOOD EATING.

AT THE THEATERS

John Philip Sousa and his band at least made the distinctive record last night of drawing the largest audience which has attended a band concert in Syracuse this season, the Wieting being well filled. In the programme proper, there was not much variety of style, Sousa's descriptive compositions being the rule. They included the suite "Three Quotations," "Sheridan's Ride," "The Charlot Race," and "The Last Days of Pompeii." All these were played with forceful expression, the rendition of "Sheridan's Ride" being made more realistic by the explosion of many giant crackers at about the time the tide of battle was supposed to turn. With characteristic liberality, in response to applause, Sousa gave at least a dozen encore selections, mostly Sousa marches. He did not forget "Stars and Stripes Forever," "Cotton King," "El Capitan" and others of his own composition, and he likewise "threw in" "A Hot Time in the Old Town To-night," "Georgia Camp Meeting" and numerous other popular, if not classical, numbers. Miss Maude Reese Davies, who was the recipient of a beautiful floral tribute, sang "The Snow Baby" and an encore and Miss Dorothy Hoyle, violiniste, delighted the audience with two selections.

Perhaps the principal interest of the evening centered in the playing of "Hands Across the Sea," Sousa's latest march, which had not been heard before in Syracuse. While it contains all the noisy attributes of its predecessors from Sousa's pen, it lacks their harmony and appeals most strongly to those who like smash and bang at the head of a street parade. The engagement of the band was for one night only.

SOUSA AND HIS BAND.

A Splendid Concert Given at the Opera House Last Night.

John Philip Sousa and his famous band were greeted by a large audience at the opera house last night. The concert was the best ever given here by the organization. The program was as follows:

Overture—"Paragraph III"Suppe
Cornet Solo—"The Whirlwind"Godfrey
Herbert L. Clarke.
(a) "Carillon de Noel"Sidney Smith
(b) "In War Time," from "Indian Suite,"
MacDowell
Soprano Solo—"Ah fors e lui," (Traviata),
Verdi

Miss Maud Reese Davies.
Grand Scene from "Parsifal"—"Knights of the Holy Grail"Wagner
Tone Picture—"At Midnight"Carlini
("Come Where My Love Lies Dreaming.")
(a) "Serenade Badine"Gabriel-Marie
(b) March—"Hands Across the Sea"Sousa
"A sudden thought strikes me, Let us swear an eternal friendship."
Violin Solo—"Souvenir de Haydn"Leonard
Miss Dorothy Hoyle.

Tarantella, from "The Bride-elect", Sousa
The band is larger and better than ever this year. The dash and life of its music are unique. The master was given an enthusiastic reception. It will be noted that there are but two Sousa numbers on the program, but some of the stirring marches that have made him known the world over were given as encores. The soloists were excellent. Miss Hoyle's performance being exquisite.

Sousa is now on his 14th semi-annual tour and his fourth trans-Atlantic tour.

MAY 29 1899

Friday and Saturday the band will play 30 minutes of old-time minstrelsy.

The magnificent tours of Sousa and his matchless men prove beyond question that Americans do love music by their own composers, and grand performances by their own conductors. Sousa and his forces are playing in superb form. The present tour is the fourth grand transcontinental trip of the band, and concerts will be given in 38 different States, including an early appearance in this city at the Empire on Wednesday next, matinee and night. Seats are now on sale.

MAY 29 1899

Prices for Sousa's Band.

The advance representative for Sousa and his band was in town last Thursday and after carefully inspecting the seating arrangements of the Academy, made the following scale of prices for the concert to be given by this famous organization next Thursday evening. Orchestra (first four rows) 75 cents, balance of lower floor \$1, balcony (front row) \$1, balance of balcony (reserved) 75 cents, general admission 50 cents. Orders from the surrounding country continue to pour in, and if the residents of this city do as well in proportion to those from the country, the Academy will be crowded to the doors. The sale of seats opens at the Academy and Green's Wednesday morning.

MAY 29 1899

crushed by a mill, which is not required when Mr. Millard's crusher is used.

SOUSA'S FAMOUS SOLOISTS.

Sousa, of band fame, who will give a grand concert at the Kingston Opera House on Thursday afternoon has always taken a just pride in the soloists who have accompanied him on his tours and he presents at the concert 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 all the charming women who achieved success with the violin. Arthur Pryor, the most finished and brilliant trombone soloist the world has ever known, complete the list of Sousa's soloists. The diagram for the sale of seats for the concert will open in the office of the Opera House this morning.

MAY 29 1899

Sousa's Band To-Night.

John Philip Sousa, the great bandmaster, and his splendid aggregation of artists will give a concert at the opera house to-night. The soloists will be Miss Maud Reese Davies, soprano; Dorothy Hoyle, violiniste, and Herbert L. Clark, cornetist. There is no more popular musician in the world to-day than Sousa. His music has caught the fancy of the people more than any other composer. The program for to-night is one of great excellence.

MAY 29 1899

inevitable.

Mr. Sousa says that "the domination of an American school over the rest of the world" is a thing he confidently expects. He further remarks: "I would rather be the composer of an inspirational march than of a 'manufactured' symphony. Now, why a man who manufactures a symphony should be put down in a special category of composers, and the man who writes an inspirational march should not be considered as having accomplished as much, is one of the incongruous things of life that the future of American music will certainly change. We know that that which lives and lives in an atmosphere of purity is the best for the world. The 'inspired' works of a composer or an author go down through the corridors of time giving men joy and happiness, while the manufactured stuff, in art, or literature, or music, is placed aside, and the 'worms eat it.'"

MAY 31 1899

Listening to Sousa's Band.

The band "we love the best" is Sousa's. There is something about the man that is irresistible and that belongs to no other bandmaster as it does to him. Each season the newspaper concert-goer speaks of "the personal magnetism of Sousa" and mentally resolves to never again make use of the expression. But what can be done? The very first impression is made by the personality of the leader who enthralls his audience before he even waves the baton, and watching through the numbers the majority find that in them are impulses responsive to the solemn, measured beat of Wagner and the nonsensical, hoppity-skip "rag-time" dance. And what a lot of "rag-time" music there was last night. Evidently the cakewalk is a fad with the band these days, and there are people who think that in the double encore after the first number, they really saw several bronze couple walk, in mincing step, across the stage in contest for a big frosted cake that reposed in its white sugar mantle upon the table. Of course there were no walkers nor cake, but to imagine anything more realistic in rendition than was this piece would be too great an effort for warm weather. In "There'll Be a Hot Time in the Old Town To-night" a ludicrous effect was produced by the brass instruments which, to say the least, forced their tones, and so far were they forced that there must be a hole beneath Music hall that was never there before. But, from the dark melody to Wagner—the Grand Scene from "Parsifal" ("Knights of the Holy Grail"), was a grand scene, and right here lies one of the strongest points of the band, for the transition from the childish in music to the really grand, and back again, is always so beautifully done that it is a case of "the king is dead; long live the king."

The trombone solo usually contributed by Arthur Pryor was much missed, but Herbert L. Clarke and his cornet went off on "The Whirlwind" to return almost breathless, but well repaid by the much emphasized approval of the audience. "She Was Bred in Old Kentucky" had none of the air of the common composition, as played by Mr. Clarke for an encore, and the time it was played in was in pleasant contrast to that in which "The Lost Chord" was rattled off by the cornet of a band recently heard in Troy. The one, an ordinary street air, gained dignity by its interpretation; the other, a beautiful thing in itself, lost its beauty because given in a hurry.

Miss Maud Reese Davies revealed a flexible soprano voice of great charm in "O fors e lui," from Verdi's "Traviata," and sang with a vivacity that was refreshing a bright little waltz song. In Miss Dorothy Hoyle, violinist, a friend was recognized who strengthened her claims to friendship by the ease with which she coaxed and demanded harmonies sweet and strong from her instrument. From the intricacies of "Souvenir de Haydn," (Leonard) the Austrian hymn came forth forceful in its simplicity, to become again lost in the passages of lighter movement. Miss Hoyle's chromatics, double stopping and bowing are models that show what a girl with talent, energy and a good instrument can do. She is a delightful little artiste, whom to meet will always be a pleasure.

There is no need to speak of each number on the program. Every one knows the characteristic Sousa concert, and knows that the original program of eight numbers was in the end represented by 8 plus 10 which in turn represented the demands of the audience upon Mr. Sousa's good nature. As is always done in this city, prominence was given to a composition by F. A. T. Hurst, the selection being "Flower Festival." The pretty conceit was received with interest and decided marks of appreciation and it was one of the two numbers necessitating a double encore. The age of "Hand Across the Sea" was inaugurated, and now that Sousa has shown how this, his latest should be played, it will be heard upon every occasion where a brass band is one of the features. It has all the catch of its predecessors and the same rhythmic qualities that will make it run through the mind of the business man and be whistled by boot black and newsboy. There was also a generous supply of marches, including "Star and Stripes Forever," "Bride Elect" and "Charlatan."

The audience, too, was characteristic of the concert, for it pushed the ticket sale to the standing-room limit, and in it were counted doctors, lawyers, ministers and the array of untitled mortals who "just love music." The wearing of ministerial broad cloth in no way interfered with the spontaneity of its owner; the doctor forgot his fractious patient, and for an hour or two the LL.D. took no thought of his tangle case. Sousa, for all times, in all places for all the people.

SOUSA'S DEBUT.

HIS APPEARANCE BEFORE AN AUDIENCE OF LUNATICS.

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 Thursday afternoon, playing at the Kingston opera house. 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 programme 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 whole solo before I forgot every note and was on the point 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 no renewed efforts, so I began to improvise. I could hear Esputa swearing at me under his breath as he tried to follow the wild flights of my fancy."

"Then 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 to-night!' 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."

MAY 30 1899

school is attracting a good patronage.

—John Philip Sousa, his famous band, his ringing marches and his excellent assistants will give a concert this evening at Music hall that will be one of the best features of the musical season. There is a personality about this leader that has developed into a peculiarity of the band. Each demonstrates the power of stirring, active music. The program will be varied by selections by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. The concert will be good, and there will be a large patronage.

SOUSA AND HIS BAND

The Delightful Concert of Saturday.

THE THEATRE WAS CROWDED

As Usual the Entertainment Was Highly Pleasing to the Music-Loving People of Watertown.



Saturday was Sousa day in Watertown! At 2:15 at the City opera house, John Philip Sousa and his world famous band appeared and played in their inimitable way to many hundreds of admirers. Long before the appointed hour for the curtain to rise, throngs of music lovers, many having come in from adjacent villages, were seen making their way toward the opera house. At 2:15 the curtain rose with every member of the band in his seat, and standing room only in the house. A hearty applause greeted the band and a still heartier one the only Sousa as he made his bow a moment later and stepped upon the conductor's platform and opened with a grand overture by Suppe. This only whetted the appetite of the exceeding enthusiastic audience and from this on, to the end of the concert every number was met with a storm of applause. In some cases before the audience would be appeased two encores had to be given.



The cornet solo, "The Whirlwind," and its encore, "She Was Bred in Old Kentucky," played in a masterly way by Herbert L. Clarke, even surpassed the expectations of the listeners to that tenor instrument, and the audience went wild. Mr. Clarke has an astonishing lung capacity, and was able to hold a trill upwards of into minutes.



Miss Maud Reese Davies delighted all with her rendition of "Ah fors e lui" by Verdi and received prolonged applause, to which she responded with a dainty little love song. And the audience wanted more but had to be content without it. In the tone picture, "At Midnight," played by the band, every one of musical taste and those who had left their at home, met on a common meeting ground and are agreed that it was superb. One of the two encores was "Georgia Camp Meeting," played as it had never been played before in this city.



Sousa's new march, "Hands Across the Sea," was decidedly brilliant and bears the author's ear marks, but it does not have a distinctive type as does "Stars and Stripes Forever," for instance. The violin solo by Miss Dorothy Hoyle was neatly and beautifully executed, clearly showing her strength and suppleness of finger and above all a musical temperament which drew forth from her instrument affecting but entirely natural expression. The audience wished to hear Miss Hoyle again, but she returned only to bow her acknowledgements. The man Sousa himself is no small feature of his organization. The moment he makes his appearance the eyes of the throng follow him, seeming to be charmed by his ease of manner and personal grace. His attitudes are always amusing and the audience as well as his men are given the cue to the piece he wishes to portray by these same droll attitudes which he assumes. Saturday's concert will long be remembered and people will speak of events in the future.

MAY 31 1899

Sousa's Band Concert.

Sousa's band gave an excellent concert at the opera house yesterday afternoon before a fair-sized audience. The concert was thoroughly enjoyed by all who heard it. There were nine numbers on the program including those by the soloists. There were many encores and some of Sousa's marches were given in response. Mr. Herbert Clarke rendered two cornet solos in good style. The work of Miss Maud Reese Davies, soprano, and of Miss Dorothy Hoyle, violinist, was fine. Miss Davies has a charming voice which she uses with effect, and Miss Hoyle showed that she is a great violinist.

ABOUT PLAYS AND PLAYERS.

Sousa and his band will be in the Empire to-night, and those who like music can find it there, and the program will be varied enough to suit all classes. That Sousa appreciates his public is no less an incontestable fact than that Sousa's public appreciate him, and the discriminating judgment of the conductor in forming his program with a generous leaven of easily understood melody reduces the auditor to at least a respectful hearing of the more erudite music of all times. When the best music of all times is adequately presented to willing ears by a military band the cause of musical education gains measurably on each occasion, and the long concert tours of Sousa's great band are indeed educational pilgrimages in the name and cause of good music.

LEADER

SOUSA'S YOUTHFUL ARTISTS.

The personnel of Sousa's band is quite as remarkable for its youth as for anything. A glance at the band as it takes its place on the stage is sufficient to instantly discover the fact that every member retains a tenure of youthful age. Of her Sousa's most exciting requirement is artistic excellence, superiority even, but in these days achievement is quite as often found in young aspirants as in older timber. Nearly every soloist in 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 Maud Reese Davis, soprano; Miss Dorothy Hoyle, violinist, and Herbert L. Clarke, cornet. The concert will take place here on Thursday afternoon at the Kingston Opera House, when Sousa will play his latest march, "Hands Across the Sea."

"AN AMERICAN HYMN."

Sousa's Band Will Play Miss Forsyth's Composition.

At the grand concert of Sousa's Band at the Kingston Opera House on Thursday afternoon "An American Hymn," composed by Miss Mary Isabella Forsyth, vice-president general of the Daughters of the American Revolution, will be played. At the Continental Congress of the Daughters in Washington not long ago, the hymn was played by the famous Marine Band, and created a very favorable impression.

NEWSBURGH, N. Y.

JUN 2 1899

doctor's pathway through life will indeed be a pleasant and rose-strewn one. William B. Mead, Sousa's courteous and competent treasurer, was kept busy last evening shaking hands with Newburgh friends and acquaintances, and enquiring for others. Mr. Mead is a Orange county man, resident of Goshen, and editor of the Goshen Democrat. He has more than a passing interest in Newburgh, being, as he expresses it, "the unfortunate owner of property which is within the limits of the West Newburgh sewer." Mr. Mead says the trip of the band has been wonderfully successful, and is proud to date approaching \$150,000. The march closed with the performance last night, and Mr. Mead this morning returned to his home in Goshen. Sousa's band will open at Manhattan Beach on the 17th inst.

UTICA, N. Y.

MAY 30 1899

SOUSA'S BAND CONCERT.

Listened to Last Evening by an Audience that Was Large and Enthusiastic.

One may sit enraptured through a concert by the Red Band of Italy and fairly splutter with pleasure over the wonderful performances of Dan Godfrey's British Guards Band, but when a concert by Sousa's players is over one invariably concludes that, after all, the March King and his men still wear the white ribbons. The audiences that greet the band in all parts of the country is the best evidence of its wearing qualities. The audience which listened and applauded at the Opera House last evening was not different in size and enthusiasm from the many which have greeted the band here before. It encored everything upon the program, and the leader was most gracious and generous in his responses. In this way the audience was again privileged to listen to the ever popular "Charlatan," "El Capitan," "Stars and Stripes" and "Bride Elect Marches," played as only Sousa can play them. His latest march "Hands Across the Sea," was honored with a place on the printed programme as all its predecessors had been when they, too, were new. The audience seemed to like the march, and it will doubtless prove quite popular, though it does not seem to possess that vigorous, irresistible swing which characterizes the others. The programme was a varied one and calculated to please every musical taste. Experience has taught Sousa that he average audience likes simple music well played, and he caters to that taste more generously than to the classist. His principal contribution to the latter last evening was a selection from Wagner's "Parsifal," and it was superbly played. The encores, aside from the ever-popular marches, were happily chosen and included a number of musical conceits which would seem almost too dainty for a band to play. The soloists were Herbert L. Clarke, cornet; Miss Maud Reese Davis, soprano, and Miss Dorothy Hoyle, violinist. They were in fine form and the audience demanded encore numbers from them. Sousa's popularity will never wane as long as he maintains the standard of last night's concert.

From NY Times
May 31 1899

An Evening with Sousa.

To praise a concert given by a band of musicians led by the magic wand in Sousa's hand is something like gilding refined gold. Falling back on archaic phraseology, Sousa's Band speaks for itself. And in what golden tones it spoke at Music hall last evening! Doubtless the splendid audience which greeted the performers had something to do with it. There was the electricity of inspiration in an assemblage which packed every accessible place in the auditorium, and in which each person seemed bent on outdoing the others in manifestations of hearty appreciation and enjoyment. But after all it is Sousa and the wonderfully melodious machine which moves in perfect and instant response to his slightest signal that draw such an audience, and even a desolate and uninhabited waste would seem a charming spot with such music to lull forgetfulness of all else. As to the concert—well, who does not know that Sousa's concerts are never what they are advertised to be, but are always a great deal more? The program last evening announced eight numbers. They really were more than twice as many. The program was faithfully carried out, and the encores did the rest. And it is useless to particularize. A Sousa concert, while it has certain definite phases that stand out with distinctness, is best remembered as a perfect whole. The hearer leaves the hall with sensations that are somewhat confused yet altogether delightful. And that is because, having listened to one thing that especially pleases him, the next is sure to strike him as still better, and so it goes on to the end. The concert last night was a mingling of "classics" and "rag time," of marches and serenades, of soft, low tones and thunderous roar, and all blending in a harmonious aggregate. In a word, it was Sousa's. As to the soloists, each was an artist. Miss Maud Reese Davis, the soprano, favored the audience first with a selection from Verdi that showed a voice of rare sweetness and delicacy, and her encore was a beautiful waltz song. Miss Dorothy Hoyle, the violinist, is one of the most accomplished performers of her time, and the "Souvenir de Haydn," followed by an encore of equal brilliancy, testified to her skill and power. Herbert L. Clarke, a master of the cornet, gave "The Whirlwind" and as an encore "She Was Bred in Old Kentucky," and those who have never heard the latter as he played it have never dreamed of the exquisite beauty there is in the music of a common "popular" song. Appropriately to the time and place, the band also rendered in its best manner the "Flower Festival," a charming production by F. A. Tolhurst of this city. In its entirety it may be said that last night's concert was the best of the many which Sousa has given in Troy.

ILION, N. Y. - CITIZEN

JUN 12 1899

Robinson-Williams
Attendance 1,800.

Sousa's Band.

John Philip Sousa and his famous band appeared at the Ilion Opera House Monday afternoon and were greeted by an audience of Ilion's best people, which, in numbers, might be considered fair for a day-time performance. The program was an excellent one, well calculated to please every musical taste, and everything upon it was loudly encored, the leader being most generous and gracious in his responses.

Sousa caters largely to the well known taste of the average audience for simple music well played. His classical selections are limited in number, about the only one given on this occasion being from Wagner's "Parsifal," which was rendered with great perfection.

The soloists were Herbert L. Clarke, cornet; Miss Maud Reese Davis, soprano and Miss Dorothy Hoyle, violinist, each of whom rendered their selections in fine form, the audience demanding encore numbers. Sousa and his band will always be welcome visitors in Ilion.

UTICA, N. Y. - HERALD

MAY 29 1899

and Saturday matinee, commencing Thursday evening, June 1.

People of Ilion and vicinity were treated to a rare musical program by John Philip Sousa and his famous band at the Ilion opera house this afternoon. The attendance was large for an afternoon performance, and everyone was highly pleased with the entertainment. Miss Maud Reese Davis, soprano, Dorothy Hoyle, violinist, and Herbert L. Clarke, cornet, were features of the program. Every number was applauded to an echo and all were responded to.

Miss Jessie Lawrence of Lansingburg is visiting her sister, Mrs. Reuben Hotaling.

BENNINGTON, VT. - BANNER

JUN 2 1899

to-morrow at Williamstown.

Bennington was well represented in Troy and Albany Tuesday and Wednesday evenings at the Sousa concerts, which were given there, and all who attended are loud in their praise of both band and leader. Especially enthusiastic are they over Sousa's new piece, "Hands Across the Sea," and some cannot find words to express their enjoyment of its rendering.

RICHMOND, VA. - TIMES

JUL 2 1899

SOUSA'S PLANS.

John Philip Sousa, the "March King," was seen at his offices, in the Astor Court Building recently, and said there was no truth in the rumor that he would have a theatre in New York this year for the production of his operas. Mr. Sousa said the story was utterly without foundation.

Mr. Sousa will, as has been announced, spend the entire summer season at Manhattan Beach. He has not decided whether his band will play at the St. Louis Exposition. The arrangements have not been completed, and the conductor said it was a little early in the day to speak of a Paris trip another season. But this is not an impossibility.

Mr. Sousa's opera, "El Capitan," will open in London on July 10. Miss Bergen and Mr. Hopper will appear in the production.

SOUSA AND HIS BAND.

Greeted by an Enthusiastic Audience at the Opera House Last Evening.

There are other bandmasters and other bands, but none that enjoy the prestige of Sousa and his band. To give the reasons is unnecessary, for the fact is undisputed. Up and down the land and from ocean to ocean Sousa and his organization are established favorites. Their tours are veritable triumphal tours, and as the years go by they are heard with increasing pleasure. The Sousa marches made the reputation of the band, or the band made the reputation of the marches, whichever you please. Certainly Sousa has been crowned "the march king," and the title appears to be in no danger of passing to any rival. The Sousa marches strike the popular taste in America better than any other class of music, and that they are productions of artistic genius is demonstrated by the fact that they are played everywhere in the world.

The concert at the opera house last evening was a splendid one. It attracted a handsome audience, including many music lovers from out of town. The band was heartily applauded when the curtain ascended, and when the famous leader appeared he received an ovation. Sousa is a graceful and a gracious wielder of the baton. He seems always to be in spirit with the occasion and eager to afford his audiences the greatest possible delight, allowing encores with prodigal liberty. The programme never tells all that people hear at Sousa concerts. The encores invariably exceed the original numbers.

Beginning with an overture by Suppe, which was brilliantly executed, the band responded to vociferous calls with "The Stars and Stripes" and "Georgia Camp Meeting," which made everybody happy. After a double number of dainty selections, "Cavillier de Neel," by Sidney Smith and "In War Time," by Noel, "The Liberty Bell" was played and aroused great enthusiasm. Another march was given as an encore of "The Knights of the Holy Grail," from Wagner's Parsifal, which was grandly rendered. One of the best things of the concert was called "A Tone Picture," in which part of the band was withdrawn at a distance behind the scenes. For an encore, variations of "A Hot Time in the Old Town To-night" were given with surprisingly happy effects. This in turn brought out "El Capitan," and there being further demands, the audience listened to a medley of plantation melodies. Sousa's latest march, "Hands Across the Sea," was awaited with much interest. It proved to be a fit companion for those that have preceded it, though it does not, perhaps, possess the distinctive quality that some of them have. It has the swing and movement that is characteristic of all Sousa's compositions and will undoubtedly prove popular. The audience heard it with evident approval and accorded the usual encore. The last of the band numbers was the "Tarantella," from Sousa's opera "The Bride Elect," and the people remained in their seats to applaud it. The work of the band was admirable throughout and fully in keeping with its high reputation.

The soloists who assisted in the concert were all excellent and their efforts praiseworthy. The cornetist, Herbert L. Clarke, played Godfrey's "Whirlwind" in a manner indicating the mastery of his instrument and an artistic conception of the selection. For an encore he played the familiar song, "She Was Bred in Old Kentucky." Miss Maud Reed Davis, the soprano, sang with much acceptance a difficult operatic number. Her voice is not one of great power, but of exceptionally good quality, and she sang with cultured expression. In response to a hearty encore she sang a love song in charming style. The violinist, Miss Dorothy Hoyle, essayed Leonard's "Souvenir de Haydn," in which her graceful and finished execution won instant recognition. She possesses talent of a superior order, and the encore that she received was one of the most enthusiastic of the evening.

UTICA, N. Y., PRESS.

MAY 29 1899

Co., druggists.

Sousa's Band To-Night.

Sousa's Band is now in the seventh year of its existence and during that period has known remarkably few changes in its personnel. The great body of musicians have been continuously under the direction and discipline of this master musician, and every member of the band is completely responsive to the magnetic control of Sousa. The band never played in such superb form as at the present time, and a musical treat can be anticipated at the concerts this evening at the opera house. Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, are the supporting artists.

MAY 10 1899

MANHATTAN BEACH TO OPEN

June 15 Set for the Date of the Formal Inauguration.

GOLF LINKS A NEW FEATURE.

REPERTORY IN THE THEATRE TO BE ESPECIALLY BRILLIANT.

Improvements and Innovations Will be Noticed All Over the Ocean Breeze-Swept Resort This Summer.

Manhattan Beach opens June 15 and the advent of its season will be welcome for Manhattan Beach is an institution quite as necessary to the rank and file of New York's better class residency as Brooklyn Bridge, Prospect Park, Central Park, or any other of the time-honored and popular benefices of New York life.

Sousa's concerts, the bicycle track, the bathing beach, Pain's fireworks and the two great hotels, the gay Manhattan and the stately Oriental, are all announced to go into running operation on June 17. The hotels and the bathing beach will undoubtedly



SOUSA.

edly open to the public two days earlier, or June 15, which has been announced by the company as the formal day of opening for the season of '99. Many improvements and some additions have been made to the beach multifarious attractions and luxuries.

Among these additions prominent mention should be made of the fact that golf will be introduced as one of the leading sports at the beach this season. J. Duncan Dunn, son of "Willy" Dunn, the famous Scotch champion, has the laying out of the course and the superintendency of the new sport is in his hands. The course which Mr. Dunn will accomplish for Manhattan Beach will be what is known on the other side as a "Scotch" or "seaside" course. Mr. Dunn thinks he can work out a very sporty little course of nine holes with three putting grounds on the old familiar lawn between the two hotels.

The bathing beach will, as in years past, be under the able direction of Mr. J. K. O. Sherwood and the conveniences enjoyed previously with many agreeable little improvements in the line of added safety and luxury will be achieved for the new season.

The bicycle track will again be under the efficient T. H. Ryan, well-known and popular among local wheelmen, and a series of eight great race meets will be pulled off there this summer. The announcements are already out for the first big meet. This will take place on June 17, "Suburban" day, and between the great turf event and this big wheel contest it is probable that a major portion of the sporting inhabitation of Greater New York will be on or near Manhattan Beach during this day of historic memories.



FRANK DANIELS.

Regarding the two big hotels around which so much of the brilliant summer life of America's greatest and gayest city centralizes during the hot months, little may be said in extension of what has so often been said before. All know and have known for twenty-one years that they can go there and get swept by ocean breezes any time, and invariably find the thermometer from twenty to twenty-five degrees lower in its scoring power at this resort.

The announcements for the theatrical season has been printed in part but a couple of new announcements can now be made. The earlier of these will be Primrose and Dockstader's Minstrels, and the second will be either Jefferson de Angells in "The Jolly Musketier" or George Lederer's big Casino Company, including Dan Daly in the successful Broadway extravaganza, "The Belle of New York." The season opens with Frank Daniels in Victor Herbert's two beautiful operas, "The Idol's Eye" and "The Wizard of the Nile" and closes with Weber and Fields and their company of pretty girls and clever comedians in their now fashionable burlesques and travesties.

Sousa, the "march king," known in every spot on the civilized globe that sports a brass band, will again be seen at Manhattan Beach, the scene of his former triumphs. The band will give two concerts daily and Sunday.

Mr. Pain outlines all sorts of wonderful things for his pyrotechnic enclosure this season. Two big battle displays will be presented at great expense and it is hoped with wonderful effectiveness. The first is called, "The Destruction of Cervera's Fleet," and there will be no attempt at vivid portrayal of the famous battle of San Juan Hill. Hundreds of soldiers and ballet girls will be employed by Pain, and the electric apothecary on patriotic subjects at the conclusion of the famous fireworks show will, it is promised, be extraordinarily beautiful and much more wonderful than anything Mr. Pain has ever given before.

A better outline of sports and amusements or a better foreshadowing of delightful summer days at the resort has never been presented by the management than for this season. All signs point to an extraordinary year.

ALBANY, N. Y., PRESS-UNION

MAY 31 1899

Amusements.

To-day the Wilbur Opera company makes way for Susa's band at the Empire, but will resume its engagement tomorrow, presenting "Olivette" matinee and night. The holiday houses far exceeded the expectations of the management. Friday the "Two Vagabonds" will be sung. Saturday, "Merry War," and in addition, both days, there will be thirty minutes of old-time minstrelsy.

Sousa and his band gave a matinee concert at the Empire this afternoon and will make their last appearance to-night. The soloists are Miss Reese Davies, soprano; Miss Dorothy Hoyle, violinist; Mr. Arthur Pryor, trombone, and Herbert L. Clarke, cornet. Sousa's new march, "Hands Across the Sea," will be played.

NEW YORK MORNING
JUL 6 1899

JOHN PHILIP SOUSA

WHY THE "MARCH KING" QUIT THE
FAMOUS MARINE BAND.

RECEIVED ONLY \$900 A YEAR

ASKED FOR \$1,500 BUT CONGRESS
THOUGHT IT TOO MUCH.

Jumped His Job and Accepted a \$10,000 Offer From Some Enterprising Chicagoans—Fanciulli Has a Similar Experience Later.

WASHINGTON, June 24.—(Special.) John Philip Sousa, to whom fame has given the title of "The March King," is of mixed extraction of Spanish and German blood. Some would add French to his combination of pedigrees, but the great American bandmaster and composer can only claim a political kinship to the French. Sousa's father was a Spaniard or of immediate Spanish descent. His mother was born in Alsace-Lorraine, and more particularly the German portion, and speaks German with her neighbors. Sousa's father is dead, but his mother is still living and is a resident of Washington, where he has a brother living.

It would be difficult to say how much of his musical genius is inherited from his father, and how much from the maternal side of the family. Boys, they say, inherit strongly from their mothers, as girls do from their fathers—which presumably accounts for the fact that so few great men have great sons—and Sousa probably owes much of his musical characteristics to the female side of his direct ancestry, quickened by the warm imagination of the Spanish strain in his blood. Sousa was a studious musician from boyhood, and was considered a good first violin in one of the leading Philadelphia orchestras long before his connection with the United States Marine band began. His name was not unknown on concert programmes many years before he achieved fame as a composer of marches. It was then generally pronounced "Sow-sah." Only his personal acquaintances called him "So-sah." But when his marches became popular and people began to take an interest in their composer, the correct pronunciation soon forced itself into favor, and to-day "So-sah" is a household word the world over, the same as Strauss, his royal forerunner in the composition of waltzes.

But for the impetuous policy of congress, Sousa would still be the leader of the Marine band in Washington, much to his personal detriment. At that time, about 1880, the Marine band leader received \$900 a year as an enlisted man in the United States marine corps. His "Washington Post" and "High School Cadet" marches had already penetrated to the race courses of Warsaw, and were strong features of the whistling repertory of every street arab in the United States.

In Europe the bandmaster of an organization like the Marine band is a commissioned officer and entitled to all the respect and the emoluments which accrue to an officer of the line of the same rank. This is done to pay deserved tribute to the men who have undergone the training and education fitting them for their positions. But in our glorious country, the Marine band leader—and a Sousa at that—ranked no higher than a brow-beaten corporal and had to crook the pregnant hinges of his

knee to every petty subaltern in the service who by luck wore a pair of epauletts.

Sousa's friends tried to get a commission from congress giving him the rank and pay of a lieutenant, \$1,500. Congress shied at the proposal to increase his pay, but might have been persuaded to do something, anyhow, but for a cabal of officers educated at the expense of the people, who did not propose to see "a musician" elevated to par with them. This ring was powerful enough to defeat any action of congress looking to Sousa's permanent preferment and fitting recognition of talents, and the march king was told in substance to continue writing his marches at \$900 a year and an occasional cartload of fuel and free lodgings at the barracks, if he wanted to stay there.

But Sousa was not obliged by circumstances to bend his neck to the clique of small-fry officers who drilled the marines. He received an offer of \$10,000 a year to head a band of his own. This offer came from some enterprising Chicagoans, and was accepted. What followed every 10-year-old boy knows. Sousa became the march king of America, and then of the world, and if he has the slightest injection of ordinary human nature in his composition he regularly takes a day off once a year and laughs at the people who thought they could harness his Pegasus to a plow.

Fanciulli, who succeeded him, had a similar experience. He studied nine years in Florence to fit himself for the post of conductor, directed the grand opera for a while in Italian cities, came to this country, arranged most of Patrick Gilmore's music for that popular leader, composed some noted church music, and climbed into Sousa's box when Sousa resigned the Marine band leadership. Fanciulli tried for the same thing that had driven Sousa away, and, being likewise unsuccessful, incurred the ill-will of the petty officers, and was let out about two years ago. He is now leader of the Seventy-first Regiment band of New York, and his compositions are growing in popular favor, his "Seventy-first March," published by the New York Journal, running a close second to many of Sousa's best efforts.

The present leader of the Marine band is Santelmann, who was with Sousa and enjoyed the march king's special good will. Congress has done something for Santelmann toward making his fate happier. He has been raised in rank and pay and is entitled to wear the marks of a lieutenant.

FREDERICK F. SCHRADER.

SOUSA AND BOND.

They Will Divide the Honors in
Theatre To-Day.

The Utica Press says in part of Sousa's band, which gives afternoon and evening concerts at the Empire today: "There are other bandmasters and other bands, but none that enjoy the prestige of Sousa and his band. To give the reasons is unnecessary, for the fact is undisputed. . . . The concert at the Opera house last evening was a splendid one. It attracted a handsome audience, including many music lovers from out of town. The band was heartily applauded when the curtain ascended, and when the famous leader appeared he received an ovation. Sousa is a graceful and a gracious wielder of the baton. He seems always to be in spirit with the occasion and eager to afford his audience the greatest possible delight, allowing encores with proper liberty. The program never tells of that people hear at Sousa concerts. The encores invariably exceed the original numbers. . . . The soloists who assisted in the concert were all excellent and their efforts praised. . . . The cornetist, Herbert L. Clark, played Godfrey's 'Whirlwind' in a manner indicating the mastery of his instrument and an artistic conception of the selection. For an encore he played the familiar song 'She Was Bred in Old Kentucky.' Miss Maud Reed Davies, the soprano, sang with much acceptance a difficult operatic number. Her voice is not one of great power, but of exceptionally good quality, and she sang with cultured expression. In response to a hearty encore she sang a love song in charming style. The violinist, Miss Dorothy Hoyle, essayed Leonard's 'Souvenir de Haydn,' in which her graceful and finished execution won instant recognition. She possesses talent of a superior order, and the encore that she received was one of the most enthusiastic of the evening."

HOW JOHN P. SO; U. S. A., BECAME JOHN P. SOUSA

Little Tag on His Steerage
Trunk Is Responsible
for It.

THE WOMAN OF THE WORLD

Reasonable Explanation for the
Change from Blonde to Brunette
in Soubrette Headgear.

Poor little Sousa! The early Christians who were butchered to make a Roman holiday hardly suffered more than did the little hairy-faced Greek musician who tied himself into double bowknots in successful efforts to wrest the lurking melodies from the brass and the wood of his orchestra. I suppose little Mr. So (for that is what they say is the gallant little musician's real name) enjoys his position—his uniform and his medals, his popularity and his whiskers—but he is certainly the unhappiest looking Pan who ever piped a reed, when he dances forth to lead his gallant musicians through the mazes of melody down at Manhattan.

Over in Philadelphia the other day a friend of Mrs. Sousa, who, as you probably know, was a Quaker City belle when she married the gallant leader of the Marine Band, told me the following story, with which goes a Philadelphia affidavit. It seems that when the musician set forth, like a modern Jason, from his native Greece to find the golden fleece of success on these shores, his sole luggage was contained in a chest marked:

JOHN P. SO, U. S. A.

By some custom house freak Mr. So's destiny and his destination became so entangled that when he landed at Castle Garden he found an addition tacked onto his name, and himself and his luggage labeled:

JOHN P. SOUSA.

He accepted the addition as an omen that the U. S. A. was his, and proceeded to make it so. And certainly if there is one musician more than another who owns the United States at this moment it is the gallant little man who was born So and baptized Sousa by the authorities when he landed among us.

May 29th 1899
Post-Standard

SYRACUSE, N. Y., MONDAY, MAY 29, 1899.

of musical ideas. He is fond of descriptive scenes calling for the noise of battle, of physical strife and earthquake shocks, and he revels in the din, which an ultra Wagnerian use of brass allows him to create. In such musical endeavors he mistakes noise for sonorous tone, causes headaches and makes little music.

The playing of the band last night was not such as to make one forget recent artistic and brilliant performances of similar organizations. There was the customary swing in the marches, but the effects produced were more of the slambanging than the stirring kind. The playing was more mechanical than inspired, and despite all Mr. Sousa's grotesque posings and ridiculous mannerisms, which are becoming distressing and distracting, the tone produced by the band was commonplace when not raucous.

The most enjoyable features of the concert were the singing of Miss Maud Reese Davies, who possesses a light, flexible and sweet soprano, and the playing of Miss Dorothy Hoyle, a clever violinist, whose tone is rather tenuous, but pure and true, and who displays an agreeable facility and certainty in execution.

SYRACUSE, N. Y. - STANDARD

MAY 28 1899

SOUSA BAND CONCERT.

The Famous Organization at the
Wieting To-Night.

A Sousa band concert is an entertainment that appeals to a large class music lovers, because the famous composer and conductor exercises excellent judgment in so arranging his program that his performances satisfy those who demand music of the more serious character and those who require the light compositions for their enjoyment.

He will depart from his usual policy by presenting a really novel program at his concert at the new Wieting theatre to-night. It will be made up wholly of his own compositions and will afford better opportunity than local audiences have yet enjoyed of judging of his merits as a composer. His stirring marches and his several operas are more or less familiar, but his compositions are not limited to these, and the programme will illustrate his versatility in other directions.

The programme will be as follows:

Suite—Three Quotations.....
Scenes Historical—"Sheridan's Ride"....
Soprano Solo—"The Snow Baby".....
Miss Maud Reese Davies
Symphonic Poem—"The Chariot Race"....
Suite—"The Last Days of Pompeii".....
"A Russian Dance," from "The Chariot"....
Violin Solo—"Nymphs and a Reverie"....
Miss Dorothy Hoyle
Melodies from "The Bride Elect".....

Mr. Sousa does not rely altogether on his band to entertain audiences. He gives variety to his concerts by introducing several talented soloists. On this occasion he will have with him Miss Maud Reese Davies, a soprano who has delighted the audiences before whom she has appeared. She is gifted with a rich and resonant voice of extended compass, which has been so thoroughly trained that she sings the most exacting operatic arias as easily and with just as much charm as she does ballads. Her singing will be a very enjoyable feature of the concert, as sopranos of her artistic accomplishments are infrequently heard here.

Miss Dorothy Hoyle has firmly established herself in public favor as a violinist during the Sousa tour and the reputation she has made is merited by the excellence of her playing. Her artistic ability has been tested before the most critical metropolitan audience and the cordial praise bestowed upon her work by connoisseurs is the best proof of her fine talent. Herbert L. Clark, cornetist of international reputation, will also appear as a soloist, and with these extra attractions the concert will be the most

With the Players.

A large audience gathered at the Wieting last night to hear John Philip Sousa's band render a program composed of Sousa's compositions. There is no questioning the popularity of this famous bandmaster's compositions and it was evidenced by the long and continuous applause after each selection. The program included "Three Quotations," "Sheridan's Ride," "The Chariot Race" and "The Last Days of Pompeii."

One of the most enjoyable features of last night's performance was the singing of Miss Maud Reese Davies, who is possessed of an excellent soprano voice. Miss Dorothy Hoyle, a clever violinist, was also well received.

MAY 29 1899

es.
a
ch
in
x-
ht
ed
of
he

r-
A.
I.
n-
re
l-
r-

s
8
e
-
s
l



JOHN PHILIP SOUSA.

Who With His Famous Band Appears at the Academy of Music Thursday Evening, June 1.

MAY 29 1899

Sousa's Band To-Morrow.



Sousa and his band will be at the theatre to-morrow afternoon for two hours and a half of unalloyed joyment of melodies and harmonies; a perfect concert at which the works of the great masters 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 no 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.

MAY 29 1899

Amusements.

The title of John Philip Sousa's new march, which is to be played by Sousa and his band at the Sousa concert at Music hall on Tuesday evening, May 30, is just made known. It is called "Hands Across the Sea," and carries as its motto the line— "A sudden thought strikes me—let us swear an eternal friendship." This name was selected some weeks ago, but owing to the exigencies of the international copyright law, the publishers, the John Church Co., were unable to make it public until recently. Sousa's marches are published in seventeen different arrangements, on each of which an international copyright must be taken, and publication cannot be made until a sufficient number of copies of the composition have been printed to satisfy the immediate demands of the "March King's" admirers. It is a fact that an average of 2,000 copies of Sousa's marches are sold every day, but immediately upon the publication of a new Sousa composition the sale is enormously increased. Mr. Sousa declares that his melodious message of amity is addressed to no particular nation but to all of America's friends on the other side.

Ernest Kappell, the able leader of the Troy Maennerchor and Green Island Liederkranz, will be given a testimonial concert at Germania hall to-night. The two societies will have charge of the event, and a large audience is certain to be present. The program follows:

- Overture—"Queen of Autumn".....Bigge
Cadet Band Orchestra.
(a) "Spielmannslied".....Hoff
(b) "Lombardisches Staendchen".....Kappell
Troy Maennerchor.
Duet—"Fluesterndes Silber".....6 Melchert
Herren Kappell and Molah
"Mutter Liebe".....V. ght
Green Island Liederkranz
"Night Time".....Van de Water
Thomas Impett.
(a) Das ewige Lied.....Koe
(b) Mein Herz thu dich auf.....L. age
Albany Eintracht.
(a) "Wenn ich in dein Augen seh".....Kappell
(b) "The Better Land".....Cowen
Marie Keller.
(a) "Mein Lied".....Kappell
(b) "Die Lieder".....Haeser
Troy Saengerbund.
"Thou Are Like Unto a Flower"....Kappell
Herren Stimpson, Kappell, Lindsay
and C. A. Stein.
"Land Kennung".....Grieg
A. Lindsay, C. A. Stein, combined
singing societies and orchestra.

SOUSA AND HIS BAND.

POPULAR AND SUBSTANTIAL MUSIC HERE ON JUNE 1.

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 leader of the greatest military band in existence today, a band whose great leader has brought to its present point of marvellous brilliant perfection through the untiring supreme force of his musical and inspiring direction.

No success can ever be obtained so 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 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 program judiciously and interestingly with compositions of serious purpose, the distinguishing feature of the band's work is by all means popular music. And justly and admirably so. He has culled this music judiciously, has himself contributed to it many works of genuine distinction in their way, and always of spontaneous vigor and melodic freshness, and thereupon he has directed his programmes with a tact, refinement and inspiring glow which all in all, have raised the level of popular music beyond its history of more than one generation. Sousa sets 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.

"Sousa and his band" will be heard here in a grand concert on Thursday afternoon, June 1, at the Kingston Opera House. His great band was never in as fine form as at present, and the Sousa instrumentalists respond in perfect accord with the mind of the master musician in control. The programme for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times, and the audience can rely upon a large installment of the most inspiring music of modern times—the famous Sousa marches.

The soloists with "Sousa and his band" are: Maud Reesa Davies, soprano; Dorothy Hoyle, violinist, and Arthur Pryor, trombonist, all artists of unquestioned brilliancy.

Music Trade
Review 6/3

Phila. Sat. Eve.
Post 6/3

Syracuse N.Y.
Journal
May 29th 1899

Sousa Gives a Lesson in Organ Grinding

John Philip Sousa has an intense dislike for the mutilation of his musical compositions. To hear one of his marches played out of tune or time not only sets his teeth on edge, but provokes his anger beyond his power of resistance. Not long ago he came down from his home in Yonkers on the Hudson to New York City, and in front of the Grand Central Station he heard an organ grinder playing The Washington Post March. He was turning the wheel with the utmost slowness and extreme irregularity. It sounded like a funeral march.

Sousa stood it as long as he could and then rushed across the street and exclaimed: "That's not the way to play that. Don't do it any more. It's awful."

"How should I play?" said the grinder impassively.

"Faster, faster."

"Ah!"

"Yes. This way. Let me show you," and he took the crank into his hands and turned it with so much spirit and vigor that he soon had a crowd around him.

"Thank you," said the organist. "Who are you?"

"I'm Sousa. That's the proper way to play that march."

"Thank you, sir," replied the organist bowing profoundly.

The next day Sousa came to town on the same train and found the same organ grinder in the same place playing The Washington Post March just as he had been taught the day before, but with much greater success. Murmuring and evidently awe-stricken spectators were dozens deep circled around the musician. Sousa forced his way to the front to see the cause of the excitement. He found it. On the organ was a large canvas sign reading:

"THE WASHINGTON POST MARCH

Composed by

JOHN PHILIP SOUSA

Played by a

PUPIL OF SOUSA."

Mr. Sousa has not given any more music lessons to strangers.



JOHN PHILIP SOUSA

SOUSA AND HIS BAND.

Attracted and Delighted a Large Audience at the Wieting.

The popularity of Sousa and his band was amply manifested at the Wieting Opera house last evening, when they attracted the largest audience of the season in these particular engagements. With the exception of one encore number, the band numbers were entirely compositions of the March King, with the result that there was a craving for some of the other fellows being given a hearing. There was too much Sousa and it is to be hoped that this famous bandmaster will return to the mixed programme. The band played in its accustomed splendid style and the enthusiasm was such that triple encores were the result and those familiar Sousa marches were the developments. The new march "Hands Across the Sea" is somewhat disappointing being deficient in the catchy melodies that have distinguished its predecessors, but as it is the real Sousa brand, it was well received. Miss Maude Reese Davies, was the soprano soloist, with a light but beautifully trained voice of sympathetic quality and in admirable command. Miss Dorothy Hoyle showed phenomenal skill on the violin, exquisite quality of tone though weak in volume, with an artistic finish and perception that won her the ovation she merited.

EAR TICKLING RYTHMS.

Sousa's Marches Figured Largely in Last Night's Programme.

A concert programme composed wholly of compositions by John Philip Sousa is more interesting as a novelty than enjoyable as a musical entertainment. There is no doubt about the popularity of Mr. Sousa's marches. These entered largely into last night's concert at the new Wieting and were applauded as clamorously as was an uncouth arrangement of a "Hot Time in the Old Town;" but he is not sufficiently versatile in the use of other forms of musical expression to give a programme of his own works the needed variety to make it acceptable to those caring for something worthier than ear tickling rhythms.

The so-called March King's resources and limitations as a composer were made very apparent in his familiar suite, "Three Quotations" and the less well known historical scene, "Sheridan's Ride," the symphonic poem, "The Chariot Race," and the "Last Days of Pompeii" suite. He is not without melodic inspiration of a fine quality, as he occasionally shows; but his flashes of it are infrequent and he resorts to bizarre, strenuous and chaotic effects to conceal a paucity

FROM

Raleigh N.C.
Times-Recorder
3/24/99

EL CAPITAN LAST NIGHT

The comic opera "El Capitan," by Sousa and Klein, drew a good audience at the Academy last evening. The company gave a creditable rendition of the opera, and the audience enjoyed it immensely. "Don Errico Medigua," had a good voice and was pleasing in the role. Miss Kate Michelena, as "Isabel," sang with good voice and possessed remarkable grace. Miss Lillian Harper was hardly up to the part of "Estrelita," "Cazarro's" daughter except in looks. The chorus was very good indeed and the opera handsomely staged.

The scene when the spangled banner was sung at the close brought down the house. The promises to continue one of the most popular national airs.

FROM

San Francisco
Music & Drama
3/25-99

FROM

BOSTON, TRANSCRIPT.

APR 11 1899

Albert Hart, who for two years starred on the road in "Wang" and who more recently was the leading comedian in the production of Sousa's opera of "The Bride-Elect," has been engaged by George W. Lederer for one of the chief parts in "The Man in the Moon," the new Casino production.

SEATTLE, WASH., March 20.—The Seattle Theatre had the talented and accomplished Nance O'Neil all last week. The business was not as good as Miss O'Neil's individual excellence gives the right to expect. But why does not M. & D. advise Mr. Rankin to surround this really great actress with at least passable support, and ask him why he has her do East Lynne? She does it cleverly, but the character is hardly worthy of one who can do Camille or Magda so beautifully. Blanche Stoddard, supported by R. E. French, gave Ingomar and Lady of Lyons all the last week at the Third Avenue Theatre. The business was just fair. The only announcement for the Seattle this week is Jane Coombs in Bleak House, for the benefit of the Firemen's Relief Association. There are more tickets sold than the house can comfortably hold. This event comes 22 ~~Sousa~~ will play under management of Jno. W. Hanna, formerly of

Seattle Theatre, at the Armory Hall, which has the largest seating capacity in the city. He comes 23 for two performances, but evening, and will be greeted by a perfect crush. The Third Avenue opened with the Spider and Fly last night. The house was packed and the show most as good as its handsome paper promised. The Orpheum and Peoples have fair bills this week. The business at both was fair last week.

truly deserve citizenship naturalized.

Sousa's concert this afternoon at the Grand drew a crowded house, and was, as everyone expected, very fine indeed. Sousa's programs are always entertaining and one never tires of him. Nowadays the art of program making is a difficult one, at least to satisfy all interests. If, for example, in arranging a so-called popular program, the too familiar is included, the program loses cast in the opinion of the more exacting musical enthusiast. If on the other hand, a series of works is selected, containing numbers familiar to the musical connoisseur, the less fortunate feel as if they had been neglected. Popular music may mean several things, music of the Swanee River order, popular melodies of the day, and then again numbers like the Tannhauser Overture, well known to most music lovers. Only a series of

concerts would satisfy all—but Sousa's all right.

In no portion of the United States is the outlook so bright for the development of American shipbuilding as the south. In the days of wooden ships, New England was the center of that great and then flourishing industry, but in these days of steel the indications all are that the south will furnish its full share of the ships for the future carriage of American commerce.

FROM

Fargo 210
Cargue
4/30/99

THE THEATRE.

March 31—Sousa's Band.
April 3—Grand Opera Co.

"Sousa is coming is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the 'March King' and his men in this city has already assumed the proportion of any event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than 'the jingling of the gong.'"

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 played in the country. Their precision of attack, their faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical performances of his patrons and his programs are models of good taste invariably. The Sousa band will give two grand concerts at the opera house, Friday afternoon and evening on March 31st, assisted by Miss Maud Reese Davis, soprano, Miss Dorothy Hoyle, violinist, Arthur Pryor, trombone, and Herbert L. Clark, cornet.

FROM

LEDO, O. Blue

APR 1 1899

The only bit of feminine grace on the stage during the presentation of The Charlatan on Thursday night, was Miss Adine Bouvier, who played the part of the Grand Duchess. Miss Bouvier has been steadily pushed forward from the back rank of the chorus in the last two years, until now she has her name on the bills, and may take a curtain call with the rest of the principals. She has a statuesque beauty which has been much photographed lately, and it is probable that in the near future the theatre-goer will be called to applaud the fair Adine as one of the coming women in comic opera.

FROM

Fort Wayne Journal
4/2/99

Victor Herbert and John Sousa are writing comic opera for the next season. Mr. Sousa has selected George Broadhurst as the author of one of his librettos. Victor will also have a new librettist.

ald de Koven and H. B. Smith will write a musical farce for Daly.



FROM

30merville
Signal
4/1/99

Chase Andrews, Jr., is home from school at Washington, D. C., to spend his vacation with his parents, Mr. and Mrs. Chase Andrews, Maysville avenue.

De Wolfe Hopper's latest operatic success, 'The Charlatan,' was presented at the Great Southern theater last evening. Several from this city attended the production.

FROM

APR 2 1899

business of the Holy Week should be dispelled beyond a doubt.

GRAND.

The Grand will have one of its greatest cards of the season next week with De Wolf Hopper and a company of 80 people, presenting 'The Charlatan,' a new opera by John Philip Sousa and Charles Klein, the authors of 'El Capitan.' Hopper's character is that of a necromancer. The piece has two of Sousa's characteristic marches and half a dozen swinging topical songs for the star. Nella Bergen is the soprano. The chorus numbers 50.

PIKE.

FROM

Lisle Leigh is playing in a stock company at Albany, N. Y.

A new comic opera by Sousa will have a libretto by George Broadhurst.

A travesty on 'Julius Caesar,' called 'Great Caesar,' is to be acted in London.

CINCINNATI, OHIO TRIBUNE.

APR 3 1899

Not

Francis Williams is to be at the Grand next week, followed by De Wolf Hopper. His manager, Ariel Barr, arrived in the city Saturday.

The Island Queen in

FROM

Newport News
Telegram
4/1/99

EL CAPITAN LAST NIGHT.

Sousa's Comic Opera Put on in Good Style.

Sousa's successful comic opera El Capitan was presented at the Opera House last night by a company which did full justice to the splendid score and witty libretto. The cast was well balanced, the opera went with a smoothness that was highly appreciated by the audience and the costumes, especially those of the feminine portion of the cast, were very elaborate.

Edward Eagleton, as El Capitan, was extremely funny and sang well that is sufficient compliment. Miss Kate Michelena, as Isabel, acted and sang her role in a pleasing way, several splendidly rendered vocal numbers being enthusiastically received.

MONDAY'S ATTRACTION.

The roof garden scene, which occurs in the third act of 'The Late Mr. Early,' the latest success from the pen of James M. Martin, in which comedy Sharp and Flatt and company which is remarkable in its individual as well as its collective strength, will appear at the Opera House Monday night, is said to be one of the most ingenious schemes yet devised for the proper introduction of the specialties which are always a feature in this kind of a production. In this scene Sharp and Flatt do their well known specialty, which, for the past three seasons, has been a feature with Hopkins Trans-Oceanic Company. It is said that these clever artists have thoroughly kept pace with the times and that their act this season is stronger than ever.

FROM

APR 2 1899

De Wolf Hopper, a cook, is based upon experiences, garnered while he himself belonged to that 'luckless' friend of the comedian: 'To make an omelette, break a number of eggs into some kind of a receptacle; a jardiniere or an old flower pot will do, if the hole in the bottom of the latter is plugged up with wood. Chase the egg around in the bottom of the vessel for a while with a paper cutter, or a shoe horn, and then drop the whole business into a red hot frying pan, or a greasy one, and then fry it. (It is best to grease the bottom of the pan first.) Chivvy them about a little while until they smoke, then scrape them off on the plate, and the omelette is ready. It tastes better if you add a little salt. If you are living in a flat it will be wise to open the windows while cooking. If the eggs burn, open everything wide and smoke cubed cigars.'

FROM

CHICAGO HERALD

APR 2 1899

Plenty of Band Music

Aside from Sousa, who will awake the echoes at the Auditorium this week in a manner peculiarly his own, the Band of Rossa returns to the Grand Opera House to-day for an afternoon and evening concert. This quasi defiance of Sousa in a city where he is particularly strong will interest many partisans, who will doubtless avail themselves of the opportunity to make comparisons. The Italian band, which is under the direction of Eugenio Sorrentino, played in the city last Sunday, and created a favorable impression, which may be deepened to-day. Sorrentino is given very largely to selections, scoring all rag-time rhythms, but his work is undeniably popular and worth hearing.

LYMAN B. G.

FROM
Hargo H. O.
Corgue
4/30/99

THE THEATRE.

March 31—Sousa's Band.
April 3—Grand Opera Co.

"Sousa is coming is the glad tidings that will interest every lover of music in this vicinity, for the annual appearance of the 'March King' and his men in this city has already assumed the proportion of any event of supreme importance both socially and musically. Nothing succeeds like success, and Sousa has succeeded in reaching the public heart, not only by the character of inspiring music, but by his magnetic personality as director—a man so attuned to the spirit of his work that his every motion breathes through it and makes his very presence as leader of that inimitable band an inspiration. It is particularly pleasant to find now and then a man who likes his work for the work's sake, the cheers of the multitude in approval of his efforts being more to him than 'the jingling of the guinea.'"

Having played with hardly an interruption for more than six years under the discipline and guidance of the 'March King' the Sousa band is probably as near perfection as it is possible to reach with a wind orchestra. It is an organization of the most gifted performers on their respective instruments, as well as the best paid in the country. Their precision of attack, their faultless phrasing and their characteristic verve and swing in playing has insured their popularity and fame. Mr. Sousa is a veritable clairvoyant at guessing the musical performances of his patrons and his programs are models of good taste invariably. The Sousa band will give two grand concerts at the opera house, Friday afternoon and evening on March 31st, assisted by Miss Maud Reese Davis, soprano, Miss Dorothy Hoyle, violinist, Arthur Pryor, trombone, and Herbert L. Clark, cornet.

FROM

LEDO, O.

Blude

APR 1 1899

The only bit of feminine grace on the stage during the presentation of The Charlatan on Thursday night, was Miss Adine Bouvier, who played the part of the Grand Duchess. Miss Bouvier has been steadily pushed forward from the back rank of the chorus in the last two years, until now she has her name on the bills, and may take a curtain call with the rest of the principals. She has a statuesque beauty which has been much photographed lately, and it is probable that in the near future the theatre-goer will be called to applaud the fair Adine as one of the coming women in comic opera.

FROM

30msville
Signal
4/1/99

Chase Andrews, Jr., is home from school at Washington, D. C., to spend his vacation with his parents, Mr. and Mrs. Chase Andrews, Maysville avenue.

De Wolfe Hopper's latest operatic success, 'The Charlatan,' was presented at the Great Southern theater last evening. Several from this city attended the production.

FROM

APR 2 1899

Holy Week should be dispelled beyond a doubt.

GRAND.

The Grand will have one of its greatest cards of the season next week with De Wolf Hopper and a company of 80 people, presenting 'The Charlatan,' a new opera by John Philip Sousa and Charles Kleine, the authors of 'El Capitan.' Hopper's character is that of a necromancer. The piece has two of Sousa's characteristic marches and half a dozen swinging topical songs for the star. Nella Bergen is the soprano. The chorus numbers 50.

PIKE.

FROM

Lisle Leigh is playing in a stock company at Albany, N. Y.

A new comic opera by Sousa will have a libretto by George Broadhurst.

A travesty on 'Julius Caesar,' called 'Great Caesar,' is to be acted in London.

CINCINNATI, OHIO - TRIBUNE.

APR 3 1899

Not

Francis Williams is to be at the Grand next week, followed by De Wolf Hopper. His manager, Ariel Barr, arrived in the city Saturday.

The Island Queen

FROM

Fort Wayne Journal
4/2/99

Victor Herbert and John Sousa are writing comic operas for the next season. Mr. Sousa has selected George Broadhurst as the author of one of his librettos. Victor will also have a new librettist.

ald de Koven and H. B. Smith will write a musical farce for Daly.

FROM

CHICAGO - HERALD.

APR 2 1899

John Philip Sousa and his celebrated band will give a brief season of music at the Auditorium to-morrow Tuesday evenings, Wednesday afternoon and evening, April 3, 4 and 5. Sousa's repertoire is so extensive that each concert gives is a model of excellence in every respect and is bound to suit the most fastidious auditor, for he has a large field upon which to build his programmes. He knows more than any conductor before the American people to-day just what class of music can give the most pleasure, and he always adapts his music to the whims of his audiences. 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 lady artists with the band are Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist.

FROM

APR 2 1899

De Wolf Hopper, a cook, is based upon experiences, garnered while himself belonged to that 'luckless' friend of the advance pages by an old letter, break a number of eggs into some kind of a receptacle; a jardiniere or an old flower pot will do, if the hole in the bottom of the latter is plugged up with wood. Chase the egg around in the bottom of the vessel for a while with a paper cutter, or a shoe horn, and then drop the whole business into a red hot frying pan. (It is just to grease the bottom of the pan first.) Chivvy them about a little while until they smoke, then scrape them on the plate, and the omelette is ready. It tastes better if you add a little salt. If you are living in a flat it will be wise to open the windows while cooking. If the eggs burn, open everything wide and smoke cubed cigarettes.

FROM

CHICAGO - HERALD.

APR 2 1899

Plenty of Band Music. Aside from Sousa, who will awaken the echoes at the Auditorium this week in a manner peculiarly his own, the Band returns to the Grand Opera House to-day for an afternoon and evening concert. This quasi defiance of Sousa in a city where he is particularly strong will interest many partisans, who will doubtless avail themselves of the opportunity to substitute comparisons. The Italian band, which is under the direction of Eugenio Sorrentino, played in the city last Sunday, and created a favorable impression, which may be deepened to-day. Sorrentino is given very largely to operatic selections, scoring all rag-time rhythms but his work is undeniably popular and worth hearing.

LYMAN B. G.

FROM
Newport News
Telegram
4/1/99

EL CAPITAN LAST NIGHT.

Sousa's Comic Opera Put on in Good Style.

Sousa's successful comic opera El Capitan was presented at the Opera House last night by a company which did full justice to the splendid score and witty libretto. The cast was well balanced, the opera went with a smoothness that was highly appreciated by the audience and the costumes, especially those of the feminine portion of the cast, were very elaborate.

Edward Eagleton, as El Capitan, was extremely funny and sang well that is sufficient compliment. Miss Kate Michelena, as Isabel, acted and sang her role in a pleasing way, several splendidly rendered vocal numbers being enthusiastically received.

MONDAY'S ATTRACTION.

The roof garden scene, which occurs in the third act of 'The Late Mr. Early,' the latest success from the pen of James M. Martin, in which comedy Sharp and Flatt and company which is remarkable in its individual as well as its collective strength, will appear at the Opera House Monday night, is said to be one of the most ingenious schemes yet devised for the proper introduction of the specialties which are always a feature in this kind of a production. In this scene Sharp and Flatt do their well known specialty, which, for the past three seasons, has been a feature with Hopkins Trans-Oceanic Company. It is said that these clever artists have thoroughly kept pace with the times and that their act this season is stronger than ever.

FROM

SOUSA NEXT SATURDAY.

Splendid Transcontinental Tour—The Soloists and Sousa's Programs.

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



JOHN PHILIP SOUSA.

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 theatre only. The fact has been demonstrated over and over again, and one which Sousa invariably recognizes in preparing his programs, and that is, everywhere the people want the best. Indifferent programs would soon bring about disaster. If any one takes for granted that this broad and populous country is not musical and will put up with any sort of conglomerate mess, let him take out an organization and try it. A new and plethoric "angel" will be needed every week.

For his present tour, the fourteenth, Sousa has provided extremely bright and tempting programs.

SOUSA'S SOLOISTS.

Sousa's concerts are always distinguished for their soloists, both vocal and instrumental, whom the famous director invariably selects with great care and for 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 Roeso 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 and 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 on any stage. One conclusive test of her artistic abilities is the remarkable successes she has had when playing before New York audiences, at the Metropolitan and elsewhere. No artist could be placed before more critical and merciless audiences. Yet Miss Hoyle won distinctive triumphs where some others had failed. She has achieved equal successes throughout the country.

Arthur Pryor, the famous trombone virtuoso who has always been identified with the Sousa concerts, has achieved wonders at a youthful age and stands at the very head of players of the trombone of any country. There are but few artists, vocal or instrumental, who enjoy such emphatic favoritism throughout the country. His appearances are always looked for and even demanded 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 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; Sig. Mantia, euphonium; J. Moeremans, saxophone; Frank Wadsworth, flute; G. Norrito, piccolo; J. Norrito, clarinet, and others of equal reputation.

Sousa and his great organization will be here in full force in concert on Saturday afternoon at the Auditorium.

THE CITY.

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.

DE WOLF HOPPER TO-NIGHT.

Beginning to-night at the Grand De Wolf Hopper will present for the first time here the Sousa-Klein opera, "The Charlatan." Sousa has furnished several of his characteristic marches for "The Charlatan," and it is interspersed with a score or more of melodic bits from the March King's pen and topical songs that are decidedly Hopperesque. Charles Klein's lines are said to be as good as anything he has turned out. Theater-goers will have an opportunity this week of extending a welcome to the famous soprano, Miss Nella Burgen, who was absent two new faces in Miss Alice Judson, the ingenue, and Miss Adine Bouvier, a new stage beauty.

EATON.

Prominent Society Folks See Hopper in Dayton.

Election in Progress--All the News of the Metropolis of Preble County.

The following persons composed a theater party that saw DeWolf Hopper in "The Charlatan" at the Grand, in Dayton, Saturday night: Mr. and Mrs. I. N. Welsh, Mr. and Mrs. Frank Welsh, Mr. and Mrs. C. F. Brooke, Jr., Mr. and Mrs. C. B. Cakelair, Mr. and Mrs. Judge J. A. Gilmore, Mr. and Mrs. Fred Filbert, Mrs. G. H. Edison, Mrs. L. G. Gould, Mrs. N. A. Hiestand, Miss Roxie Moore, Miss Ada Fox, Miss Martha Lake, Miss Lissa Gibbins, Miss Mame Gibbins, Miss Maggie Kline, Miss Kitie Rossman, Miss Fannie Rossman, Miss Lola Lockwood; Messrs. Charley Eidson, Chester Parsons, Charley Duskey, Andrew Hiestand, Charlie Welsh, Paul Gruver, Joe Filbert, L. D. Lash, Judge Fisher, Henry Hiestand, Herman Royer, Barney Huffman, Minor Farr, Dick Foos, G. W. Daugherty, James Randall, Camden; Hugh Schell, Hamilton.

The "Grand Finales" were entertained by Misses Mary and Bertha Filbert at the home of the latter Saturday evening. The early hours of the evening were passed at various parlor games and prizes.

ST. PAUL, MINN. - GLOBE.

APR 3, 1899

THEY ARE GRATEFUL.

Conductor Sousa and Miss Shawe Receive Resolutions of Thanks.

The board of managers of the Sons of the American Revolution, at its recent meeting, passed resolutions of thanks to John Philip Sousa and Miss Elsie M. Shawe for their kind co-operation in the successful public exercises on Washington's birthday.

Mr. Sousa generously furnished for the use of the school children 500 copies of his famous march, "The Stars and Stripes Forever," and Miss Shawe trained and conducted the chorus. The children were greatly gratified and considered themselves highly honored by the fact that Mr. Sousa had furnished this music for their use.

A resolution of thanks was also passed to Supt. Smith, of the Twin City Rapid Transit company, for cars furnished freely by him to take 500 St. Paul school children to and from the People's church.

APR 3, 1899

De Wolf Hopper Tonight.

A week of tuneful, gorgeously produced and splendidly acted comic opera is promised in the engagement of De Wolf Hopper and his company in the new Sousa-Klein opera, "The Charlatan." At the Grand tonight. Admirers of Nella Bergen, than whom a more acceptable soprano in comic opera roles it is difficult to imagine; Edmund Stanley, whose tenor tones have been relished by Cincinnatians for a number of seasons, and droll diminutive Alfred Klein will doubtless be delighted to renew their acquaintance with these clever people this week, as they are members of the Hopper forces. Among the new people there is another young lady, who has caused great comment wherever "The Charlatan" has been presented, on account of her majestic beauty. She is Miss Adine Bouvier, who is cast for the character of the Grand Duchess, and is said to be truly a regal personage. A trio of strong actors will be found in the cast in the persons of George W. Barnum, who will be remembered for his fine work in "Gloriana," Mark Price, who was leading man for the Boston Theater Stock Company, and Arthur Cunningham. Their dramatic ability was retained without reference to their vocal powers. "The Charlatan" is said to fairly reel with delightful music from the March King's pen, and the lines by Charles Klein have been offered as a perfect specimen of acceptable comic opera dialogue. A chorus of extraordinary beauty and vocal powers will assist the above-named array of artists throughout the various scenes. "The Charlatan" has proved an enormous financial success, and will probably play to one of the banner weeks of the season at this theater. Only matinee Saturday.

APR 4, 1899

SOUSA CONCERT—John Philip Sousa drove away the lingering airs played by the street bands during the past two weeks when he asked his musicians at the Auditorium to play "The Stars and Stripes Forever." And when he followed this up with a cake-walk tune, played as it should be played, and gave the audience "She Was Bred in Old Kentucky" the measure of his kindness was full. It was a little strange to see the boxes grow enthusiastic over a cake-walk, and to watch pink shoulders invariably raise themselves in time with the compelling "coon" air. And then on top of it all the grand and noble music from Herr Wagner's "Parsifal."

Just to see John Philip's graceful gestures is alone worth the price of admission. The great conductor and march king is poetry of motion from his high-heeled footwear to the little bald spot that surmounts the brain which builds martial tunes. He now has his musicians so well trained that it really seems unnecessary for him to lift his baton, and, in fact, just to show his power, he now and then allows the clarionets and the big horns to play without any guiding arm. Mr. Sousa was as liberal as usual in his encores, but that goes without saying. A Sousa programme not twice as long in the playing as it is in the printing wouldn't be a Sousa programme at all.

The soloists last night were Herbert L. Clarke, cornist; Miss Maude Reese Davies, soprano, and Miss Dorothy Hoyle, violinist. Mr. Clarke is all right, but somehow or other men who play cornets right at an audience ought to learn that the blare of high notes isn't the most musical thing in the world, although the note is maintained with great ability and true precision for some 30 or more seconds. Miss Davies' voice shows evidence of careful study and possesses considerable finish. Miss Hoyle is a great improvement over most young women violinists. She not only kept to the text, but in the Haydn airs he exhibited marked finish and a thoroughly sympathetic touch. One could have imagined that a man was playing, and that ought to be considered a compliment to Miss Hoyle. The concerts will continue tonight, tomorrow afternoon and tomorrow evening. The rowd last night was what is known as of "fair" size.

APR 3.

Sousa, it is said, will not travel with his band next season, but will devote himself exclusively to composition and hopes to turn out a comic opera annually.

After all there is some pleasure in

APR 4, 1899

mounted 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

punctuated with applause. Added to the familiar "Stars and Stripes Forever" and "El Capitan" were the popular marches from "The Charlatan" and "The Bride Elect." It is no disparagement to Wagner's memory to say that each of these marches was greeted more enthusiastically than the Wagner "Parsifal" selection—"Knights of the Holy Grail"—because Sousa cannot do such compositions justice.

The list Sousa selected last evening to begin his series of four concerts was varied, to put it mildly. It embraced nine selections, but by actual count the encores amounted to more than again that number. Each number was followed by at least another voluntary offering and several times by two. This encore habit is rapidly killing the band's popularity.

Miss Dorothy Hoyle made a favorable impression as a violinist. She gave the "Sousa-mir de Haydn," by Leonard, with much skill



MISS DOROTHY HOYLE
[Violin Soloist With Sousa's Band.]

and sympathy. Miss Maude Reese Davies, soprano, also earned the approval of the audience with Sousa's "Will You Love When the Lilies Are Dead?" Aside from the too numerous encores the programme was enjoyable. It was opened with Suppe's overture from "Paraphrase III," which was given with the dash and spirit that characterized the concert in the main. "War Time," from MacDowell's "Indian Suite," was heartily received. The second half of the concert was begun with Von Blen's tone picture, "Whispering Leaves," and followed by a serenade by Gabriel Marie. A tarantella from "The Bride Elect" concluded the concert. A programme containing a number of new selections will be given this evening. The remaining two concerts are for tomorrow afternoon and evening.

EULOGIZES GOTHAM BANKERS.

APR 4, 1899

Sousa, it is said, will not travel before an audience quite unworthy his reputation and the unchallenged perfection of his band last evening at the Auditorium. The bill opened monotonously with Von Suppe's smart frolic for the reeds principally, the "Paraphrase III" overture. Promptly taking up a listless encore the great march inventor stirred his listeners with the worn but resplendent strains of "The Stars and Stripes," and gave the audience time to collect its surprises and include a dismal forecast of a bald spot upon the beloved head of John Philip! Mr. Sousa, being a man prone in listening to praiseful sentences and poetic phrases spent to describe his manner of conducting, made a departure of moment in the middle of his march by dropping his expressive arms and leaving his incomparable musicians to their own devices. On they went, as if they had been wound up and warranted to play Sousa's marches with or without baton for eight days.

The Sousa cake-walk followed, and then Herbert L. Clarke and his cornet witcheries in full blast. Every last heard cornetist is the greatest, and Mr. Clarke is no exception to the brilliant rule. He played Godfrey's "Whirlwind," and followed it with "Kentucky Sue," and the audience went wild with gratitude. MacDowell's "War-time" from the Indian suite was decidedly a feature, and "El Capitan" on the heels of a fantasia on "Hot Time in the Old Town" brought the bill up to Miss Reese Davies, a nice singer who introduced a sort of coloratura frenzy with impossible words composed by Mr. Sousa. The cadenzas and trills are charming and the lift happy and inconsequent, very pretty, but entirely at war with the words.

APR 4, 1899

AT THE THEATERS.

De Wolf Hopper in "The Charlatan."

Sousa's comic opera, "The Charlatan," was given its first performance last night at the Grand last night by the lengthy De Wolf Hopper and his company. The book, which is the work of Charles Klein, is a fairly good piece of work, though by no means comparable with the best of the "Capitan." In the first act the plot is pretty, but things clear up a bit in the second act and most people go home with a more or less definite idea about a magician who got into hot water and out again several young women who are principally one minute and peasants the next.

The scene of the opera, which is supposed to be Russia, furnishes an admirable opportunity for Mr. Sousa to use local color. This opportunity he has neglected entirely. In the first act he neglects the grand style and persistently avoids the kind of noise that has made him famous. Musically, this act is the veriest rot, absolutely lacking character and almost too trivial for a good variety turn. At the end of the second act he feels the necessity of being on his feet, and the march song, "You are so good, sir, for this earth," is closely related to the style of march that has been the salvation of every band for the last three or four years. The third act is even more Sousa and more heel itching, and from the popular point of view redeems the whole opera.

There is nothing new to be said of Mr. De Wolf Hopper and his operatic woe. His librettist always gives him plenty of woe and he improves his opportunities. In the "Charlatan" he is perhaps a little less extravagant than usual. Many of the lines of the text are undoubtedly his, for whenever you see Hopper on the stage you can expect the most extraordinary combinations of long words in far fetched similes. One touch of real opera bouffe in the "Charlatan" is where the hero and heroine meet and, after the approved style of Italian opera, the one says, "Tis he," the other "Tis she," and the chorus joins in "Tis he, 'tis she."

Little Klein as Hopper's antithesis is rather a better part than usual and is continually droll. Nothing ever tempts him to step out of his odd character. Miss Nella Bergen in the principal soprano part was awkward and used her voice atrociously. When she did not swallow her tones she put an excruciating edge upon them. Miss Judson in the role evidently written for Edna Wallace was picturesque and amateurish. In Mr. Stanley the company is fortunate in having an unusually sound lyric tenor who neither poses nor screams.

The scenic artist and costumes do far more for the opera than Mr. Sousa, for they at least give lots of local color. Sousa misses two excellent opportunities to write something that has character—the peasant dance in the opening of the second act and the wedding serenade in the second. Possibly Sousa will answer in his own defense that he prefers to be cheap and trivial, rather than steal folk songs and glee after the fashion of one of his successful competitors. The performance was received with undoubted popular favor.

R. L. C.

APR 4, 1899

A report from New York is to the effect that a "professional reunion" of Mr. De Wolf Hopper and his wife, Mrs. Edna Wallace Hopper, will take place next season and that Mrs. Hopper practically will have all to say in regard to the company that is to support Mr. Hopper. The story is good reading, but a revised edition of it, published by Mr. Hopper himself, completely changes the plot of the original. "There is as much prospect of a professional reunion between Mrs. Hopper and me," said the tall comedian in his dressing room at the Grand Monday night, "as there is of my eating that trunk"—and the trunk was a large metal-bound affair. "Mrs. Hopper is a decidedly clever little woman," Mr. Hopper continued, "and we are the best of professional friends, but that she is to return to my company there is not the faintest possibility. Mrs. Hopper told me last summer that she had made a two-years' contract with Mr. George Lederer to appear in Casino productions, and this contract still has one season to run. Equally without foundation is the story that Mr. Ben. Stevens will manage me again, and that Mr. Hiller will resume his former position as musical director. The partnership now existing between my present manager, Mr. Reynolds and me, is, I trust, for life, and Mr. Steindorf, who has been with me for three years, will continue as musical conductor."

De Wolf Hopper and his wife, Mrs. Edna Wallace Hopper, will take place next season and that Mrs. Hopper practically will have all to say in regard to the company that is to support Mr. Hopper.

Russia in the nineteenth century—the village of Bohkara—words by Charles Klein, music by John Philip Sousa, made a glorious entertainment of mirth, music, melody and magnificence at the Grand Opera last evening, which was enjoyed to its fullest by the enthusiastic Hopper-Klein-Sousa audience, that indulged in recalls, encores and demands for speeches innumerable, drawing the line only at "Casey at the Bat."

To use a familiar expression, Mr. Hopper was never seen to better advantage. This Klein-Sousa composition, entitled "The Charlatan," is the best work in all ways that he has been supplied with since he began his stellar career. Not lacking in humor, and that of the best description, it still possesses a certain dignity, in story, music and situation, that commands respect, and enables the popular and really gifted comedian to depart occasionally from his old-time horse-play methods, and do a bit of acting that really appeals to the intellect.

The libretto is a credit to Mr. Klein, and a careful perusal of it might, for a time at least, check Mr. Harry B. Smith's rapid gallop toward idiosyncrasy with saddle bags laden with such silly conceits as Mr. De Koven and others have been endeavoring to ornament with such musical embellishments as might save them from oblivion. This is said in no unfriendly spirit to Mr. Smith, however, since he bears the reputation of being a most engaging gentleman, and has, on one or two occasions, given evidence of surprising ability. It is the desire to compliment Mr. Klein and give further encouragement to those producers of comic opera librettos who endeavor, at least, to be a trifle intelligent amidst the wildness of their fun. Mr. Klein has made no sacrifice of humor in keeping within reach of the reasonable, and his story is consistent, probable, sensible and dramatic. Thus supplied with a foundation for musical ornamentation, Mr. Sousa has built up a superb musical structure, a near approach to grand opera, it might be said, and added far more to his reputation through this one work than he could ever have done through a hundred and one "Bride-Elects," with its tangled and meaningless story, without coherency of any kind, without reason, without motive.

There are moments of intensity in "The Charlatan" that bring a hush of expectancy to an audience, scenes that more than threaten the pathetic and climaxes of interest as well as theatrical show and glorious sound, that create a furor of such pleasant excitement as to involve an entire theater.

The Charlatan's illusion in the first act, the particular scene when he produces in his magical cabinet the Princess in the likeness of his daughter Anna, in obedience to the commands of Gogol, is tinged almost with tragic intensity, and might afford a climax of the deepest interest to a serious drama not halted in its action by the interpolation of music. Clever incidents, too, are those involving the disappearance of his daughter, the assumption or pretense to the title of the Princess by Katrinka, and the lovemaking of the excitable Peshkofki to the disguised Jelikoff. Strange to say, the last act is the best of the three, and interest in the story and delight in the music are maintained until the very moment of the final curtain, which comes, it might be added, at a very late hour of the night.

There is not time at present for further comment upon the sweetness, exquisite art and real dignity of the Sousa music, with its occasional inspiring marches and the insinuating throb of a march accompaniment to some grand chorus that fairly arouses an audience and stirs even the most indifferent listener to spontaneous and enthusiastic praise. Mr. Sousa has done nothing better for the operatic stage and nothing better is to be pointed at, at present, as coming from any other composer of recent years.

Mr. Hopper was, it is scarcely necessary to add, excellent in the character of the mock-serious dealer in magic, and without apparently intending to, so thoroughly held the center of interest that, good as were all those about him, he carried the great burden of the applause and was never absent for a moment from the general attention of an intensely interested audience.

Miss Nella Bergen sang and acted the part of Anna delightfully, and Mr. Edmund Stanley, a tenor handsome and manly to a degree, assisted very largely in the large and well earned success of the performance. Mr. Alfred Klein was a clever helper in the fun, the character of Jelikoff fitting him to a nicety, while George Barnum, an excellent character comedian; Mr. Mark Price, an actor of honest methods and splendid reputation; Miss Alice Judson, a bright and pretty soubrette; handsome Adine Bouvier, Mr.

Arthur Cunningham and others of the cast gave splendid evidence of their ability, and shared in the generous and frequent applause.

The mounting, costuming, general handling and staging of the opera were magnificent in all ways, the chorus doing heroic service in aid of author and composer.

The Grand has not made a handsomer offering to its patrons this season than "The Charlatan," and patronage of the best should be extended the management during the all too brief stay of Mr. Hopper and his company.

Sousa's March.

There was an interesting incident in the inauguration parade in 1895, when President Cleveland was first made Chief Magistrate of the United States.

John Philip Sousa was at that time bandmaster of the United States Marine Band, which headed the procession. Several days before the event he went up to the White House and carefully paced off the distance from the reviewing stand to the junction of Pennsylvania and New York avenues. He had composed a march, "Semper Fidelis," which, by the way, is the motto of the Marine Band. In this composition is the official marching salute to the President of the United States, which consists of a bare of trumpets and rolling of drums. In Sousa's arrangement the official salute



Hilda Clark, Prima Donna, Sousa's "Bride Elect."

was first taken up by the trumpeters, then by the trumpeters and drummers, then by the band, and then by all three. He so timed his music that just as he raised his sword to salute the President, his band, trumpet and drum corps crashed the first note of the official salute. It was one of the great dramatic events of that inauguration.

Sousa has composed another march—"Unchain the Dogs of War," which closes the second act of his opera "The Bride Elect," which will be seen here at Taylor Opera House for one night only, the date being Friday evening. This, he says, is not only the most popular but the very best march he has ever written.

"Pudd'nhead Wilson."

CHICAGO, ILL. - TRIBUNE.

APR 4 1899

John Philip Sousa and his band, hand in hand with "El Capitan," "The Charlatan," and a few other equally celebrated personages that are popularly supposed to reach down into an audience and raise people out of their seats, came back to Chicago yesterday, and last night was "Sousa night" at the Auditorium. An audience that would have crowded an ordinary theater, but could only be called by that misleading word "fair sized," assembled to do honor to the "March King." He was greeted with great applause, and after every number the enthusiasm of the audience was not appeased by the courtly salaams of Mr. Sousa, but continued until the signal was given for more music.

The program opened with Suppe's "Paragraph III." That was roundly applauded, but only mildly compared to that which followed "Washington Post," which was played as an encore. "The Charlatan" was one of the Sousa numbers on the program, but the rest of the Sousa pieces were held in reserve and played as encores, one reason perhaps why the audience insisted on more and more encores.

One thing the Americans have left as a relic of the war is the showing of proper respect to the national hymn, for last night the audience at the Auditorium stood up at the first note of America as if it was a regiment of infantry in camp.

The soloists with Mr. Sousa this year are Miss Dorothy Hoyle, violinist; Miss Maude Reese Davies, soprano; and Herbert L. Clarke, cornetist. Miss Davis, who has a remarkably sweet soprano voice, sang Sousa's "Will You Love When the Lilies Are Dead?" Miss Hoyle played "Souvenir de Haydn."

Westminster Theatre.

Just why Fred Rider, the well known manager, should call his new Night Owls company that is at the Westminster this week a burlesque company, is something of a mystery, for there is not a sign of a burlesque from start to finish. The entertainment is an out and out variety performance, and a very good one at that.

The leading attraction is the Three Nevaros, gymnasts of a high order, who do their work so gracefully, that one is apt to think they are assisted by mechanical appliances. Nearly every feat is new and shows that a great deal of time and patience must have been devoted to perfect them.

Charles P. Kelley and May Adams have a sketch without a title, but no one need think that they don't know how to entertain, for they do. Moreover, they are exceptionally clever and received several encores.

Murphy and Nolan, as the Irish aldermen, have new songs and stories. Jake and Jane Bernard, in their new specialty "After the Ball," are good. Mr. Bernard's tramp song being very effective. Violet St. Clair and Minnie Yale appear in up-to-date songs and dances and are good in their line. Ed Latell, the eccentric musician, is, if anything, better than ever, and his playing of Sousa's marches on the banjo elicited a hearty applause. Chas. Falke gives a number of new illustrated songs that are pleasing, and Stinson and Merton, a comedy team, make one laugh whether he wants to or not. The olio closes with a number of life pictures from the viograph, most of which are of a military character.

The entertainment concludes with an amusing farce entitled "A High Old Time," in which all comedians, assisted by a corps of pretty girls, take part. The same bill will be given for the week, with matinees every afternoon.

SHOW GOSSIP.

THE WEEK'S ATTRACTIONS.

GRAND "The Charlatan"
WALNUT "1492"
PIKE "The Three Musketeers"
HEUCK'S "Uncle Josh Spruceby"
FOUNTAIN Vaudeville and Biograph
PEOPLE'S "The Parisian Widows"
WONDER WORLD ... Curios and Fight Pictures

According to DeWolf Hopper's own statement, the chances are even that he will not tour America next season, and it is a 10 to 1 shot, according to his own expression, that the following year will find him a member of the American actors who are doing London and the provinces. The tall comedian said in the course of a conversation last night at the Grand that this week would settle the matter finally. That Mr. Hopper is fully convinced his contracts are as good as signed for a trip across the water is shown by the fact that he has an engagement to meet Sousa in Detroit next Sunday evening, with the view of obtaining a new opera to add to the repertory which he intends to present to theater-goers of Albion. Mr. Hopper intends to revise "Wang" for our English cousins; "El Capitan," as a matter of course; "The Charlatan" also, and the new Sousa opera, which has progressed beyond the preliminary stage, will make up the bill he has arranged for his foreign trip. Mr. Hopper is also quietly arranging to present a chorus which, according to his own admission, will exceed in comeliness and artistic ability the supplementary forces of "The Belle of New York," or any other American attraction that has appeared in old London. Mr. Hopper received yesterday a letter from an Eastern representative stating that he had secured Miss Minnie Ashley, whom the patrons of "El Capitan" last season will recall as an especially vivacious young lady, who was superlatively attractive in the Hopper chorus last season. Mr. Hopper stated when reading the telegram which recorded the contract, that he'll make "the foreigners' eyes stand out with the best representative chorus of American girls that has left Uncle Sam's shores."

Unless the unexpected intervenes, Hopper's foreign tour will begin next fall, but as stated there is a probability that it may be delayed till the season following. This announcement will incidentally puncture the rumors that have been flying thick and fast in the East regarding the comedian's future plans.

An excellent programme has been arranged for this evening's concert at the park. Both Messrs. Church and Russie will render solos. The following is the programme: March, "Dream on the Ocean," Reeves; overture, "Mignon," Thomas; (a) characteristic, "Indian March," Sellenick; (b) ragtime, "Tennessee Jubilee," Johnson; solo for cornet, Mr. Church; "Wizard of the Nile," Herbert; "Jubilee in the Alps," Gunge; solo for trombone, Mr. Russie; selection, "El Capitan," Sousa; popular marches. Miss Clara Saunders of Warren visited friends in this vicinity yesterday. Mr. Ernest Crawley and Miss Sadie Batchelder, also of Warren, visited friends in this vicinity yesterday.

APR 31

The Meyer Company.

At the Academy of Music this afternoon the Meyer company will present "The Tiger's Eye" and tonight "The Two Orphans."

"The Bride-Elect."

Sousa's "The Bride-Elect," which comes to the Lyceum tonight, has added to its early record, and has thereby won the right to be mentioned as an established success. A reasonably long run at the Knickerbocker and a series of profitable engagements in the largest cities of the country go toward making up a history of triumph that should convince the most skeptical of the work's merit. The fact that "The Bride-Elect" has become a standard attraction, however, has not led Managers Klaw and Erlanger to cheapen their equipment, and the organization which is to present the piece here has been claimed to be one of the most able on the road.

The Alarm Clock Goes.

APR 5 1899

"THE BRIDE ELECT."

Sousa's new light opera, "The Bride Elect," was given for the first time in this city at the Nesbitt last night, and was heartily enjoyed by the large audience, nearly every seat in the house being filled. Sousa's forte is in the composition of marches and in last night's performance there were many of them, the excellence of the music being accentuated by the perfectly drilled chorus, which both marched and sang well, although there were notably strong voices among its members. Al. Hart, the comedian, is a second edition of DeWolf Hopper, their physical and vocal qualifications being almost identical. Hart's fun never descends to anything low or vulgar and is never exaggerated. Hilda Clark was not in as good voice as usual, suffering from a cold, but except in the higher notes she was not seriously inconvenienced. Christie McDonald is a delightful bit of femininity and sings as well as she looks. Her solos were invariably encoored. As a light opera "The Bride Elect" is second to none ever seen in this city—and Wilkes-Barre has seen about all of them. The scenery was very handsome and the costumes fine. The chorus was the largest ever seen on a Wilkes-Barre stage.

APR 3. 1899

Before the Public Eye.

Sousa and his band were greeted with enthusiastic audiences in the two concerts given Saturday afternoon and evening in the Lyceum theater. A Sousa program is bound to appeal to the popular taste, for the classical numbers on the regular program are sandwiched in with a generous amount of Sousa composition and coon songs. Sousa is very generous with encores, and nearly all of the favorite two-steps were played. The band plays with the same commendable precision that is a feature of the organization, and the two-steps were given with a swing that set the audience unconsciously to keeping time. The solo artists this year are Miss Maud Reese Davis, soprano, and Miss Dorothy Hoyle, violinist. Both young women are thorough artists and added much to the enjoyment of the program. Among other numbers, Miss Reese sang a Sousa song, "Will You Love Me When the Lilies Are Dead?" The trombone soloist, Arthur Pryor, won favor and three encores, and Herbert L. Clarke played a delightful cornet solo. No new compositions from Sousa were given and the concerts were similar to those given last spring.

APR 5 1899

DeWolf Hopper is a close observer, and here is what he has to say about some well known American composers: "John Philip Sousa is as confident and shy as a maid—nerves at the test to win or lose all. I insisted that he brave the tempest with me on the first nights of 'El Capitan' and 'The Charlatan.' He obeyed reluctantly, finding a secure hiding place in the rear of a box or back of the stage. Victor Herbert is in the same category. The only two American composers that seem to have any nerve and force are Julian Edwards and Ludwig Englander. They have become so daring that they grasp the baton and lead the charge on an opening night of one of their works. The composer should really be compelled to face the music, whether it is good or bad. I admit that it is a trying ordeal, but just think of the comedian—he has to sing it!"

APR 4 1899

"EL CAPITAN"

Sousa & Klein's Famous Opera to Be Brought Here Under the Auspices of the Lancaster Press Club.

Sousa & Klein's now famous comic opera, "El Capitan," is the attraction that the Lancaster Press Club offers to the public of this city on April 18. This will be the second production of the piece in Lancaster, and people who were fortunate enough to see it the first time will recall with pleasure the never-to-be-forgotten hit made. "El Capitan" is essentially a light opera, but, as is the case with everything that Sousa has written, the music is of a kind not usually identified with so-called "light" productions. While it is catchy there is something more in it; a depth of beauty and a quality which places it almost in a class by itself. While nearly all comic opera music is as a rule short lived, a prediction that many of the airs from "El Capitan" will outlive hundreds of things of the same sort is not out of place.

Tickets can be had from any member of the Press Club. The sale of reserved seats opens on Friday, April 14.

APR 21 1899

Alice Campbell, the alternate prima donna soprano of "The Bride Elect" company, denies the rumor of her engagement to Archibald Thayer, Washington, D. C. Miss Campbell says she is too deeply interested in professional work to think of matrimony.

APR 5 1899

SOUSA AND HIS BAND.—Sousa is coming to the Lyceum Square Opera House for the last time this season to preach the gospel of melody in his own pictures and convincing manner, the concert being set for Thursday afternoon, April 20. That time the big band will be two-thirds through the great transcontinental tour which was inaugurated early in January. This is the fourth musical pilgrimage of this kind made by the famous aggregation of musicians under John Philip Sousa's direction, and its results have exceeded previous records of the Sousa concerts at the west. New soloists will be introduced at the concert here. Mme. Alice Ceresi, violinist, and the following quartet: Mr. Juliette Corden, soprano; Miss Bessie H. Hall, contralto; Mr. George Leon Moden, tenor; Mr. Leland H. Langley, baritone.

15c. Round Trip to Arlington Thursday. Electric trains every 15 minutes.

APR 5 1899

Lovers of comic opera, who are enjoying the performances of DeWolf Hopper and his company in "The Charlatan" at the Grand this week, will be surprised to know that the popular comic opera star is about to carry out his intentions of going abroad for a season and giving our English cousins a lengthy run of first-class comic opera from an American standpoint. Mr. Hopper has stated, since his arrival in Cincinnati, that he considers his going abroad as good as definitely settled, and, with this end in view, he is rapidly maturing his plans, which include a new opera by Sousa, the revival of "Wang," his reappearance in "El Capitan," and, as a matter of course, a number of nights devoted to "The Charlatan." Mr. Hopper has turned aside negotiation to appear at the Lyric Theater under the management of William Greet, who holds the American rights to "The Sign of the Cross," and will appear under another management, most likely that of Dan Frohman, in the British metropolis. Mr. Hopper is gathering his forces in anticipation of the trip abroad, and is getting the prettiest and most capable young women he can find for a chorus, which, to far excel anything of a similar character that has crossed the water. Mr. Hopper is to have a big week of it in "The Charlatan," at the Grand this week, an advance sale greatly exceeds that of last season. He will pack the house before the week is over.

APR 5 1899

B. P. O. Elks.

Comic opera will reign supreme at the Opera House on April 24, 1899, when lovers of music, who enjoy a good thing, will be entertained by a presentation of John Philip Sousa's tremendous success, "El Capitan." The production will be identically the same as when this work was last shown at the Broadway Theatre, N. Y., as far as costumes, scenery and effects are concerned, while the company is said to be capable of giving a performance of this popular opera that suffers little by comparison with the original cast.

APR 5 1899

Everything is in readiness for a colossal reception to Sousa's "Bride Elect," which will be given Saturday evening at the Orange Music Hall. A large advance sale of seats assures a fashionable audience. Theatre parties will be very much in evidence, and musical circles are evincing a great interest in the engagement. The "Bride Elect" is now on a tour of triumphant success through the principal Southern cities. Its production everywhere was received with popular enthusiasm and high critical approval which characterized its success in the East where it stamped its superiority as a splendid comic opera and a most brilliant production.

Trenton N.J. Gazette 4/4/99

APR 5 1899

An Ingenuous Story.

"During my trips through the country in the interests of Sousa and his Band" remarked Col. George Frederic Hinton, business manager of that famous organization, yesterday, "I have encountered an ingenuous 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

APR 5 1899

CITY IN BRIEF.

The Foresters of America gave a Harmonie hall last night.
Sale of seats for the Sousa concerts Sunday opens at the Lyceum theater Thursday morning.

Capt. Newton has assigned First Lieut. Frank D. Ramsey, 9th Infantry, to temporary recruiting duty at Detroit.

The funeral of the late D. A. Waterman will take place this afternoon at the First Baptist church at 2:30.

APR 5 1899

AMUSEMENTS.**Auditorium.**

John Philip Sousa and his band are delighting large audiences at the Auditorium. The Sousa band concerts are distinguished for their spirit and cheerfulness. From the moment that Sousa takes the platform the programme moves along with a dash that becomes infectious and puts everybody in a good-natured mood. His programme numbers are bright and sparkling, and no request for an encore is refused. He gives just the sort of music the people delight to hear, and he gives them all they want of it. The public used to believe that the late Patrick Gilmore was untiring in his efforts to please; but no bandmaster gives better measure than Sousa, and his programme, by reason of encores, is double that of the published bill. He modestly omits his own popular compositions from the bill, but the encores bring them from retirement in most charming and spontaneous fashion. The soprano soloist last evening was Miss Maude Reese Davies. She sang brilliantly an aria from "Traviata" and her encore was a charming song from the pen of the versatile bandmaster. Miss Dorothy Hoyle manifested great technical skill in her violin solo—gypsy dances by Nachez—and won a hearty recall.

The selections for this afternoon's concert are: Overture, "Il Guarany," Gomez. Trombone solo, "Air Original," Pryor; Arthur Pryor. Suite, "A Day in Venice" (new), Nevin. Soprano solo, "Se Seran Rose," Arditto; Miss Maude 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," Wieniawski; Miss Dorothy Hoyle. Introduction to third act of "Lohengrin," Wagner. An entire change of bill will be given at the last concert in the evening.

APR 6 1899

Sousa and His Band.

John Philip Sousa has a way all his own in conducting a concert, so much so that his efforts long ago became characteristic. They are quite unlike any others. He is himself a wellspring 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 concert with an impetuous flight that becomes irresistible. Sousa's personality comes into the hour. It is his vivid promptings 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 music. The famous band will be here on Friday, April 14, matinee and evening, at Music Hall.

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

APR 6 1899

IN THE PLAY HOUSES.**"The Bride-Elect."**

The firm hold John Philip Sousa has on the opera-loving public was demonstrated by the manner in which "The Bride-Elect" was received at the Lyceum last night. There was a large audience and it was as enthusiastic as it was large. The scene of the opera is the island of Capri and the stage settings are unique and striking.

The music has the true Sousa dash throughout and was written for the great army of theater-goers, not for the few with an educated musical palate. There is a lot of genuine humor in the opera and the full effect of it was brought out by the company that produced it last night.

Albert Hart, who made his debut as a star by succeeding De Wolf Hopper in "Wang," was at the head of the comedy end of the opera and succeeded in being funny without being offensive. Hilda Clark and Christie MacDonald made distinctive hits in two of the leading female roles. The performance of the entire company was highly satisfactory.

* * *

Few musical events have aroused more interest than the coming of Sousa's "Bride-Elect," which will be heard here for the first time on Friday evening at Taylor Opera House. The production here will be the same as at the Knickerbocker Theatre, New York, where it enjoyed a long run last season. The scenes of "The Bride-Elect" are laid on the beautiful island of Capri in the bay of Naples, where the author-composer has imagined two tiny kingdoms. The story relates the intrigues, passions and marital struggles of two petty potentates. The dramatic situations are described as unusually strong, and its lyrics are something more than clever versification. Among the numbers is a typical morch, "Unchain the Dogs of War," which closes the second act. This is sung by the full strength of the company, with military band and enlarged orchestra. In the cast are Albert Hart, Hilda Clark, Christie MacDonald, Mabelle Baker, George Lyding, Melville Stewart, Harry Luckstone and Charles H. Drew. The chorus numbers 60 well trained and efficient singers, and there will be a ballet under the direction of Carl Marwig. Ernest Gross has painted a series of unusually handsome scenes.

PORTLAND, ORE.

At the Marquam, March 20, Charles Townsend's farce-comedy, "A Family Affair," was excellently given by local talent, comprising Albert Rahles, Frank D. Hennessy, Joseph Hayes, Ella Hoy, Mrs. Ada Bingham, and Meyer Marks, Jr., for the benefit of St. Patrick's Church, here, to a well-filled house. Among the songs sung was Karl Kennett and Lyn Udall's "I'll Shake Up Des Mean Old Town," which has just arrived here, by Hennessy. Marks made a hit in singing "Dark Town Is Out To-night," accompanied by some very dexterous dancing. Mollie Adelia Brown, soprano; Russell H. Ballard, cellist, and G. Eugel Criste, pianist, under the auspices of the Y. M. C. A., appeared before a light house 22.

The theatrical talk of Portland and its vicinity for the week ending 25 centred around the brilliant and almost unparalleled engagement, artistically and pecuniarily, of Nance O'Neil at Cordray's. So completely Nance O'Neilized were Portlanders, and withal, so satisfactorily, that the engagement has been extended another week. Magda was presented three times, The Jewess three, and Ingomar and Oliver Twist once. At every performance the audiences, which constituted the representative people of Portland, were limited only by the capacity of Cordray's. The unbiased, honest verdict from every one here who has seen Nance O'Neil act is that she is among the foremost tragediennes of the American stage. Her supporting co. is very good, in that, principally, she is assisted by McKee Rankin, Herbert Carr, and Mina Crollus, in addition to whom are: H. A. Weaver, C. J. Swickart, Thomas Tuther, W. Henderson, Frank Robins, L. J. Plummer, James Crane, George Irving, John H. Browne, Merville Emery, Adie McVicker, Ricca Allen, and Grace Pierce. To-night (26), Miss O'Neil opened week ending April 1 in Oliver Twist, she as Nancy Sikes, and McKee Rankin as Bill, and was cordially greeted by a crowded house.

John Philip Sousa and his band, prominently assisted by Maud Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, trombonist; Herbert L. Clarke, cornetist, and Franz Hell, flugel-hornist, gave three concerts, 20, 21, at the O. N. G. Armory, to good attendance.

The Geisha, which was to have been produced under the auspices of the Oregon Road Club, at the Marquam, March 23-25, by amateurs, has been postponed until 3-5.

In conversation with Mr. Sousa, he stated that his present season with the band, thus far, has been unequalled. The prospects are the season will be the best in the history of the band. For five nights' playing in San Francisco the receipts were \$5,000 more than on the former engagement there.

O. J. MITCHELL.

APR 6 1899

to the charge of rape, and was sentenced to 10 years in state prison. Sousa's band will appear in the White Opera House May 3.

Dennis Glynn returned to Yale Medical college to resume his studies.

There are still a good many cases of measles among the children about town. The Winsted Bowling team, consisting of Messrs Peck, Dean, Bronson, Burke, and Johnson, will go to Torrington to-night and play the Harwinton team at the Y. M. C. A. rooms there.

APR 7 1899

After Damrosch will give a recital of his own compositions at the Waldorf-Astoria on the morning of April 21. He will be assisted by Miss Gertrude May Stein, David Bispham and David Mannes. The patrons include nearly all the directors of the New York Symphony and Oratorio societies.

Sousa's Band will give its only New York concert for the season at the Metropolitan Opera House, on April 22. The soloists will be Juliette Corden, soprano; Bessie Corden, contralto; George Leon Moore, tenor; Leland H. Langley, basso, and Alice Cereseto, violinist. A new march by Mr. Sousa will be played for the first time.

Mr. Frank Daniels will present his new opera

RECORD TIMES
APR 7 1899

Scranton Pa
Youth
4/5-99

THE BRIDE-ELECT TO-NIGHT.

Sousa's musical opera, "The Bride-Elect," will be sung at the Lyceum to-night. Messrs. Klaw & Erlanger, under whose management it is, promise the company to be excellent. It had a long run at the Knickerbocker in New York, and was well received in the large cities.

APR 5 1899

Though you deplore John Philip Sousa's concessions to the encore fiends and his willingness to repeat a concert number at the behest of three ushers and a boy in the gallery, you must admit his popularity is many-sided. 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. 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 Americanism of the bandmaster.

It has been said, with perhaps a considerable degree of truth, that the vogue 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. Ask the composer which of his 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 farther 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 sections of our country—the North, South and West—and in its exultant strains I have endeavored to voice the indomitable 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 band men, 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 circles. 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. '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."

BY FRED GRANT YOUNG.

KANSAS CITY, Mo., March 30.—My "impressions" during the last few weeks have been so many and so varied, so much of orange groves and summer in the midst of winter, and so little of matters theatrical, that they have not served to fill space in the News. Now, however, that I am back again in the snow and ice of the usual theatrical season (to say nothing of being where actors and shows are numerous) I again turn as naturally to my weekly News letter as to my winter coat, both of which were forgotten for a time. My most decided impression of the last two months is that I have cheated Father Time (who chucks down the days and the months and the years with such lightning rapidity) and have stolen a little year that will not be recorded. From the snow and ice of St. Paul to the spring breezes and cloudless skies of San Francisco, then to the mid-summer of Los Angeles, where I sat in the shade of trees laden with fragrant blossoms as I read of blizzards in the East, then back to San Francisco where there seemed to be a suggestion of autumn in the air, and three days later I arrived at Salt Lake City in a snow storm and it was winter again.

Sousa Works Overtime.

In all of these places, as well as in others, I came across that professional "busy bee," John Philip Sousa. The only difference between the bee and John Philip is that the former is only said to "improve each shining hour" while the band leader improves each minute, shining or otherwise. The usual two concerts a day were given all through that region of magnificent distances. No place seemed to be too small to fill the theatre or the town hall with people anxious to exchange one and a half dollars for one of those mixtures of grand-opera-street-piano-classic-vaudeville programs with which the clever "March King" always provides his customers. I understand that before breakfast, at railway junctions and during those portions of his concerts devoted to soloists, Mr. Sousa composes operas for next season's market.

Theatrical Fads.

APR 6 1899

MUSIC

Sousa's Band Plays Twice Sunday.

A recent writer tried to demonstrate that telepathy 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. 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 is as necessary in maintaining the standard of a musical organization as it is in promoting the efficiency of a fighting body. Not the least enjoyable thing about a Sousa band concert is the masterly control of the leader over the human instrumentality before him. It is a fine illustration of the domination of intellect and personality.

It is his power in communicating his ideas to his men that contributes so largely to Sousa's success in the field. And again, he thoroughly understands and sympathizes with the musical tastes and musical limitations of the people. In making his programs Sousa always includes the substantial with light and dainty trifles, yet never descending to anything banal or vulgar. He will offer such model programs at the two grand concerts to be given by him and his band at the Lyceum theater, matinee and evening on Sunday, April 9. The great band will be assisted by Miss Maud Reese Davies, soprano, and Miss Dorothy Hoyle, violinist, young artistes, both of exceptional brilliancy. The instrumental soloists selected from the band proper for this tour are Arthur Pryor, trombone; Herbert L. Clarke, cornet, and Franz Hell, fluegelhorn.

APR 6 1899

teen people, a handed bass drummer! We've got a cross-eyed leader for that combination!"

RETURN OF SOUSA'S BAND.

Sousa and his band played "A Hot Time in the Old Town Tonight" at the Auditorium last night and the audience applauded at the beginning and at the end and kept time by patting their feet on the floor while the playing was in progress. The performers gave the popular refrain with vim. They played it with all the variations as arranged by their director, and the members of the audience, who had doubtless heard it many times vocally and as given by orchestra, never appreciated before what there was in the melody when rendered by such a musical organization as Sousa's band. The programme was short, consisting of nine numbers, and encores were the order of the evening and were generously responded to by Sousa. His latest march from "The Charlatan" shared with "A Hot Time in the Old Town" the popular favor and was repeated a second time, so great was the applause accorded its initial performance. The vocal solo of Miss Maud Reese Davies, the fluegelhorn solo by Frank Hell and the violin number by Miss Dorothy Hoyle were all given an appreciative hearing and a deserved recall.

GOSSIP OF THE STAGE.

Weber and Field's big travesty, "Pousse Cafe," is attracting large crowds at the Adelphi this week, where it is playing a return date. The production has been changed considerably since last seen in this city by the introduction of a large specialty olio and much new "hurly burly" material from Weber and Fields' latest success. Next week "Camille" will be produced with quite a pretentious cast, including Pauline Baxter, Frederic Bryton, Willis Granger, Dorothy Lewis and other well-known actors.

Manager John D. Hopkins is not inclined to be apprehensive, but he has kept his eyes open for mishaps this week, for it is a tradition that "Diplomacy," which is being played by the Hopkins stock company, has been associated with more real tragedies than any play of modern times. It was in this piece that Harry Montague, the handsome leading man of Wallack's theater, New York, was playing at the time of his fatal illness in San Francisco. It is supposed that the exertion of playing the emotional part of Julian Beaulere hastened his death. Ben Porter, one of the biggest-hearted actors the stage has ever known, was killed in Texas while in a "Diplomacy" company which included Maurice Barrymore, Georgia Drew Barrymore and others. Porter attempted to defend the ladies of the company from the insults of a drunken Texan while they were all at an early morning breakfast at a railroad restaurant. He was shot and instantly killed during the quarrel which followed. This tragedy cast a shadow over the play and superstitious actors let it severely alone for several years. Five or six years ago the Coghlan's revived it with a fine cast and made it prominent in their repertoire during their tour of the country, and the bad luck Charles and Rose Coghlan both met during that time would fill a book.

"The Creation" will be sung by the Apollo club tonight at the Auditorium.

On Friday afternoon and Saturday evening next the last concerts of the season will be given by the Chicago orchestra and a brilliant programme has been arranged.

Yesterday afternoon the Castle Square Opera company gave the first "bargain" matinee of the season. The instantaneous success achieved by the production of "Faust" was demonstrated by the immense crowds in attendance. Had there been such an article on the premises the "standing room only" sign would have been displayed at 2 o'clock. Between the acts and at the close of the performance the spacious lobby was crowded with women anxious to secure places for next week's performance of "Il Trovatore."

Miss Alberta Gallatin has been specially engaged by Charles Frohman to play Ophelia with Henry Miller's spring tour in "Hamlet."

Another well-remembered Hoyt production is in preparation for its first presentation at cheap prices, an elaborate revival of "A Temperance Town" following the current successful offering of "Diplomacy" by the Hopkins stock company next Sunday. It is a clever farce comedy, bringing out the ridiculous side of the Vermont law prohibiting the sale of intoxicating liquors in the state, and contains a distinct plot, which not always found in a modern farce comedy.

AMUSEMENTS.

Theatre-goers have been looking forward for a long time to the first presentation here of John Philip Sousa's greatest comic opera, "The Bride-Elect," which scored such a long run at the Knickerbocker Theatre, New York, last season. Klaw and Erlanger and B. D. Stevens, under whose direction the opera is now on tour of the principal cities, will bring to Taylor Opera House the identical New York production intact in every detail. More than 100 people are seen upon the stage, including a chorus of 60 voices, corps de ballet, military band, while an augmented orchestra of 25 pieces, under the able direction of Frank Pallina, one of the best musical conductors in this country, is a feature of the excellent ensemble. The cast is conspicuous for the unusual number of operatic artists of the first rank selected by the management for their especial fitness for the same roles which they essayed with so much success in the New York run. The following is the cast as it will be seen here. It is the original one. It includes such well-known names in the operatic world as Hilda Clark, Albert Hart, Charles Drew, Harry Luckstone, Mabelle Baker, Christie MacDonald, George Lyding, Melville Stewart, Lola Allen, Marie Franklin, E. G. Schaeffer, Wesley Johnstone, etc. Klaw and Erlanger and B. D. Stevens supplied every environment necessary to make "The Bride-Elect" one of the grandest and most perfect productions ever presented on any stage. Over \$40,000 was expended on scenery and costumes. Sousa wrote both the libretto and the music of "The Bride-Elect," and in this his maiden effort as a librettist he is possessed of more skill and wit than he had generally been credited with. All of the music bears the Sousa stamp, with its swinging marches and swaying waltzes while the more serious melodies approach nearer to native grand opera than any previous work by the American composer.

A party from Montclair will give the Sousa opera, "The Bride-Elect," at the Orange Street Hall Saturday April 8.

JUL 12 1899

HOPPER'S SUCCESS MAY BE LIMITED

Private Advices Say the Sousa
Opera Is Not Welcomed.

ROOF GARDENS NOT GOLD MINES

Julia Arthur, in Determining to Ap-
pear as Hamlet, May Be Making
a Big Mistake.

The New York newspapers yesterday morning contained enthusiastic dis- patches from London regarding the open- ing of De Wolf Hopper in the British metropolis in "El Capitan." These dis- patches were written by American cor- respondents, who, naturally, took an American view of the demonstrations which occurred in the theatre during and after the performance.

Such a reception as was extended to Mr. Hopper and his associate upon the occasion in question would in New York or any other large city of the United States be regarded as a most complete indorsement of the entertainment, fully establishing its future. But in London they do things differently, and yesterday afternoon it didn't seem quite so certain to those who had private advices from the other side of the water, as it had seemed in the morning, that the Hopper company had caught on in an entirely satisfactory manner.

One New Yorker, possessing a very im- portant reason for knowing how the en- gagement was going, cabled to his repre- sentative in London the night before last to let him know briefly how the newspa- pers looked upon the entertainment, and to add his own calm, unbiased view of the situation. In response to this call the London agent telegraphed yesterday morning:

"Papers fair. Hopper liked. 'Capitan' won't do."

From this brief summary it appears that the newspaper criticisms—which cut a great deal more ice in England than they do in this more extensively blessed country—have not enthused to any ap- preciable extent over the production; that the public is pleased with Mr. Hopper's personal contribution to its amusement, and that the Klein-Sousa opera does not meet with general approbation.

All this was clearly and pointedly pre- dicted to Mr. Hopper and his associates before the enterprise was undertaken. It was urged that "Wang" was the real thing for Hopper to take with him to the old country, as an introductory vehicle—that "El Capitan" wasn't sufficiently characteristic to show the comedian off at his best.

But the last mentioned piece was final- ly decided upon, nevertheless, and it seems to have served simply to show our haughty cousins across the seas that Hopper is pretty good if he has the right material.

It is a pity that he didn't take the "Wang" mise en scene along with him to fall back upon in case of necessity. Still, that might have been impracticable, as John Philip Sousa, who is interested in the profits of the tour, didn't compose the score.

It should not be inferred from these re- marks that Hopper has made a ghastly failure in dear old Lunnion. On the con- trary, he is likely to do a business rang- ing from fairish to good. But unless the second impression made by his produc- tion is better than the first, it is ex- tremely unlikely that his engagement will be extended, and it is quite useless to de- lude ourselves with the impression that he has torn London town wide open.

HOW JOHN PHILIP SOUSA IMPRESSED THE GALLERY

(Detroit Journal.)

Say, I'll tell you how it is.
It's all right to talk about
The Red Band of Italy
And these foreign hornblowers and trum-
peters

Like Signor Tavanl,
But I don't want any of 'em
Dished up in mire.
Straight American's good enough for me.
I can't tell why it is

But Sousa gets me easy.
Did I go? Say, I was there
Waitin' when the man opened
The place. You can't lose me.
I've seen others do the same
Act, or anyway they've turned
The green light on themselves
Till they're all jollied up.

But John Philip's got a way
O' draggin' tunes out o' them boys—
Say, he makes all them
Dago guys look like a
One-legged man goin' up a ladder.

It was a big band
And some o' the blamedest
Lookin' instruments—
I felt clean out o' place
Till I spied one feller
Just below a big funnel
And he looked like Tony Weller.
That made me feel easy
An' comfortable all over.
Well, Sousa sprung some o' them
Big tunes, but they was
Just starters. Every time
He got through, the crowd howled;
They was so glad.

And Sousa took the cue
An' trotted out marches
And two-steps an' cake walks
Till every kid in the attic
Was clickin' his heels
Like ready money.
One husky boy played a
Solo on a cornet. You bet
I wouldn't like him to
Practice in our fat—
Say, he could trill like a
Yellow-headed prima donna
And when he got through
His big spiel, he came back with
"She Was Born in Old Kentucky."

I always thought it was
Pretty tough on Kentucky
Her being born there,
But I've changed my mind.
And while this boy was playin'
John Philip Sousa
Himself wasn't doin' rauch—
Say, John Philip can do a
Cake walk with his arms
An' he's the first I ever seen
That could.
Good taste? Say, John's got it
All right, all right, all right.

After he done one o' them
Grand pieces
For the dress goods in the boxes,
He turned on a "Hot Time
In the Old Town" for us
Boys near the roof.
Variations in it, too.
It's been a pretty good tune
Since San Juan.
I could most see our boys
Goin' up the hill. John Brown
Wasn't much 'count on—
It took a scrap to put
John in shape, too.
It's pretty much the same
With the old town.
Then John Philip trotted out
A little lady and she
Did some tall singin'.
I wasn't next to what she
Was sayin' all the time,
But she had a way of—well,
I guess it's up to them critics
To tell what it was, but
Anyhow, she got me a-goin'.

When she got round the first turn
She loped some with a spiel
About lilies and roses
And got me goin' again.
Then John Philip tore off
A pretty tough one and
Used the fellers up some,
So they laid off ten minutes.
Some of them didn't get back
For the next piece. I guess
They were busy outside.
But John Philip didn't care.
He was goin' all the time—
Goin' when he was standin' still;
Kind o' as if he expected
Kingdom come on the next train.
Well, it went on and every
Time there was one number
On the score card, three tunes
Come out o' the band.

They was one boss spiel—
John Philip's stuck on it himself—
We've been gittin' it all
Around in the hand-organs.
But somehow its different
When John Philip turns the crank.
And there was another little lady
In a white dress with a red
Ribbon round her waist;
Say, she got more o' the
Real stuff out o' her riddle
Than three lobsters with arms
Nine feet long pulled out
O' some o' the growliest
Horns ever I heard.
But they wasn't a thing
That traveled in the class
With the grand wind-up.
It started out with some guff
By one o' them
Lon-haired piano knockers,
Who go round gold-brickin'
Everybody an' pullin' legs.
But John climbed over that
An' some o' the other furrin'
Stuff, which always
Has to be lugged in
To make the swells think
They're up against
The real thing.

But John Philip knew
What he was doin'.
I guess he ain't doin' a thing
But coin plunkets. And that's
All right. I'm out for
Anybody that can make good.
John may have black whiskers
And a Dago name
But he's right. He—well—
He's onto his job.
You know what I mean—
There's nothin' furrin' about him—
Understand?
He just ended his
Half day's work by beatin'
"Sister Mary Jane's Top Note"
Out o' them geezers.
The gallery boys know a
Good thing when they hear it,
And our old friend Sousa's
A dreamerino!
It was the best endin'
Of anything o' that kind
Ever I heard and
That's one o' the reasons
Why I like John Philip
Sousa.
He's plain Yankee and
That's why
He got my dough.

WHAT DID SHE MEAN?

JUL 11 1899

DE WOLF HOPPER'S TRIUMPH.

Makes a Big Hit with the Londoners
in "El Capitan" Before a
Brilliant House.

(By Cable to The Morning Telegraph.)

LONDON, July 10.—De Wolf Hopper has added to the prestige of American actors in England. To-night he scored a real triumph in "El Capitan" at the Lyric Theatre. His hit was largely personal, and it is evident that his methods and mannerisms are deliciously new and ac- ceptable to the Londoners.

The members of the company, too, came in for generous appreciation, and the greatest enthusiasm prevailed throughout the evening. There was really too much of it, for the multitude of en- cores hurt the piece, delaying the action badly.

There was a brilliant house and hun- dreds of notables were present, including Ambassador Choate. At times the stage was crowded with flowers. There is no doubt that Hopper can have a long run here.

STANLEY JONES.

Handwritten: El Capitan
Handwritten: 7/11/99

El Capitan was presented at the Academy of Music to-night to a large and pleased audience. Edward Eagleton made a capital Don Medugno, and the remaining characters were in the capable hands of Kate Michelena, Lillian Harper, Frederick Knight, Vera Rosa, Edward P. Wilkes, Emma Miller, John Dunsmore, Karl Formes, Harry Carter, and J. Coulter Hines. Devil's Island will follow.

The three nights and matinee of grand opera by the Maurice Grau company at the Grand March 12-15 promise big results. All the prime favorites will be heard. The operas selected are Lohengrin, La Traviata, Faust, and Die Walkure.

D. J. Stafford, D.D., will lecture on Macbeth at the Columbia Theatre, April 9, for charity.

DETROIT TRIBUNE
 APR 16

Two real actors have been engaged by De Wolf Hopper for his great production of "The Charlatan," which opens at the Detroit opera house Monday night. Hopper seems to have a desire to elevate the comic opera stage, for who ever heard of an actor being a necessity for comic opera interpretation? The two real articles in this case are George W. Barnum and Mark Price. The former is an excellent and well known comedian; the latter an actor who has been seen to good advantage in Shakespearean roles. Hopper has a very good, to say nothing of an original, idea in this matter. He realizes that there are some roles in comic opera that although not requiring the best singing, necessitate good acting, and it is with this end in view that he engaged these people. "The Charlatan," it is said, is "the limit," as far as music, chorus and scenic beauty can reach.

FROM

CINCINNATI.
 De Wolf Hopper at the Grand—The Musket-
 eers—Other Attractions—Notes.
 (Special to The Mirror.)

CINCINNATI, April 3.
 De Wolf Hopper opened his annual engagement at the Grand to-night in The Charlatan. As is usual when Hopper plays here, he was greeted by an enthusiastic and crowded house. Nella Bergen is the new prima donna, and with her in the company are Edmund Stanley, Alfred Klein, Alice Judson, George W. Barnum, Mark Price, Harry P. Stone, and Adine Bouvier. Underlined is Francis Wilson.

NEW YORK TIMES
 JUL 12 1899

DE WOLF HOPPER'S CRITICS.
 London Regards Him Evidently With a Pleased Surprise.
 Special to The New York Times.

LONDON, July 11.—The evening papers give more space than the morning papers to De Wolf Hopper. The critics evidently consider him a new kind of animal. They call his diction odd and say he has a strange fashion of emphasizing a joke. That may be one on them.

Generally speaking, the criticisms are favorable.

NEW YORK TRIBUNE
 JUL 11 1899

DE WOLF HOPPER IN LONDON.
 London, July 10.—At the Lyric Theatre this evening, before a crowded audience, De Wolf Hopper made his London debut in Sousa's comic opera "El Capitan." Though it was one of the hottest nights of the season, the attention was unflagging, and the cordiality and sincerity with which the company and opera were received were unmistakable. Not only was the curtain rung up repeatedly in response to encores, but Mr. Hopper's timely speech at the close was received in a fashion that testified to personal favor. Joseph H. Choate and Mrs. Choate occupied a stage box, and in the audience were Miss Marie Tempest, Miss Madge Lessing, Miss Olga Nethersole, Miss Mary Shaw, Mr. and Mrs. Pinero, Mr. and Mrs. John Drew, Mrs. Clarence Collins, David Belasco, Hugh Morton, Gustav Korker, George Edwardes, W. H. Post, Mark Klaw, E. B. Jack, G. F. Hinton, Charles Klein, J. K. Hackett, Norman J. Norman and Thomas Eberle.

Handwritten: New York Dramatic News 7/1

Col. Hinton on the Boulevards.
 C. I. George Frederick Hinton, Sousa's representative, called to see me yesterday afternoon. I found that he has gained some fifteen pounds since I saw him in America recently. His increasing avoirdupois is very becoming to a prosperous manager. He has not the faintest notion how long he will remain in Paris, it may be for a month, or it may be for a year. "I am engaged in the ticklish occupation," he said, "of endeavoring to persuade the French government to put aside some money as a subsidy for Sousa's orchestra at the Paris Exhibition, to take place a year from now. In any event, Sousa will play in Paris then at his own theatre, as I have already secured from the government permission for him to participate in the Exposition; and it would seem that there is no doubt that the band-master will conduct before wonderfully large audiences. Accordingly, there is little fear but that the profit will be handsome. The point is merely that if France will contribute to the undertaking, it will be so much the better for us."

KANSAS CITY, MO. - STAR
 JUL 11 1899

HOPPER IN OPERA IN LONDON.
 The Newspapers Praise the Principals and Criticize "El Capitan."
 London, July 11.—De Wolf Hopper made his London debut in comic opera here in the Lyric theater last night, in "El Capitan." The piece made a hit, the curtain was rung up repeatedly and Hopper's speech at the close was cheered. Miss Bergen's solo in the second act was very popular.

Among the guests were Ambassador and Mrs. Choate, Olga Nethersole, Mr. and Mrs. John Drew, Gustave Korker and Hugh Morton.

The morning papers praise Mr. Hopper's humor and singing and the excellent stage management of "El Capitan," but find nothing commendable in the music or the libretto, which are characterized as noisy and commonplace.

The Daily Mail says: "It is difficult to account for the enthusiasm the opera evoked last evening. It looks as though it would achieve success, but it will not be a success of art or anything like it."

MOVED A STATE OFFICE AT NIGHT

CINCINNATI, OHIO. - TRIBUNE
 APR 6 1899

"The Charlatan," the Sousa and Klein opera now being presented at the Grand by De Wolf Hopper, is the work of the kind this popular comedian has ever appeared in since he became a star.

CINCINNATI, OHIO. - JOURNAL
 JUL 11 1899

AMUSEMENTS.
 De Wolf Hopper Catches London.
 LONDON, July 10.—At the Lyric Theater this evening, before a crowded audience, De Wolf Hopper made his London debut in Sousa's comic opera, "El Capitan." Though it was one of the hottest nights of the season, the attention given the performance was unflagging, and the cordiality and sincerity with which the company and opera were received were unmistakable. Not only was the curtain rung up repeatedly in response to encores, but Mr. Hopper's timely and modest speech at the close was received in a fashion that testified to personal favor. Joseph H. Choate, the United States ambassador, and Mrs. Choate occupied a stage box, and in the audience were Mrs. Leslie, Miss Olga Nethersole, Miss Mary Shaw, Mr. and Mrs. Pinero, Mr. and Mrs. John Drew, Mrs. Clarence Collins, David Belasco, Hugh Morton, Gustave Korker, George Edwardes, W. H. Post, Mark Klaw, E. B. Jack, G. F. Hinton, Charles Klein, J. K. Hackett, Marcus Morton, Norman J. Norman and Thomas E. Eberle.

Miss Bergen's solo in the second act was particularly admired. On the opening of the performance Mr. Hopper was greeted with scores of dispatches from the Players' Clubs, of New York city, and leading American players now in London.

The morning's papers praise Mr. Hopper's humor and singing and the excellent stage management of "El Capitan," but find nothing commendable in the music or the libretto, which are characterized as noisy and commonplace. The Daily Mail says: "It is difficult to account for the enthusiasm the opera evoked last evening. It looks as though it would achieve success, but it will not be a success of art or anything like it." Almost all the papers speak of the principals. The Times says: "Certainly what is so well prepared and mounted deserves to succeed, and 'El Capitan' is likely to have a prolonged run."

Handwritten: El Capitan
 NEW YORK HERALD
 JUL 11 1899

HOPPER'S DEBUT
 HITS LONDON TASTE
 American Comedian Quickly Wins
 Success in Production of
 "El Capitan."
 CORDIAL RECEPTION GIVEN
 Enthusiasm Is Infectious and Vivacity
 of the Chorus Passes Over
 the Footlights.
 FRIENDS SEND MESSAGES

[SPECIAL CABLE TO THE HERALD.]
 The HERALD's European edition publishes the following from its correspondent:—
 LONDON, Tuesday.—De Wolf Hopper, the American comedian, and his company met with a great reception at the Lyric Theatre last night, when he made his first appearance here in the comic opera, "El Capitan."

The Daily Telegraph this morning says: "We had already heard so much about De Wolf Hopper, his uncommon stature and resonant voice, that he seemed less strange than many to a London audience. His quaintness, resource and geniality quite won the audience. Hopper, though as a comedian he is assisted in no way by personal appearance, showed himself a comedian with a strong intelligent feeling for a humorous piece."

"Others who made fast friends were Miss Nella Bergen, firing off her top notes as they were gun shots, and Jessie Mackaye her sprightliness."

The Daily Mail says:—"Hopper became a prime favorite. The cheering was spontaneous, and the further magnificent enthusiasm of the chorus communicated first over the footlights in a remarkable degree. These American choruses are wonderful. They are filled with a vivacity and a determination to keep things going which are irresistible. We wish Hopper a great success. Last night seemed to say he will achieve it."

NEW YORK TIMES
JUL 11 1899

Russian Mining Law.

DE WOLF HOPPER IN LONDON.

Achieves Success at the Lyric Theatre
by His Humor—Ambassador
Choate Present.

Special to The New York Times.

LONDON, July 11.—Mr. De Wolf Hopper made something of a success in "El Capitan" at the Lyric Theatre last night. The music of the opera is considered of little consequence, but Mr. Hopper's humor is regarded as pleasing, his enunciation is admirably distinct, and his voice one of a great variety of timbre, but of rasping pitch. He will probably succeed.

LONDON, July 10.—At the Lyric Theatre this evening, Mr. Joseph H. Choate, the United States Ambassador, and Mrs. Choate occupied a stage box, and in the audience were Miss Marie Tempest, Miss Madge Leslie, Miss Olga Nethersole, Miss Mary Shaw, Mr. and Mrs. Pinerio, Mr. and Mrs. John Drew, Mrs. Clarence Collins, David Belasco, Hugh Morton, Gustav Kerker, George Edwards, W. H. Post, Mark Klaw, E. B. Jack, G. F. Hinton, Charles Klein, J. W. Keller, J. W. Hackett, Norman J. Norman, and Thomas Eberle.

On the opening of the performance Mr. Hopper was greeted with scores of dispatches from the Lambs' Club and The Players of New York City and the leading American players now in London.

The Times will say to-morrow: "Certainly what is so well prepared and mounted deserves to succeed, and 'El Capitan' is likely to have a prolonged run."

Republican
Phoenix Ariz

DE WOLF HOPPER IN LONDON

London Likes Him and "El Capitan,"
Barring the Tropical Songs

London, July 16.—De Wolf Hopper made his first appearance in London at the Lyric theater tonight in "El Capitan." His reception reached a flattering climax of enthusiasm at the end of the second act, but was dulled by tactless topical verses later.

Mr. Hopper, however, re-established himself in favor by a good natured speech, which he made in response to repeated calls, and there is no doubt of his success here.

PHILADELPHIA ITEM

18 1899

The cables convey the information that the London drama-critics regard De Wolf Hopper as something distinctly new and unique. His rasping, deliberate diction would seem to have impressed them strangely. His singing is praised for distinctness rather than for beauty. Although Hopper has injured his singing-voice greatly by his strident methods of utterance, he remains a better vocalist than nine in every ten men engaged in comic-opera mummery. On the whole, the expert opinions expressed with regard to the performance of "El Capitan" on the opening-night are distinctly favorable to the venture, although there is little enthusiasm for Sousa's score, and less for Charles Klein's indifferent text. Without doubt, Hopper would have run less risk of an unfavorable reception had he elected to make his London debut in "Wang," which, while distinctly less "legitimate" than "El Capitan," is, as an extravaganza, consistent in its nonsense. And the role of the beggared, scheming regent suited Hopper exactly. Cheever Goodwin could have retouched the "book," as to dialogue: his lyrics don't need retouching. It is doubtful if Londoners could have resisted "An Elephant on His Hands" or "Baby! Baby!"

HOPPERESQUE HUMOR IN LONDON.

Those who have seen Mr. DeWolf Hopper in "El Capitan" are aware that it is a very amusing performance. It has been received with great favor in America. There may have been doubt, however, as to what effect the peculiar Hopperesque humor would have upon English audiences. Mr. Hopper, like most comic opera comedians, has a manner of his own—at first sight very odd, very grotesque—and the perfect enjoyment of it must be acquired by witnessing frequent repetitions of his performances. The whimsical words of the part go with the strange antics, and the whole forms an inimitable exhibition of drollery of its kind. But the first impression, especially upon a stranger to the ways of the American burlesque stage, must be one of great surprise, and, for a time at least, bewilderment. The Londoners, however, do not seem to have been long in catching the true fun of the thing, queer as it is, and, according to accounts, Mr. Hopper's success was emphatic.

NEW YORK NEWS

JUL 11 1899

De Wolf Hopper and company produced "El Capitan" at the Lyric Theater, London, last night. Their reception, according to cable, was instantaneous and ebullient. Hopper's personality appealed to the British sense of humor as no other exhibit from the American stage has, and Sousa's score entranced the audience. The chorus work is commented upon as being very effective. In fact nothing but praise is spoken of the American comic opera and its American interpreters.

CHICAGO, ILLS. — RECORD.

JUL 12 1899

De Wolf Hopper in London—From the best information that can be obtained it is evident De Wolf Hopper did not take London by storm, when he opened there Monday night in "El Capitan." He seems to have been received with respect, but his robust methods were not always appreciated at what his countrymen regard the true worth. He is plainly a little too rough and woolly to satisfy a public that enjoys best the soft delights and refinements of Gilbert and Sullivan operas, and such trifles as "The Geisha," "The Runaway Girl" and our own, "The Belle of New York."

However, Mr. Hopper was far from making a failure. Doubtless, he and his friends will assert he made a tremendous success. But there are successes with a difference.

NEW YORK EVENING SUN.

JUL 17 1899

NEWS OF THE THEATRES

WHY HOPPER WISHES HE HAD
TAKEN HIS FRIENDS' ADVICE.

Blanche Bates Says She Never Did Any Such Thing—More Rivalry Between the Roof Gardens Expected—Rehearsals Will Soon Be Under Way John Drew's Very Small Company

When De Wolf Hopper decided to tempt fate in London, all those friends who had his best interests at heart, strongly advised him to take the scenery and properties of "Wang" along with him, as very few of them shared his belief that "El Capitan" would score a success over there.

As the owners of "El Capitan," however, were interested in the venture, the advice of Hopper's friends was overruled, and the comedian started for England without any opera in reserve. And now the expected has happened. Hopper has scored a personal success, but the London public does not care for the Sousa-Klein comic opera. The latest despatches announce that "Wang" will be substituted for it as soon as the company can prepare for its production.

NEW YORK EVENING SUN.

JUL 14 1899

"Wang" May Supersede "El Capitan" in London.

LONDON, July 14.—The St. James's Gazette understands that the comic opera "El Capitan," which is being performed at the Lyric Theatre by DeWolf Hopper and his company, will shortly be withdrawn and replaced by "Wang."

PITTSBURGH DISPATCH.

18 1899

CRITICS GO FOR HOPPER.

They Pronounce "El Capitan" Noisy,
Commonplace and Lacking in
Wit—American Actors
in London.

[Copyright, 1899, by the Press Publishing Company, New York World.]

[SPECIAL CABLE TO THE DISPATCH.]

LONDON, July 15.—"El Capitan," which DeWolf Hopper presented on Monday at the Lyric Theater, proved a rather dubious success with the critics. Most of them found it commonplace, noisy and lacking in genuine wit, but there is some chance that the public will reverse this judgment. The first night audience was composed largely of Americans and was most enthusiastic. The houses have been good throughout the week.

TOLEDO, O. — ECHO.

JUL 19 1899

Hopper has tried "El Capitan" on the Londoners and there is some question as to whether they like it or not. At the opening performance he added a lot of topical verses to "The Typical Tune of Zanzibar," and that seems to have been his worst mistake. He got even, however, when he was called upon for a speech later on. He delivered one of his old ones. Vengeance would have been fully appeased by "Casey at the Bat," but he mercifully refrained.

Bronson Howard's "The Banker's

DE WOLF HOPPER PLAYS EL CAPITAN IN LONDON

The Great Metropolis Likes the
Comedian But Considers His
Topical Songs Tactless.

LONDON, July 12.—De Wolf Hopper made his first appearance in London at the Lyric theater Monday night in "El Capitan." His reception reached a flattering climax of enthusiasm at the end of the second act, but was dulled by tactless topical verses later.

Mr. Hopper, however, re-established himself in favor by a good-natured speech, which he made in response to repeated calls, and there is no doubt of his success here.

JUL 21 1899

OVER THE FOOTLIGHTS.

The poet Wilstach (Frank J.) is teaching the Londoners praising agency tricks they never knew were in the deck. Furthermore, the poet Wilstach is getting notices for his bright particular star, one Hopper, of a character calculated to make that gentleman wear bigger hats every succeeding day. Here is one of the criticisms:—

"Art is long; and so is Mr. De Wolf Hopper. But every inch of him is funny. He can sing, too, which is unusual for a funny man. But his speaking voice is the best of him. I should say; a voice of extraordinary compass, ranging from deep trombone-like growls to sharp piccolo squeaks, now sepulchral as the tomb, now wailing like unto the nocturnal cat upon the housetops. His energy is tremendous. He is always on the stage, and always 'abounding' there, as the French say, 'in his own sense,' or, so to speak, De Wolf Hoppering all over the place. He is 'El Capitan.' He is also a comic Peruvian Viceroy. For the two are one and the same. There is a revolution in Peru, and the Viceroy is deposed, and, to save his skin, disguises himself as one of the fiercest leaders of the revolutionists. In this assumed character, as you may expect, he gets into sad difficulties. For, naturally a poltroon, he has to keep up the airs of a fire-eater. And, a much married man, he has to woo a fair revolutionist. But the plot must not be considered too seriously; it serves its purpose, which is to exhibit Mr. De Wolf Hopper at his Hoppest and to surround him with a chorus of comely American damsels.

"Add two ladies who can sing, Miss Nella Bergen and Miss Alice Hosmer; a sprightly little person, Miss Jessie MacKaye, 'a miniature affair,' as Mr. Gilbert would say, intended to contrast with Mr. De Wolf Hopper's gigantic proportions; and a low comedian, Mr. Alfred Klein, whose drollery is not exactly exuberant. Mr. John Philip Sousa's music consists principally of stirring (and rather toni-truant) march tunes. For, of course, Mr. Sousa is the composer of the too famous Washington Post, and nearly all the marches of nearly all the piano-organs in the United States. The song of 'the brave Captain' will probably find its way forthwith to the English piano-organs, too. The opera was received with an enthusiasm verging, in this hot weather, upon apoplexy. And Mr. De Wolf Hopper made an amusing little speech of thanks."

Here are some pictures of the principal characters in "Halves," the London play about which I told you last week. Two



MR. BRANDON THOMAS AS ROBERT DAWSON

brothers agree to meet after many years and divide their wealth. The wife of the moderately successful one hopes the other



MR. JAMES WELCH AS WILLIAM DAWSON

will not come to claim his right. But the other does come, is immensely wealthy and very willing to keep to the agreement.

JUL 17 1899

Sousa's Pupil.

John Philip Sousa has an intense dislike for the mutilation of his musical compositions. To hear one of his marches played out of tune or time not only sets his teeth on edge, but provokes his anger beyond the power of resistance. Not long ago, says the Washington "Post," he came down from his home in Yonkers, on the Hudson, to New York City, and in front of the Grand Central Station he heard an organ grinder playing "The Washington Post March." He was turning the wheel with the utmost slowness and extreme irregularity. It sounded like a funeral march.

Sousa stood it as long as he could, and then rushed across the street and exclaimed: "That's not the way to play that. Don't do it any more. It's awful!"

"How should I play?" asked the grinder, impassively.

"Faster, faster!"

"Ah!"

"Yes. This way. Let me show you," and he took the crank into his hands and turned it with so much spirit and vigor that he soon had a crowd around him.

"Thank you," said the organist.

"Who are you?"

"I'm Sousa. That's the proper way to play that march."

"Thank you, sir," replied the organist, bowing profoundly.

The next day Sousa came to town on the same train and found the same organ grinder in the same place, playing "The Washington Post March," just as he had been taught the day before, but with much greater success. Murmuring and evidently awe-stricken spectators were dozens deep circled around the musician. Sousa forced his way to the front to see the cause of the excitement. He found it. On the organ was a large canvas sign reading:

THE WASHINGTON POST MARCH

Composed by John Philip Sousa
Played by a Pupil of Sousa.

Mr. Sousa has not given any more music lessons to strangers.

The average woman never quite

JUL 21 1899

Hopper's London Reception.

DeWolf Hopper seems to have made a bigger hit with his speech at the close of his first performance in London than with his performance itself. There is hardly a newspaper among the lot which arrived yesterday describing his opening

that doesn't refer to his little talk—which I understand he was strongly advised by everybody around him not to undertake, for fear it would be hissed.

The Star says of the piece: "It serves its purpose, which is to exhibit Mr. De Wolf Hopper at his Hoppest (glittering British joke), and to surround him with a chorus of comely American damsels. * * * The opera was received with an enthusiasm verging, in this hot weather, upon apoplexy. Mr. DeWolf Hopper made an amusing little speech of thanks."

The Times remarks: "The chief burden of the piece falls on Mr. DeWolf Hopper, who, with his dry method of delivery, his amusing acting and his effective singing, makes the most of the part of the Viceroy. He had established himself as a favorite long before the close of the piece, but his speech to the audience, a welcome relief from the usual piece of managerial rhetoric—was a triumph in its way."

The Post observes: "The part of the Don is sustained by Mr. DeWolf Hopper, who has brought over his own company to support him. He is a typical American comedian, with a dry humor, admirably distinct enunciation, and a voice capable of great variety of timbre, but rasping in quality. He has also great abilities as an actor, and English audiences will probably indorse the favorable opinions he has secured on 'the other side.'"

The Sun comments: "He is a comedian with a peculiar style and a sonorous voice. He got on the best of terms with the audience last night, and promises to become quite as great a favorite as some preceding visitors from his country. * * * In a curiously pleasant and humorous speech Mr. Hopper was apologetic for himself and his colleagues. But it was unnecessary, for the performance was vivacious, loyal and compact."

A gentleman who was present on the second night of the engagement incloses these press notices and writes in addition: "It would have done your heart good to see Hopper before a really and entirely English audience last night. No Americans present, and the way they screamed and yelled was great to hear. Strange to relate, the house was jammed—pit, gallery and all. Alan Dale dropped in, and he said to me: 'Why, Hopper has made a stupendous hit with these people.' I guess there is no doubt that 'Willie' is a winner over here."

JUL 21 1899

Sweden.

John Philip Sousa's greatest personal hobby is punctuality, and he likes punctuality in the members of his band, too. When a bandman is late he receives a severe reprimand. Precisely at 4 o'clock each afternoon Sousa is in his place, baton in hand, and ready for the first number. Last Monday afternoon an accident occurred on the railroad leading to the beach, which delayed 20 musicians. Of course they thought Sousa would not begin the concert with so many absent. As they neared the theatre about 5 o'clock sounds of music came through the windows. "We will wait until he starts up one of his marches," said a bandman, "and then our instruments." This was done in it so pleased Sousa and the audience that the impromptu piece had to be repeated. After the concert the delay was explained and the musicians still held their jobs.

ROBBERS SHOT.

JUL 21 1899

GREAT ENGLISH CRITIC
NELLA BERGEN'S VOICE.

Mr. Clement Scott, the great English critic, writing of Hopper's "El Capitan" in London, says of Miss Nella Bergen's "top note":

Miss Nella Bergen has a "top note" at which Mary Jane would have leaped and bounded. It is a very good top note of its kind, only I wish that Miss Bergen

would occasionally give that top note a few bars rest. She worries it too much. She goes out and takes walks with that top note and spends a generally happy time with it. That top note is her constant companion and trusted friend. She starts every act with it, and with it rings down every martial and dramatic curtain. The drums may play, the fives and futes

may tootle tootle, the cheers may be resonant and the orchestra wild with the excitement of the "El Capitan" march, but high above every chord and discord, louder than any music or orchestra, screams out the top note of Nella Bergen. If she goes on like that she will awaken the sleeping senators in the houses of parliament.

display his wonderful talents.

Sousa's concerts continue to be a feature at Manhattan Beach. The popular composer and band leader gives two concerts daily, one at 4 p. m. and the other at 7 p. m. Each of these concerts are attended by large audiences.

Pain's spectacle and

Miss Sarah Bryant is at her cottage on South street.

The lawn party given by the Y. P. S. C. E., on the grounds of the Congregational chapel, was a very successful affair.

Mrs. Joe Sylvia Penna, living in the tenement house on Main street, lost \$20 yesterday. She went in to visit Mrs. Tim Luce, who lives in another part of the house, and on returning found that her bureau drawers had been ransacked and the money taken.

Tohman's orchestra will play the following programme at the Sippican Casino Sunday afternoon:

March—Stars and Stripes.	Sousa
Overture—Semiramide.	Rossini
Ballet Caprice—Lurline.	Haddon
Cello Solo—Selected.	Wagner
Grand Selection—Rienzi.	Forget
Trio—Violin, cello and piano—	Macbeth
Me Not.	Offenbach
Selection—The Brigands.	Bischoff
Duet—The Lark.	Mills
Whistling Rufus.	

JUL 21 1899

"El Capitan" is true, in the first place, London critic: "There is, in the first place, Mr. De Wolf Hopper himself. He might, with point, transpose that name to De Wolf Wopper, for he is quite a colossus. The stalls commune with his feet; his chin is on terms with the gallery. From the harmless, unnecessary speech he made at the conclusion, one gathered he was a giant of kindly and humorous disposition. His voice is deep and dreadful, but it has a genial ring. There was a sweet little ingenue, Miss Nella Bergen, with statuesque lady, Miss Nella Bergen, with a voice that soars among the higher C's and neighboring vocal summits, and a bright enough crowd of chorus beauties, whose costumes did not err on the side of reticence. All these stand in a row and shout. What they shout has often rhythm, sometimes melody, but never the inspiration that one would have expected from the composer of the 'Washington Post.' It comes to this, then—if shouting will ensure another American triumph 'El Capitan' is that already. Unfortunately, noise is now no new thing. One can never tell."

DO NOT LIKE EL CAPITAN.

De Wolf Hopper's Season in London
Not a Success.

London, July 22.—The theaters naturally are all feeling the effects of the weather. The enthusiasm of the first night audience, largely composed of American friends, and the patronage of the United States Ambassador, Jos. H. Choate, gave De Wolf Hopper a splendid start, but the evidence is growing that the English do not like El Capitan, and it is not likely that the play will last much longer. The Sun prints an interview with Mr. Hopper, in the course of which the American comedian is quoted as saying that the cruelty of the newspapers of the United States is one of the saddest features of a professional career in that country.

De Wolf Hopper made his London debut on July 10th, in "El Capitan," at the Lyric theater. His reception by the critical Londoners seems to have been very cordial, and the personal successes of the comedian and his company were pronounced, although the opera appears to have scored less effectively. In the audience were Ambassador and Mrs. Choate, Marie Tempest, Madge Lessing, Olga Nethersole, Mary Shaw, Mr. and Mrs. Pinero, Mr. and Mrs. John Drew, David Belasco, Hugh Morton, Gustav Kerker, George Edwardes, W. H. Post, E. B. Jack, G. F. Hinton, Charles Klein, J. W. Keller, James K. Hackett, Marcus Meyer, Norman J. Norman and Thomas Oberle. On the following evening the Eccentric club gave a dinner to the members of the Lambs then in London. Lionel Brough presided, and beside him were Ambassador Choate and De Wolf Hopper. Among others present were David Belasco, Nat C. Goodwin, John Drew, J. H. Ryley, Maclyn Arbuckle, McKee Rankin, and John W. Keller. There were toasts to the queen, the president, the Lambs and the United States ambassador.

JUL 20 1899

John Phillip Sousa's greatest personal hobby is punctuality, and he likes punctuality in the members of his band, too. When a bandman is late he receives a severe reprimand. Precisely at four o'clock each afternoon Sousa is in his place, baton in hand, ready for the first number.

Last Monday afternoon an accident occurred on the railroad leading to the beach, which delayed twenty musicians. Of course, they thought Sousa would not begin the concert with so many absent. As they neared the theatre about five o'clock sounds of music came through the windows.

"We will wait until he starts up one of his marches," said a bandman, "and then march on the stage in single file, playing our instruments."

This was done and it so pleased Sousa and the audience that the impromptu piece had to be repeated.

After the concert the delay was explained and the musicians still hold their jobs.

JUL 20 1899

Do you know how Sousa name? His name originally was Phillips and when traveling abroad on hotel registers, "U. S. A." I put it all together and adopted nposite name of John Phillip Sousa.

JUL 19 1899

John Phillip Sousa, the composer, is contemplating devoting himself exclusively to the higher planes of music, and has already, during his seaside vacation, composed a portion of a grand opera.

JUL 20 1899

Edna Wallace Hopper, the petite actress, recently the star at the New York Casino, and of "La Belle Helene," before that the soubrette of her recent husband, De Wolfe Hopper's "El Capitan" and "The Company," is spending a week or two of her vacation at her country home near San Leandro.

JUL 21 1899

face, Jr., George Ober, George Honey, John Hyams, John W. Burton, Frederick Power, Kathryn Osterman, Helen Harcourt, Etta Gilroy and Florence Turner. The production will be made by Mr. J. J. Rosenthal at the Columbia Theatre, Chicago, on August 20.

Mr. Sousa has received a cablegram from Mr. Charles Klein in London announcing that the German and Austrian rights for "El Capitan" have been sold.

JUL 22 1899

Do you know how Sousa got his name? His name originally was John Phillips and when traveling abroad he added hotel registers, "U. S. A." Later put it all together and adopted the composite name of John Phillip Sousa.

JUL 21 1899

METEORIC FLIGHT OF GIRL FROM TEXAS TO PRIMA DONNA ROLES IN NEW YORK

Oscar Hammerstein named Frances Lee "The Texas Patti" the first time he heard her sing. Then she was an applicant for a place in the chorus of his production of "Marguerite."

John Philip Sousa heard her sing a few weeks ago. "She is another Patti," he said, when she sounded the last notes of the "Inflammatus" from Rossini's "Stabat Mater."

In Texas, where she was as much at home in the saddle as the New York society girl is at home in her parlor, they spoke of her as a nightingale long before she came to New York to make the effort for fame and fortune.

"I am an American girl," she said yesterday. "I have never thought it necessary to have a name which ends in 'ole' or 'ini.'"

When Oscar Hammerstein put on "Marguerite" at the Olympia this plucky yet modest girl from Texas sought a place in the chorus. He found that she had a dramatic soprano of unusual power and sweetness. When he told her it was worth her while to cultivate her voice for grand opera, Miss Lee replied that she had no money and begged simply to be permitted to go in the chorus.

Mr. Hammerstein put her under the tuition of Agramonte. Her progress was rapid. Now she is the star vocalist with Sousa and his band. She will be heard in the concerts at Manhattan Beach beginning next Sunday afternoon.

One of the numbers on the programme will be the "Inflammatus" from Rossini's "Stabat Mater."



It's Hopper's Personality.

Had "El Capitain" been brought London without De Wolf Hopper it doubtful to say what its reception would have been. Of course the only reason for its production here was the exploitation of Mr. Hopper, but one may start with supposititious premises occasionally for the sake of argument. However, having made the supposition, it can immediately be dismissed, for the American comedian's genial personality—indeed one might almost call it winsome, were the term not incongruous with so huge a person—his wonderful fund of humor, his freedom from exaggeration, and above all, his truly magnificent voice, carried "El Capitain" through to victory, in spite of the fact that Mr. Hiller persisted in accepting encores for nearly every number, much to the annoyance of a large portion of the audience.

Next to the star the chorus deserve the greatest meed of praise in conjunction with the stage manager. They worked with a will and unflagging energy, to which we were entirely unaccustomed until "The Belle of New York" came to stay with us. Everything was motion, action and graceful evolution. There was no standing in straight lines and stereotyped groups. Of the rest of

the company, Miss Jessie Mackaye was the favorite, and in spite of her total lack of voice won her way to the hearts of the audience by her verve, thorough sincerity and dainty charm. The critics speak of her as a well trained and skillful little actress who should shine most successfully in other fields than those of comic opera.

We had heard so much of Miss Nella Bergen that she was somewhat of a disappointment. She certainly has an enormous voice, but the critics say that its production is often faulty, and her style is not all that could be desired. However, she proved of great use in the heavy concerted pieces of which Mr. Sousa is so fond.

Male Characters Subordinate.

As the male characters are all subordinated to the title role it is impossible to judge of the capabilities of their exponents, but Mr. Henry Norman is considered a good actor and a singer of power and individuality. There is a strong desire to see him in some other role.

Mr. Hopper, at the end of the play, thanked the audience for their kind reception in terms of mingled mirth and genuine feeling which were absolutely unique, and quelled the few dissenting voices which were trying to make themselves heard. The thing which undoubtedly has impressed London is the fact that a light opera comedian should be possessed of so fine a voice and such musical knowledge and yet style himself "comedian."

Of all the American first nights none has had a more representative audience of celebrities well known in New York. Mr. Choate brought his family; Gus Kerker was in a box with his wife, and received quite a reception as he entered. Opposite were Mr. and Mrs. Hugh Morton with Norman Norman and Marcus Mayer. Lady Francis Hope brought her husband and Miss Geraldine Ulmer. Mr. Belasco and Mr. Ben Roeder, just returned from the Continent, were to be seen; Jimmie Hackett and his pretty wife, Aubrey Boucicault, W. A. Brady and Miss Grace George, Mrs. Granville Ellis, Mrs. Clarence Collins, Freddy McKay, and many others.

Before leaving "El Capitain" I want to refer again to the American custom of accepting encores in order to advance, as it were, the interests of individual artists. It is a mistake, and many people had advised Mr. Hiller to this effect. The average Englishman likes to get out of a theatre shortly after eleven and resents the prolongation of the performance. This fact was the sole cause of the "booing" on the first night of the "Belle" and on Monday last. Everything turned out well, but it might not have done so but for Mr. Hopper and the general strength of the performance.

JUL 22

Sousa to Write Grand Opera.

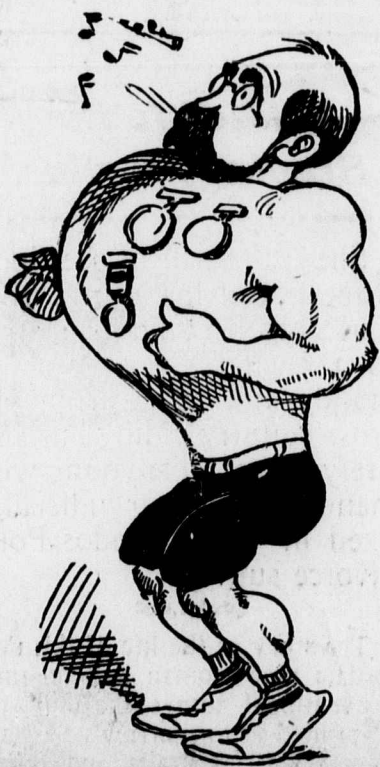
John Philip Sousa, the composer, is contemplating devoting himself exclusively to the higher planes of music and has already, during his seaside vacation, composed a portion of a grand opera.

BANDMASTER SOUSA KEEPS IN PHYSICAL SHAPE BY SWIMMING AND CYCLING.

John Philip Sousa is an athlete, as the amount of exercise he puts in in a

day, supplemented by the vigorous arm-swinging that his professional duties demand, will readily attest. Mr. Sousa rises at 7 o'clock in the morning and dashes for the bathing inclosure at Manhattan Beach, where he swims and romps for a solid hour in the water. He then goes over to the cycle track and wheels twenty or twenty-five miles at a stiff clip, then boxes three or four rounds with Jack Cooper, the head

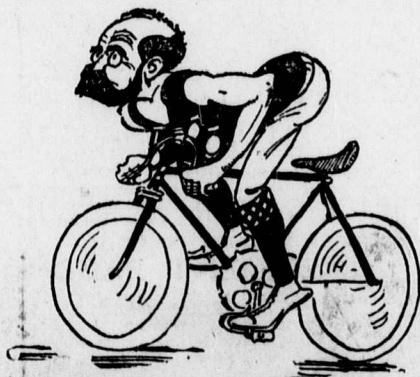
trainer at the track. Mr. Sousa then goes to the hotel and dresses for his afternoon concert. Here he goes through a vigorous course of calisthenics for two hours, and as soon as the concert is over makes another break for the beach. The second swim is followed by another ride around the bicycle track, and then he has a good rub-down and massage in the training quarters. He is now ready to dress for dinner and the evening concert. These over, Mr. Sousa may be seen any evening walking briskly up and down the Ocean esplanade smoking a long, black Havana cigar and resting tranquilly after a day of the stiffest kind of exercise from first to last.



Excellent physical harmony.



Going to bathe.



A twenty-five-mile spin.

JUL 21 1899

COLUMBUS, O. - DISPATCH.
JUL 22 1899

A WAIL

FROM THE ELONGATED DE WOLFE HOPPER.

Complains of American Journals, His Matrimonial Ventures Being His Tender Spot.

(Copyright, 1899, by Associated Press.)

London, July 22.—The enthusiasm of the first night audience, largely composed of American friends, and the patronage of the United States ambassador, Mr. Joseph H. Choate, gave De Wolfe Hopper a splendid start, but the evidence is growing that the English do not like "El Capitan," and it is not likely that the play will last much longer.

The Sun prints an interview with Mr. Hopper, in the course of which the American comedian is quoted as saying that the cruelty of the newspapers of the United States is one of the saddest features of a professional career in that country. American newspapers, Mr. Hopper is alleged to have said, "do not know, or care whose feelings they outrage or whose hearts they are breaking. Englishmen who have never been in America little realize how much their country gains by the absence of such journalism. The private life of those on the stage is pestered year in and year out and yet in spite of it, I know that the profession can claim some of the happiest marriages in the world."

The Duke of York's theater closes to-night and will reopen in September with Nat Goodwin as the attraction.

Two Americans, Lillian Blauvelt and Leonora Jackson, performed before the queen at Windsor on Monday. They were subsequently presented to her majesty and given souvenirs of the occasion.

SAN FRANCISCO REPORT.
JUL 22 1899

Letters of administration in the estate of her father, the late Thomas P. Walsh, Miss Walsh affirmed that the value of her father's personal property would not exceed \$100.

De Wolf Hopper and his American company opened their London engagement at the Lyric Theater July 10th. The cabled report speaks of a cordial reception and great success for the star and company. "El Capitan" was the bill.

Dan Rowan, who achieved success as leading lady of the Thanhouser Stock Company at Milwaukee, Wis., recently

CINNATI, OHIO. - STAR.

JUL 22 1899

Julia Arthur will produce "More Than a Queen," in Boston in October. The translation of the play from the French rapidly nearing completion.

German and Austrian managers think better of "El Capitan" than do the English critics. The play was disposed of in London.

Clara Betz, an American model, has created a sensation in Paris by giving a series of poses at Marigny's. The pictures are decided on the Adam and Eve order.

In her season at the Haymarket Theater, opening August 31, Mrs. Langtry will be supported by Charles Hawtreys, Ferdinand Gottschalk, George Grossmith and Lily H. Burt.

NEW BEDFORD, MASS. - STAR.
JUL 22 1899

"El Capitan" Not Popular.

The theatre naturally are all feeling the effects of the weather. The enthusiasm of the first night audience, largely composed of American friends and the patronage of the United States ambassador, Joseph H. Choate, gave De Wolfe Hopper a splendid start; but the evidence is growing that the English do not like "El Capitan," and it is not likely that the play will last much longer.

The Sun prints an interview with Mr. Hopper, in the course of which the American comedian is quoted as saying that the cruelty of the newspapers of the United States is one of the saddest features of a professional career in that country. American newspapers, Mr. Hopper is alleged to have said, "do not know or care whose feelings they outrage or whose hearts they are breaking. Englishmen who have never been in America little realize how much your country gains by the absence of such journalism. The private life of those on the stage is pestered year in and year out, and yet in spite of it, I know that the profession can claim some of the happiest marriages in the world."

WORCESTER, MASS. - SPY.
JUL 22 1899

COMPLIMENT TO DR. HALL

David H. Fanning of This City to Tender Him a Concert.

David H. Fanning, president of the Worcester Corset Company, has tendered to President G. Stanley Hall of Clark University a complimentary band concert on the occasion of Mr. Hall's annual reception to the students and friends of the summer school, Tuesday evening, the 25th instant.

The concert will be given on the grounds adjoining the grove at Mr. Fanning's residence, 92 Woodland street, the use of the grounds being open to the guests of President Hall for that evening.

The concert will be rendered by the full Fitchburg Military Band, G. A. Patz director, from 8 to 10 p. m., and the following program, promising an unusual treat, will be rendered:

March, "Imperial".....Bagley
Overture, "Mysora".....Wettge
Song medley, "The winner".....Dewitt
Cujus animam.....Rossini
(From "Stabat Mater.")
Two-step, "The charlatan".....Sousa
Selections from "Faust".....Gounod
(a) Intermezzo.....Macbeth
"Forget me not."
(b) Characteristic.....Mills
"Georgia camp meeting."
Excerpts from "Robin Hood".....De Koven
Entracte, "Petite Bijouterie".....Massenet
Canzonetta, "Felice".....Langley
Finale, "Whistling Rufus".....Mills

PROBATE COURT.

HARTFORD, CONN. -
JUL 22 1899

Colt's Band Tomorrow.

The concert at Werder's park tomorrow afternoon will be furnished by an excellent vaudeville company. Tomorrow evening Colt's full band will present the following program:

March (new)—First Regiment... Snow
Hungarian Rhapsody, No. 2.....Liszt
Waltz—Baden Baden.....Bousquet
Medley—A Few Onions.....Hall
Trombone Solo—Selected. Frank Helse
Selection—From Des Huguenots... Meyerbeer
After Dark in Coontown... F. Johnson
Unison Selection—Bass Section.. Boose
Polish Dances.....Scharwenka
A Cluster of Rags.....Emmet
March—Hands Across the Sea... Sousa
Old Glory.....Snow

LOUIS REPUBLIC.
JUL 22 1899

FRANCES LEE'S SUCCESS.

Texas Girl's Singing Captivates New York Managers.

REPUBLIC SPECIAL.
New York, July 21.—Miss Frances Lee, who claims San Antonio, Tex., as her home, has made a great success as a singer here. Oscar Hammerstein named Miss Lee "The Texas Patti" the first time he heard her sing. Then she was an applicant for a place in the chorus of his production of "Marguerite."

John Philip Sousa heard her sing. "She is another Patti," he said, when she sounded the last notes of the "Inflammatus" from Rossini's "Stabat Mater." In Texas, where she was as much at home in the saddle as the New York society girl is at home, they spoke of her as a nightingale long before she came to New York to make the effort for fame and fortune.

"I am an American girl," she said today. "I have never thought it necessary to have a name which ends in 'olo' or 'ini'."

When Oscar Hammerstein put on "Marguerite" at the Olympia Theater this plucky girl from Texas sought a place in the chorus. He found that she had a dramatic soprano of unusual power and sweetness. When he told her that it was worth her while to cultivate her voice for grand opera, Miss Lee replied that she had no money and begged simply to be permitted to go in the chorus.

Mr. Hammerstein signed a contract with her there, and then, and put her under the tuition of Agramonte and advanced her money. Her progress was rapid. Now she is the star vocalist with Sousa and his band. She will be heard in the concerts at Manhattan Beach, beginning next Sunday afternoon. One of the numbers on the programme will be the "Inflammatus" from Rossini's "Stabat Mater."

Later on in the season she will be heard in grand opera in New York.

NOT TO BE WIDENED

LYNN, MASS. - ITEM.
JUL 22 1899

SWAMPSCOTT.

Band Concert.

The band concert given by the Salem Cadet Band on the Lincoln House grounds on Friday evening was a musical treat, and nearly 1000 people showed their appreciation by prolonged applause. The cornet solo, "The Holy City," by B. B. Keyes, was encored, and he played "Hello, Ma Baby." The duet by Messrs. Keyes and Proctor was finely rendered. The guests occupied seats on the revanda of the hotel and manifested their enjoyment of fine music on every occasion. The beautiful grounds were illuminated with over 200 incandescent lights. People came from far and near, several hundred arriving on wheels. The programme was as follows:

March, "Hands Across the Sea".....Sousa
Overture, "Stradella".....Flotow
Waltz, "The Serenade".....Herbert
Solo for cornet, "The Holy City" Adams
B. B. Keyes.
Selection, "The Idol's Eye".....Herbert
African two-step, a "Smoky Mokes,".....Holzmann
b "Whistling Rufus".....Mills
Duet, "See the Pale Moon".....Campana
Messrs. Keyes and Proctor.
Selection, "La Traviata".....Verdi
Waltz, "Italian Nights".....Tobani
March, "Semper Fidelis".....Sousa

PORTLAND, ME. - ADVERTISER.
JUL 22 1899

The theatres are naturally feeling the effects of the weather. The enthusiasm of the first night audience, largely composed of American friends, and the patronage of the United States ambassador, Mr. Joseph H. Choate, gave De Wolfe Hopper a splendid start, but the evidence is growing that the English do not like "El Capitan," and it is not likely that the play will last much longer.

JUL 22 1899

TODAY AT LAUREL HILL PARK.

Scranton Railway Beneficial Association Will Have a Picnic.

This afternoon at 4 p. m. at Laurel Hill park, under the auspices of the Scranton Railway Beneficial association, in connection with the famous band concerts the street railway boys will conduct one of their popular picnics. All who attend will be assured a good time, as nothing has been spared to make it enjoyable for everybody. Admission will be 10 cents.

Caterer Huntington has entire charge of the refreshments at the picnic which speaks very highly for the class of refreshments to be served. The entire park will be elaborately decorated in the evening with electric lights made in different designs and colors, which will add light and beauty to the entire park.

The following programme will be rendered by Bauer's band:

- March, "Althotas" Farrar
- Overture, "Fest" Leutner
- Selection from Rienzi Wagner
- Medley, Popular "Pousse Cafe," Boettger
- Waltz, "Wedding of the Winds" Hall
- Selection, "The Telephone Girl" Tobani
- A Musical Episode (Descriptive) "A Hunt in the Black Forest" Voelker
- Selection from "El Capitan" Sousa
- Overture, "Guy Mannering" Bishop
- March, "Monticello" Brand
- "Star Spangled Banner."

MILK IS BELOW STANDARD.

JUL 23 1899

The theaters, naturally, are all feeling the effects of the weather. The enthusiasm of the first-night audience, largely composed of American friends and the patronage of the United States ambassador, Mr. Joseph H. Choate, gave De Wolf Hopper a splendid start, but the evidence is growing that the English do not like "El Capitan," and it is not likely that the play will last much longer.

The Sun prints an interview with Mr. Hopper, in the course of which the American comedian is quoted as saying that the cruelty of the newspapers of the United States is one of the saddest features of a professional career in that country. American newspapers, Mr. Hopper is alleged to have said, "do not know or care whose feelings they outrage or whose hearts they are breaking. Englishmen who have never been in America little realize how much your country gains by the absence of such journalism. The private life of those on the stage is pestered year in and year out and yet in spite of it I know that the profession can claim some of the happiest marriages in the world."

The Duke of York's theater closes tonight and will reopen in September with Nat Goodwin as the attraction. The Americans, Lillian Blauvelt and Leonora Jackson, performed before the queen at Windsor on Monday. They were subsequently presented to her majesty and given souvenirs of the occasion.

JUL 23 1899

Anent the reception accorded De Wolf Hopper in "El Capitan" by the Londoners, the New York World received the following cable the other day:

"El Capitan," which De Wolf Hopper presented on Monday night at the Lyric theater, proved rather a dubious success with the critics. Most of them found it commonplace, noisy, lacking in genuine wit. There is some chance that the public will reverse the judgment. The first-night audience was composed largely of Americans, who were most enthusiastic, and the houses have been good throughout the week. Hopper's joyous personality does not seem to appeal to the Londoners as strongly as it might, but the choruses have been warmly praised, and Sousa's stirring march, which furnishes the keynote of the opera, gives promise of becoming very popular.

Ambassador Choate was present, and sat beside Hopper the following night at the supper given to the American actors by the Eccentric club. Mr. Choate told in a witty speech how he had met Hopper on the day of his birth and extolled his fun-making qualities even at that early period.

Nat Goodwin caused great merriment by referring to Ambassador Choate as Hopper's advance agent, and praising him and his skill in the calling. Goodwin also said that he had been buried three times in London—once with "The Gold Mine," gain with "The Bookmaker," and finally with "The Cowboy and the Lady."

At the time of his last demise, he said, he cabled to Hopper to come over with "El Capitan" because he didn't like the sensation of dying alone.

Rebore of the discussion started by Sa-

EL CAPITAN SLIGHTED.

The theaters naturally are all feeling the effects of the weather. The enthusiasm of the first night audience, largely composed of American friends, and the patronage of the United States ambassador, Joseph H. Choate, gave De Wolf Hopper a splendid start, but the evidence is growing that the English do not like "El Capitan," and it is not likely that the play will last much longer. The Sun prints an interview with Mr. Hopper, in the course of which the American comedian is quoted as saying that the cruelty of the newspapers of the United States is one of the saddest features of a professional career in that country.

Bubonic Plague Spreading
LONDON, July 22.

JUL 23 1899

rain's fireworks at Manhattan add much to its attractiveness.

I went down to Manhattan Beach the other day and in the evening took in Pain's fireworks, with the destruction of Cervera's fleet and the charge up San Juan hill. The harbor of Santiago is a rectangular body of water, about 150 feet long by forty wide, and is inhabited by a steam launch, a couple of row boats and several profile battle ships. When the scene opens a company of zouaves in scarlet uniforms appear on the space in the rear of the harbor and give a clever exhibition of marching, gun juggling and wall climbing. Then comes the destruction. After a considerable bombardment by arial bombs disgorging brilliant colored stars, the Spanish ships obligingly take fire and sink and crew are captured. To celebrate the victory a trick bicyclist does some fancy riding and he is followed by a troupe of acrobats and a couple of tight rope walkers, who seem to find a deal of humor in making believe miss their footing and fall into the crowd. Then comes the charge. The hill of San Juan is a board and concrete structure some 150 feet long by 100 high. Back of it stretches a considerable portion of the country about San Juan, neatly done in the scenic painter's style. With the appearance of Rough Riders, the Spanish sentries, have been doing jigs steps about block houses stand to arms and fire a lot of roman candles and sky rockets this fierce demonstration being repeated to in kind by the Americans. Then a block houses, following the good example set by the Spanish ships, obligingly blow up and the defenders are captured. The crowd waxes wildly enthusiastic and after the set pieces, which include red, white and blue effigies, a fiery outline of Admirals Dewey and Schley, we go back to the amphitheater and hear Sousa render "The Stars and Stripes Forever." The battle lasts about five minutes.

JUL 23 1899

DE WOLF HOPPER SCORES AMERICAN NEWSPAPERS.

Declares That the Private Life of Actors and Actresses Receives Too Much Attention.

LONDON, July 22.—The theatres naturally are all feeling the effects of the weather. The enthusiasm of the first night audience, largely composed of American friends, and the patronage of the United States Ambassador, Joseph H. Choate, gave De Wolf Hopper a splendid start, but the evidence is growing that the English do not like "El Capitan," and it is not likely that the play will last much longer. The London "Sun" prints an interview with Mr. Hopper, in the course of which the American comedian is quoted as saying that the cruelty of the newspapers of the United States is one of the saddest features of a professional career in that country. "American newspapers," Mr. Hopper is alleged to have said, "do not care whose feelings they outrage, or whose hearts they are breaking. Englishmen who have never been in America little realize how much your country gains by the absence of such journalism. The private life of those on the stage is pestered year in and year out and yet, in spite of it, I know that the profession can claim some of the happiest marriages in the world."

The Duke of York's Theatre closes to-night and will re-open in September with Nat Goodwin as the attraction.

The Americans Lillian Blauvelt and Leonora Jackson performed before the Queen at Windsor on Monday. They were subsequently presented to Her Majesty and given souvenirs of the occasion.

JUL 23 1899

John Philip Sousa, the composer, contemplating devoting himself exclusively to the higher planes of music and has already, during his seaside vacation, composed a portion of a grand opera.

EXPORTS TO THE TRANSVAAL

FROM

UNION OF STARS—Sarah Bernhardt and Mrs. Patrick Campbell have, I find, agreed to join forces next year to play in French Maeterlinck's mystic dream (mis-called a play), "Pelleas and Melisande." In the meantime, apparently about next October, Mrs. Pat will rejoin Forbes-Robertson in order to present the new play expressly written for them by your Chester Bailey Fernald, author of "The Cat and the Cherub," and adapter of "The Ghetto," which is to be produced at the Comedy in September with Kyrle Bellew and Mrs. Brown Potter in the principal parts.—Bawain's London Letter.

DeWOLF HOPPER IN LONDON—De Wolf Hopper made his London debut on July 10, in "El Capitan," at the Lyric

Theater. His reception by the critical Londoners seems to have been very cordial, and the personal successes of the comedian and his company were pronounced, although the opera appears to have scored less effectively.

In the audience were Ambassador and Mrs. Choate, Marie Tempest, Madge Lessing, Olga Nethersole, Mary Shaw, Mr. and Mrs. Pinero, Mr. and Mrs. John Drew, David Belasco, Hugh Morton, Gustav Kerker, George Edwardes, W. H. Post, E. B. Jack, G. F. Hinton, Charles Klein, J. W. Keller, James K. Hackett, Marcus Meyer, Norman J. Norman and Thomas Oberle.

On the following evening the Eccentric Club gave a dinner to the members of the Lambs then in London. Lionel Brough presided, and beside him were Ambassador Choate and DeWolf Hopper. Among others present were David Belasco, Nat C. Goodwin, John Drew, J. H. Ryley, Maclyn Arbuckle, McKee Rankin and John W. Keller. There were toasts to the Queen, the president, the Lambs, and the United

FROM
Ashville Tenn
American
7/23-99



From a Recent Tin-type.

With Sousa at the Beach.

Now there be two Sousas—the handsome, dashing, lionized, coquettish conductor, who bows to us from the platforms of the concert halls, is one of them; the other is more simple, kindly to a fault, and infinitely more modest than you might think possible. That is the Sousa I know best. It is Sousa, the artist—the Sousa of domesticity.

The successes that have come to this two-sided man could hardly be paralleled. Strauss—the Strauss whom they buried the other day—may have been as popular. I doubt if, in the full flush of his fame, he was more so.

The marches of the incomparable John Philip have gone round the world. They have been played at Royal Jubilees in London; they have cheered men to the assault at Santiago; they enliven the broad plazas of Havana and Manila.

That means, among other things, that millions of copies of the composer's marches have been scattered over the face of the earth; that every woman and every maiden in America plays those marches; that the quicksteps of John Philip are more familiar in England than Dan Godfrey's; that, in this country alone, close upon two hundred thousand of the arrangements for mandolins have been sold.

It means that one of Sousa's operas drew four hundred thousand dollars in a season; that another is to be produced in London this week; that another is to be heard in Germany, and that two more works of the same order are to be produced here next autumn.

And the musician who rejoices in all these triumphs has barely turned forty. He has strength and health and invention enough to achieve infinitely more.

The echoes of his most recent hit—the march which he has named "Hands Across the Sea"—had died away in the vast pavilion at Manhattan Beach. The waves beyond the low sea wall fronting the big hotel were making their unending harmonies. As I strolled back into cool corridors, I found myself suddenly face to face with Sousa. His coal-black beard and moustache seemed more impressive than ever. His step was springy, virile, resolute. His face, if possible, was even more tanned than usual.

"We will take the air," said John Philip, leading me in the direction of the board walk.

"Yes. I am well again. But last winter for twelve weeks I lay near death battling with pneumonia. I have ridden twenty miles on my bike to-day. I have conducted for two hours. And at seven I am to conduct again. Then I shall go to work on one of my new operas—'Chris and the Wonderful Lamp'—the work I am to write for Hopper."

Said I: "What is the secret of your success?"

"Assuming—and you are good enough to do so—that I am a success, I owe it largely to the fact that I was born in Washington," said Sousa. "I came into the world almost in the shadow of the Capitol. From my childhood, I lived near barracks, where I learned to love the barbaric splendor of the music that our soldiers love,

and listened to the rhythm of marching feet. Through five administrations I remained in Washington. There I composed most of my earliest works. And there I enjoyed the friendship or made the acquaintance of almost every public man of mark—including five Presidents. But, wherever I go, I meet people eager to welcome me. Then, again, I have always paid great attention to the likings and dislikings of the public for whom I work."

"I fancied that artists—artists of strength and character—cared less about such things?"

"I care much for them. I can't help it. The approval of one man is often enough to give me confidence and encouragement. The disparaging criticism of another frequently casts me down or leads me to recast my work."

"The artist who succeeds is usually the man who is fortunate enough to find expression for the thoughts or the aspirations that are dominant in the souls of the public. It is good for us when we find people say, 'Why, if I had written this book or composed that melody, that is what I should have chosen to make of it.'"

"Then, perhaps, you have been so prosperous of late years because you anticipated the new patriotism?"

"I don't know. Do not forget that I have been composing since I was fifteen. My first attempt was made after I had gone home from one of the Thomas concerts full of the beauty of an arrangement of Schumann's 'Träumerei.' While the enthusiasm still possessed me, I sat down and dashed off something that I hoped was like it—a trifle for piano and violin. I showed it to my old Spanish professor and asked him what he thought of the effort. He advised me to burn it. I didn't burn it, but I threw it aside."

"My first popular success was the 'Gladiator' march."

"And which of your works do you now think your best?"

"My 'Pompeii' suite, which I have never had published. It is a descriptive composition, and I prefer it to everything else I have done. Some of the orchestral effects in 'Pompeii' have never been invented before I hit on them—more particularly the suggestion of terror that I get by means of my trombones. Shall we go in?"

We walked back to the hotel.

And presently there entered a blonde vision of loveliness (I am afraid that is rather reminiscent of Laura Jean Libbey), all smiles and dimples. You know her. She has beamed at you from boxes on first nights innumerable. Her eighteenth century face and flaxen hair must have often charmed you.

"My wife."

Mrs. Sousa is ambitious for her husband. It is her dream—and it is his—to see him do something higher, and of more lasting worth, than he has yet aimed at. Wouldn't it surprise you if—later—when he has grown monstrously rich, and when the applause that accompanies him on his gigantic tours has lost its savor, Sousa, the conductor, the writer of popular comic operas and maddening marches, were to renew his youth as a composer of grand opera?

Charles Henry Meltzer.



Sousa at Eighteen.

THE STARS AND STRIPES FOREVER!

SOUSA is the man of the hour! He finds our souls, our hearts, our patriotism. He finds our smiles, he finds our tears.

At the Waldorf-Astoria a few days ago I watched the passing, at different hours, of three regiments. Each regiment marched by to the music of "The Stars and Stripes Forever!" Around me had been the usual phlegmatic gathering of human beings—just curious, coldly alive, without having any particular reason for it. At the first note of the Sousa music it was as if an electric current had seized them, a thrill into life. As "Stars and Stripes Forever!" passed on into the distance lips were quivering, eyes were moist and each heart felt that war was here, and each would be called upon, and each must do something for America. More than all else, the soul-stirring music had thrown down the barriers of reserve, and where before had been cold curiosity was now on the surface the something that makes all a kin.

Again at Philadelphia for two days last week I was one of the people witnessing Sousa's new production, "The Trooping of the Colors." This production is without sensation, is without theatrical tricks, and yet is most dramatic in effect. In its simplicity, purity and reality it reaches all that is emotional in the hearts of the audience. It is used as the *finale* of the concert.

Thirteen bells are struck. In the distance is heard continental music. Then come onto the stage from the left the "Spirit of '76"—the piper, the drummer and the aged flag bearer, torn and disheveled, carrying the tattered flag with its thirteen stars. They are greeted with a shout of welcome from the audience, and as the trio takes position in the centre of the chorus which forms lines of color in the background—the audience waits with that expectancy, which, in the progress of the production, becomes a tension. The next "colors" are the red coats of the English Grenadiers, and the chorus sings "God Save the Queen"—the audience in its applause tells better than Ministers, Cabinet or words that an "alliance" already exists. The German soldiers coming next are greeted with half applause.

Then comes the "Marseillaise." The audience-tension is strained into a dead calm. Louis XVI strides out in song, and is followed by some French soldiers. The power of the press is felt; we have been told that France is unfriendly. Not a man, woman or child stirs a muscle toward applause. In the background among "standing room only," hisses are heard. This is the first night. At the second performance there were no hisses. The silence was so heavy, so deathlike, so painful, that hisses would have been a relief. France lies too near Spain. It seemed to me that the audience felt, perhaps, something Spanish would appear next—and if it had! I shudder as I think of it.

Nothing Spanish—it was something jolly, green—Irish. A beautiful girl dressed in green and sweeping across the stage with a devil-may-care swing that swayed the flag of the Emerald Isle to the music without a fold. The cheer and the laugh left Spain again insignificant.

If I remember correctly Tyrolean singers came next, with their "Yodel," and from the foyer were heard the bagpipes of Scotland, and some pipers in Highland costume, with their flag bearer, walked through the aisle to the stage, to take their places among the colors.

Then Cuba! Cuba, a dark-haired girl with draperies of dark-blue and white, carrying the little lone-star flag with uplifted arms—helpless, appealing, supplicating. Following were Cuban soldiers, in canvas uniforms and sombrero hats. They all came to the martial strains of "Then You'll Remember Me." The audience was almost hysterical. Tears mingled with smiles. For myself, on the first night the tension was so great my breath escaped me; when it came back with an uncertain gasp the Cuban soldiers, with their flag bearer, were settling into their color position, and far away was heard music—something all American.

It came nearer, nearer, nearer—the Stars and Stripes—and majestically across the stage to the footlights came the "Goddess of Liberty." The face of the Goddess was so pure it was heaven-lit, following her were four little girls representing the North, the South, the East, the West. It was our country, our homes, our children. Tears rolled unrestrained down the cheeks of the spectators. It was America. Then came the flag, the soldiers in blue. Then our boys of the navy in white.

The suspense was over. Strong men dropped their heads in that "standing room only" and wept unrestrainedly. Others bowed their heads for the tears to fall. Women sobbed and men yelled. All waved flags, hats and handkerchiefs. Staid old Philadelphia in white-gloved conventionality forgot its traditions, and went unthusiastically wild. Then were sung the stirring words of "The Stars and Stripes Forever." It will become—has already become—a national hymn.

It was all so pure, so simple, so natural, and, because of this, so honestly emotional. And it is Sousa. It is Sousa who is bringing our hearts together with his music. It is Sousa who is giving to us music of our own. We cribbed the music of "America," but the music, as well as the words, of "The Stars and Stripes" belongs entirely to us.

Boys whistle it on the street. Mothers, brothers, sweethearts and wives are saying good-bye to loved ones, with its strains helping them to have courage, and it will be these strains that will welcome them back—those who come. Sousa is helping us to be loyal, to be patriotic, to be brave. If Sousa should be taken from us, no one can take his place, but his music will, with our "stars and stripes," live forever.

The Widener

MARCH MASTER AND HIS METHOD.

By Gustave Schlatterbeck.

THAT Sousa march! You have heard it. A thing of beauty and a joy forever. With the very first measure you are hurled into a torrent of notes that involuntarily set your whole body into a rhythmic swing and start your blood on a faster gait. No long-winded introduction here. At once you hear a distinctive melody sounded out by the brasses. And such brasses! Seasoned with coloring judiciously used, their voices soothe, startle and stun. At times they break forth like great sheets of flames leaping from cavernous furnace. Notes they represent were printed in colors there would be a glow like that produced in molten glass with purest gold. And all the while the clear-cut melody is carried along on swiftest wings, punctuated here and there with vigorous but brief dynamics. Suddenly and unexpectedly from under the crushing load of the brasses there emerges a second and more beautiful melody, intoned by the wood, on velvety background of the double-bass. Fluted runs help it onward in its rhythmic flight. Pianissimo then forte, it runs and leaps, you run and leap along. The climax comes, the final chord. You long another march to hear.

Wouldn't you like to be called Sousa? What a name to conjure with. But not always could this be said. Long, long ago its owner was bandmaster to the President, or rather to five Presidents, he being director of the Washington Marine band. Of salary there was no surfeit, but, to use his own language, he there learned to "love the barbaric splendor of

John Philip Sousa, Who Has Caught and Put Into Music the Spirit of Soldiering, and His Own Story of How His Genius Overcame Discouragement.

picture of quiet reserve and close meditation. You look in vain for a single awkward move, or for the floundering of the "Swim Out, O'Grady" type of leader. A magnetic tie seems to link him to his players, who follow him almost instinctively. The camera has caught a few of the attitudes assumed with grace and naturalness, and they are reproduced on this page. Just a slight motion of one or more fingers of the gloved left hand suffices at times to bring into action a whole section of the band; then again there is no motion of any sort, only a watchful eye guiding the musical team. An interesting move is a beck with the left hand, almost saying: "Come on." A slight inclination of the body to the right and downward gives one the impression of watching and waiting. A familiar pose is to rest upon the conductor's desk with the left, then reaching down right, bring it up in jerks as though raising a weight; another is to close the eyes, as though in slumber, and allow the body to sway with the rhythm of the music; a third is to move hands and arms as if fondling a baby; still another is to stand erect, never moving a muscle and holding the left arm and hand straight out from the body; a fifth is to imitate with both hands the sailor's act of hauling in slowly a rope.

A pretty sight on Monday was that which occurred during the rendition of excerpts from "The Fortune Teller." The players had reached a portion unusually rich in rhythmic qualities. There was a dash to the music equalled only by the cradle-like movements of Director Sousa's arms and body. Looking from the floor below to the crowds seated in the

the more important ones are these: Suite, The Last Days of Pompeii; suite, Three Quotations; symphonic poem, The Chariot Race; scenes historical, Sheridan's Ride; operas, El Capitan, The Bride Elect, The Charlatan, Desiree, The Queen of Hearts and The Smugglers; marches, Washington Post, High School Cadets, National Fencibles, the Gladiator, the Thunderer, Semper Fidelis, the Picador, Corcoran Cadets, the Belle of Chicago, the Beau Ideal, Eagle and Globe, Guide Right, Liberty Bell, Manhattan Beach, Directorate, King Cotton, El Capitan, the Bride Elect, the Stars and Stripes Forever, the Charlatan, Hands Across the Sea.

Two new operas are now in preparation, "Chris and the Wonderful Lamp," for the use of Jerome Sykes and Edna Wallace Hopper, and "General Gamma," for De Wolf Hopper's use in London after El Capitan has had its run there. The wonderful popularity and demand for the Sousa marches is well known, but it may be news to learn that one of Sousa's operas drew \$400,000 during last season, that another is to be heard in London shortly and still another in Germany.

Mr. Sousa's first popular success was the Gladiator march, his last one is the Hands Across the Sea march. His Pompeii suite, which has never been published, Mr. Sousa considers his best work. It is descriptive composition, and contains orchestral effects depicting terror by means of the crackling, flaring trombones, that have never been hit upon by any other composer.

Mrs. Sousa is intensely ambitious that her gifted husband shall shine in something higher than he has yet attempted,

cepted. A classic is a composition that first of all comes under the head of an inspired creation, the result of self-hypnotism, as it were, a condition wherein music is composed without the effort of the composer, and for which he is hardly responsible. A good example of such a classic is found in "Suwanee River." It has a pure melody, and was evidently an inspiration. It has lived and it is received by all who are intellectually honest. The musician who is intellectually dishonest hates many of the best things in music, because they do not come under his category.

"I would rather be the composer of an inspirational march than of a 'manufactured' symphony." Now, why a man who manufactures a symphony should be put down in a special category of composers, and the man who writes an inspirational march should not be considered as having accomplished as much, is one of the incongruous things of life that the future of American music will certainly change. We know that that which lives, and lives in an atmosphere of purity, is best for the world. The 'inspired' works of an author or composer go down through the corridors of time, giving men joy and happiness, while the manufactured stuff in art, literature or music is placed aside and 'eaten by the worms.'

"Some years ago a friend of mine started in to write 'stuff.' After he had been writing me for some time, and I had been playing in his city, he came to me and asked me if I would not play something of his. I did so, and the music fell absolutely flat. He saw me afterward and said: 'I have been writing music these two years, but the public seems to want nothing but trash.' I asked him what his mode of composition was, and he replied that he had been writing down to popular taste. If he had written up to popular taste his compositions would have been now successful.

"It is just such misconceptions of popular music as this that retard real progress. Popular music is not trash by any means. It is music that makes the whole world kin—music that brings races together, and it may be either the simple melody of a popular air or the stately movement of a symphony, but it must be music that is inspired, for such alone is valuable."

A remarkable thing has just occurred in Indianapolis to give strength to Mr. Sousa's ideas on popular music, and to his assertion that the popular taste is by no means so degraded as the architectural music critics allege. The Sousa band is soon to play at a festival in Indiana's capital. As an experiment the committee in charge requested an expression from the masses as to what overture should be selected for the opening number. The result was a surprise, for by an overwhelming majority the overture from Wagner's "Tannhaeuser" was chosen. Mr. Sousa objects decidedly to the insult offered to the populace by the claim that it can appreciate only such pieces as "Jimmy Jones a Courting Goes," "There's a Hot Time in the Old Town" and kindred compositions.

One feature about Mr. Sousa that cannot escape attention is his sturdy Americanism and his unbounded faith in everything American. He is not one of those that believes that everything good, musically, comes from across the seas. He sees a great musical future in his own country, and he speaks thus:

"America is pre-eminently a musical Nation. Indeed, we may go so far as to say that in no other nation is the love of music so universal as here. The newsboy whistles as he goes upon his errands, bubbling over with strains from the popular airs of the day. The infectious melodies are taken up, passed on and on, until even sedate and dignified business and professional men permit themselves to become young again, and whistle the pent-up melodies. Take a peep of an evening into our homes throughout the land, and in thousands upon thousands there will be found about the piano a set of jolly young people singing the songs of the day, or else listening to the more or less ambitious efforts of those who have studied instrumental music. So we find in nearly every home in the land a musical instrument of some character.

"In our colleges there are the glee and mandolin clubs, which make annual tours about the country, and are supported in a most liberal and enthusiastic manner. America is the mecca of the foreign musician. It is here that he achieves his greatest financial success, and nothing but a pronounced love of music could bring about this condition. America, therefore, must be conceded to be a music-loving Nation, and when we realize that there is nothing in other nations to correspond exactly to the conditions above described, the conviction forces itself on us that our country must stand at the head in its appreciation of music. It is remarkable that this is true, but the facts justify just such a conclusion.

"The future here is full of wonderful possibilities. Conditions point more and more to the formation of a distinctly American school, and to a wonderful domination of music in America. Some allege that I have created a characteristic quality in the march, yet it is as equally true that we have a man (Stephen Foster) born in America who wrote ballads that are so essentially American, as they contain the very flavor of the country's music. He wrote 'Suwanee River,' 'Massa's in the Cold, Cold Ground' and all those songs of the early sixties. Such National melodies as these form the foundation for more."

patient or vexed, and when finally they swung up Fifth avenue their playing created unbounded enthusiasm.

When you leave Mr. Sousa, who is the most courteous and affable of gentlemen, modest and unassuming despite his many and varied talents, you feel you have been in the presence of an enthusiastic master.

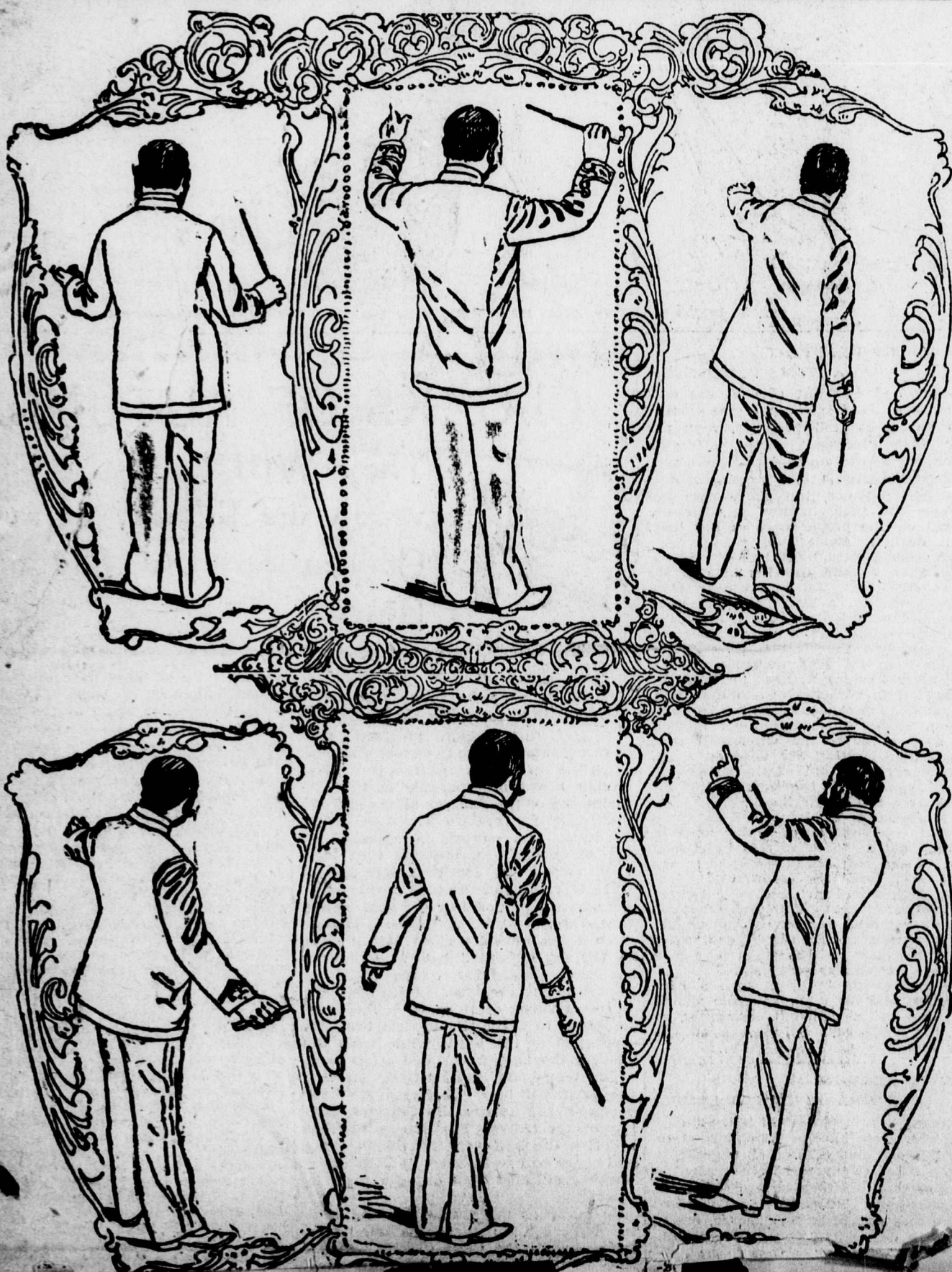
Having given attention to the chief artist of the Sousa band, it may not be amiss to spend just a moment with that member of the organization who is least considered, yet still an artist with the limited means at his command. Reference is had to the bass drummer and manipulator of the "traps," or devices used to imitate sounds of nature, animals, etc. It is not generally appreciated just how much of a factor this member is, and how exacting the demands upon his ability and dexterity are. H. P. Forster, a genial German, has charge of this work for Mr. Sousa, and very kindly he volunteered the needed and interesting explanation.

To start with there are three kettle drums, copper bowls, with skins stretched tightly over their openings. By means of adjustable screws these can be tuned from low A to high C. As the instruments modulate from key to key, the manipulator of these must be constantly tuning up to be in harmony with them, and not a note can be slipped. If you think it easy just take a hand at it.

When a chariot race, cavalry charge or Sheridan's ride are being rendered by the band, the galloping of the chargers is realistically imitated with wooden hoofs clattering in time against slabs of marble. For the chimes of Normandy or wedding scenes there is a set of chimes made of the best steel obtainable. In rustic, highland or Alpine scenes cowbells are brought into play. Interesting little instruments are those reproducing the cries of a baby, the cackling of hens or the crowing of a rooster. These, Mr. Forster states, are the most difficult imitations, and must be supplemented largely with the human voice. In plantation songs the steamboat whistle is produced by means of a long bellows forcing air through a tube. Then there is the champagne popper, the xylophone, castanet, or Spanish instrument, for beating time, and the tambourines. Thunder is imitated on the Chinese drum, in connection with the bass drum. Running water is imitated by rubbing sand paper against the head of the bass drum. Sand paper is also used to reproduce the "sift sift" of the negro dancer. A good musical ear, a keen sense of rhythm and quick action are the essentials for successful operation of these traps.

Inspired undoubtedly by their leader, quite a number of members of the Sousa band have also tried their hand at composition with marked success in many cases. The whole organization will tour Europe next year, and take part in the Paris exposition.

CLIMATE HAS BEEN



SOUSA AS THE AUDIENCE SEES HIM.

the music that our soldiers love, and listened to the rhythm of marching feet." Thus he secured the training that later won for him the proud distinction of March King. Faithfully he developed the resources of his band, and soon made of it an organization of the highest calibre.

One day he heard Theodore Thomas' orchestra play Schumann's Traumerel. Its beauty captivated him, and in a moment of enthusiasm he dashed off a trifle for the piano and violin that he hoped was something like it. Alas, his old Spanish professor advised him to burn it. Several years afterward he composed the "Washington Post" march, and after many a wearying trip succeeded in getting a publisher for it, the consideration being \$35.

Up to this time your Sousa could not conjure much with his name. The genius was there, as you shall presently see, but how to develop it? About seven years ago a Chicago publisher named Blakely joined hands with Mr. Sousa in establishing the present magnificent band of 50 artists bearing the name of the great bandmaster. Through the care and intelligent work of the latter the body of players has opened new frontiers in the field of band music, responding as it does like a single being to the magic wand of its director.

Seven years crowded and running over with ceaseless activity have made a world of difference to the name Sousa. Each year a transcontinental tour covering 35,000 miles and involving an expense for salaries alone of \$125,000. Along with it steady composing of marches that teem with fresh, beautiful ideas, and operas that never grow old.

Now, how would you like to be called Sousa? A princely income, some say \$75,000 a year; a name famous wherever melody and song rule, for the Sousa compositions are played in every country under the sun; and friends that, like the stars, are well nigh numberless.

Not many musicians have been so highly favored as John Philip Sousa. To be a successful leader or a famed composer is glory enough for almost any man, but to occupy in each field a position entirely one's own is a rare distinction, yet in the case of the subject of this sketch this is the truth.

As a director of a military band Mr. Sousa is absolutely unique. Standing at the podium with baton in hand he is the

amphitheater immediately back of the players, one could see a thousand heads and bodies swaying in unison with those of the leader, while on the floor below, old and young could not resist from similar movements, even children taking part.

But it is as a composer that Sousa shines in glory undimmed. One wonders



The Sousaphone.

The big silver double bass horn, made especially for and named in honor of John Philip Sousa, the Sousaphone. It stands 5 feet high, measures four feet across, and its bell is twenty-six inches in diameter. It is played by Herman Conrad, who stands 6 feet 6 inches high.

how it is possible amid all the distractions of his work to produce so much that is beautiful in the way of music. All told about 300 published compositions are placed to his credit. Among

something that will have more lasting worth than marches or comic operas. Perhaps the field of grand opera may some day be enriched by the facile productions of a Sousa.

Now for a peep into Composer Sousa's mental workshop. It must be interesting to know how he can bring out those melodies that capture the people. Day by day he is directing the music of the masters. All this must naturally leave an impress on his mind. His own compositions must certainly have the same effect. Yet Sousa cuts loose from them all, as though they were non-existent and produces melodies fresh, crisp and new, and with each new composition one feels himself in the presence of an unseen face. Now, how is it done? Wouldn't you like to know, wouldn't I, wouldn't Sousa? Does he sit down to the piano and attempt to work out his melodies? He says not. His marches are thought out as a whole and in their orchestral coloring before an instrument is touched, before a note is jotted down.

Every wind that blows, whether it come from field or ocean, strikes the Aeolian harp of his genial nature and music results. A fine musical thought may strike him in the street cars, in his office, at the supper table. His mind grasps it, and to quote himself, it succeeds because he has been "fortunate enough to find expression for the thoughts or aspirations that are dominant in the souls of the public." If the people say: "Why, if I had written this book or composed that melody, that is what I should have chosen to make of it," he knows he has struck a popular chord. A portion of that fine march, "The Stars and Stripes Forever," Mr. Sousa conceived while on a vacation tour in Europe, but its most striking and beautiful themes were not created until their author steamed into New York harbor, and felt the emotions that the Statue of Liberty and the sights of "My Own, My Native Land" awoke in his breast. How did he do it? He cannot tell. Perhaps he might try 100 years and never be able to do it again. That is genius. The difference between can and can't.

Mr. Sousa has some original ideas on music, and he is not afraid to give utterance to them. Speaking of the much-used word classics, he said:

"My theory of the real classic music is entirely different from that generally ac-

"I believe that the American composer will develop a school absolutely National with new forms and modes of expression. The symphony may in course of time be only the candlelight of American music, as I do not believe the composer here will allow himself to be limited to what is called classical music. I expect to see in the not very distant future the American school dominate all others the world over."

Mr. Sousa has always been a ceaseless, tireless worker. For recreation and exercise he uses his wheel for long rides, and occasionally takes boxing lessons. Two years ago he allowed himself a much-earned and needed rest by taking a European trip. Imagine his surprise and pleasure on hearing in every capital of importance across the seas his own compositions freely rendered, and in many cases those that he has discarded for years. In Venice, home of the gondola, the Sousa swing was irresistible; in Berlin the Kaiser's finest "sifted," "sifted" to it. The splendid bands of London, Paris, Basel, Frankfurt, Liverpool and Brussels all played the famous marches.

While in Potsdam Bandmaster Sousa was invited to call upon one of the officers of the garde-du-corps. On the latter's music rack he was delighted and surprised to find some of Stephen Foster's sweetest songs. Now, he reasons, if foreigners honor our humble composer, why should we not bring to his shrine our highest regards?

Little has been written of Mr. Sousa's domestic life. He has a happy family, consisting of a handsome wife, two girls and one boy. Their permanent home is in New York. During the present Pittsburgh engagement they are all quartered at the Hotel Lincoln. The girls are showing a decided bent for music, inherited from their distinguished father. They are, of course, to have careful musical training. The boy, in Mr. Sousa's own words, "excels in football and kindred sports." While the writer was in Mr. Sousa's office Mrs. Sousa, with one of the curly-headed girls, bounced in, followed shortly afterward by Pittsburgh's own composer, Ethelbert Nevin. Mrs. Sousa and daughter were as much interested in the concert programs as though they had never heard one, and anxiously inquired when this selection or that was to be played by the band. Their comments, too, showed their intense interest in Mr. Sousa's success.

Pittsburghers will remember a most generous act on the part of Mr. Sousa. When the Eighteenth regiment returned last year, during the Exposition season, he kindly volunteered the services of his band to escort the soldiers to their armory. For hours he and his players waited on the delayed train, never becoming im-



ESS OF MARIE ANTOINETTE BLUE
SKIRT ARE MADE HABIT
EN UPON THE SIDE.

And oils will do much to
lected shoulders, and the skin can be
whitened and made beautifully firm by
this paste, which is of Spanish origin:
Beat the whites of four eggs in rose wa-
ter, adding a few grains of alum. Beat un-
til the paste is thick. Spread the composi-
tion on a layer of old linen and apply to
the neck and shoulders at night. French
ladies are so expressive with their shoul-
ders that they give them every advan-
tage, as their "shrug" is a part of French
conversation. An authority on this sub-
ject says: "A difficult habit to break is
that easy, lazy manner of sagging down
when sitting, which, in addition to sleep-
ing on high pillows, makes so many round
shoulders and sunken chests. People
should always watch themselves, and
when they discover the fault, straighten
up; but it is so easy to settle down in
this way after years of indulgence in the
habit that many get discouraged and pre-
fer to grow crooked. Let me warn you,
ladies, to be eternally vigilant in acquir-
ing a good sitting posture. The joints
you possess were given you to bend with,
and it is almost a crime to sag down as
if you had no lungs or other vital organs.
Hold in the backbone, throw the chest
out, bend from the hips only, and so con-
tribute to the perfection of your figure,
your beauty and your health."

THE "BUMBOAT WOMAN."

Mrs. Sarah Anne Wuolly, the well-
known "bumboat woman," who has ped-
dled her wares aboard ship in almost
every port on the Atlantic coast, was re-
cently married a second time. Immedi-
ately after the ceremony the bride depart-
ed for Providence, R. I., in the interest of
her business, from which she has accumu-
lated about \$15,000, says the Chicago
Times-Herald. Mrs. Wuolly-Rose was
born in London 57 years ago. While Mrs.
Wuolly has almost a monopoly of the
bumboat business in this country, all
along the Danube river and along the
English and Irish coasts these women
are very plentiful, and as good sailors as
the men. Travelers who have touched
Queenstown have seen the "bumboat lace
women" who come out on the tender and
swarm up the sides of the ship. The lace
is made by the nuns and pupils of the
Convent of Mercy, Queenstown, and the
proceeds go to the various charities in
which the nuns are engaged.

SHORTER CHAINS NOW.

The long, jeweled chains have at last
been superseded by shorter gold chains
reaching only to the center of the bodice,
from which depend odd trinkets, such as
a jeweled kissing bug, enameled beetles,
etc.

was built of mastic cloth. It fitted
close into the curves of the figure like
a modern princess robe with the full-
ness at the back commencing at a
point full eight inches below the waist-
line. This coat lapped over a little to
the left side where it was finished with
small rounding scallops that extended
also around the bottom. Large bone
buttons, a shade darker than the coat,
fastened it. The high turn over collar
was of pastel blue velvet.

The jaunty little triple Directoire capes
ornament a great many of the long and
medium length wraps. They are very
short, extending just a trifle over the
shoulders, and are carried under the short
broad revers of the coat.

One of the newest dressy wraps is made
of pierced mouse-colored cloth, heavily
braided in black soutache. It is built
rather on the lines of a sack coat and
fastens at the left side with a single gold
filigree clasp. From the point where it
fastens, the jacket begins to slope away
so that it describes a rounded point at the
back. Two shaped flounces of the plain
cloth commence at the revers where they
are only an inch wide and increasing in
width border the entire jacket.

Pierced cloth heavily braided is em-
ployed for the sleeves. The revers and
tall Medicis collar are of a deep shade of
burnt orange velvet. The lining which
shines out conspicuously through the
pierced material is of dull orange satin.
The effect of this combination of pale
gray, black and orange is singularly rich
and altogether novel for a wrap.

Another elaborate long jacket to be
worn with a visiting toilette is of the
palest tan cloth, just a shade darker than
parchment. It is close fitting at the back
and boasts a broad box plait at the front
that extends unconfined to the bottom of
the coat. This is covered with pierced
white suede over turquoise blue taffeta.
Over this the cloth forms round scallops,
four at each side, which almost touch at
the middle of the box plait. Each scallop
is ornamented at the center with a large
enamel button. Black velvet is employ-
ed for the square revers and high Medicis
collar. The sleeves of the cloth are fin-
ished with a broad cuff of pierced suede
over the blue taffeta.

One of the jauntiest of the short jack-
ets is built of bright red cloth. It fits
close into the curves of the figure at the
back and extends just to the waist-line.
The front, which is a bit longer, laps
over to the left side, where it fastens
with two large black bone buttons. A
broad strap of the cloth stitched with

white silk with silver
yoke merges the high straight collar of
white cloth braided like the yoke. The
sleeves of the blue cloth are perfectly
plain.

With all of these jackets there will
be worn butterfly bows of tulle or lace
cravats and scarfs, that will fill in the
vacant space between the revers where
the silk scarf once did duty.

Crystal buttons are not worn nearly as
much as they were last year, and bone
buttons are steadily coming into favor.

The cuff, which has been temporarily
discarded for the last few seasons, is
quite conspicuous on this winter's coats.
It is often broad and flaring, and is often
elaborately stitched.

The new Etons are longer, and are fin-
ished like the cloaks with scallops and
with braid. They are stitched with con-
trasting silk, and are very elaborately
finished around the edges. They are
longer than the boleros and longer than
you expect an Eton to be, and in that
way they favor the Russian blouses.
Many of them have also a belt which
hooks in front, holding the front of the
Eton together at the belt line, but allow-
ing it to flare above the belt so as to
disclose the fancy dress front.

A very large trousseau was sent over
to Newport for Julia Dent Grant, and a
still larger one awaits her here on this
side. It has been sent to London, where
she will find it when she passes through
London on her way to the frozen Rus-
sian shores of the Caucasus. In this trou-
seau were three long cloaks lined with
various materials, one being lined with
fur, one with silk and one with a very
thick soft satin. The cloaks were of
covert cloth, silk and serge. The Etons
were all long, all finished around the
lower edge with points, and several of
them were belted. Others were long in
front, ending in pointed tabs.

There is a tendency to wear the shirt
waist all winter; in the heavier chevrons
and for these shirt waists there are being
made thickly wadded little Eton coats,
with long, loose fronts, and tight fitting
backs. They are inexpensive and a wom-
an can afford to have several of them,
one for each hat, and a small muff of
cloth to match each cloak.

1283 WOMEN'S CLUBS.

The last bulletin of the department of
labor gives the list of 1,283 women's clubs
of the United States, with the purpose of
each. The one expressed purpose given
by the greatest number of clubs, is, per-
haps, mutual improvement, which covers
a broad ground. Improvement, study and
culture are the words that are used most
in describing the aims of the clubs.